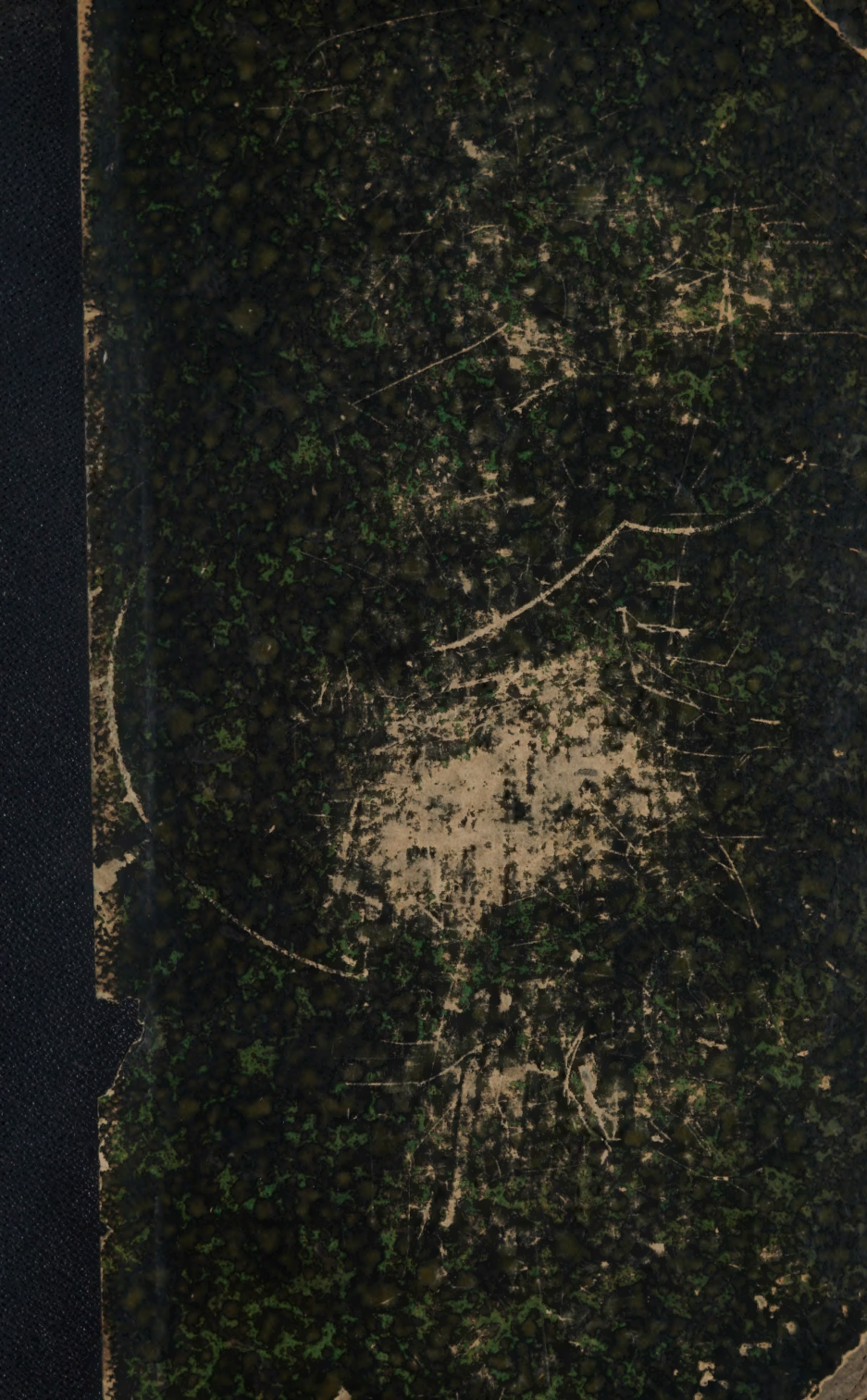

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MUSIC IN VOLUME XLII.

NO.	SACRED.	
695.	All people that on earth do dwell	John E. West.
696.	Blessed are the poor in spirit ..	.. Henry Hiles.
697.	If ye then be risen	.. H. M. Higgs.
698.	The King shall rejoice	.. John Goss.
701.	Hearken unto this	H. Elliot Button.
705.	Come and worship the Lord ..	Thomas Adams.
706.	The King of Love my Shepherd is	A. Davidson Arnott.

NO.	SECULAR.	
699.	By the lone sea shore ..	.. S. Coleridge-Taylor.
700.	Lilian	.. S. P. Waddington.
702.	All the world is bright	H. E. Hodson.
703.	Cupid detected. (Arranged by J. F. Bridge)	Henry Lawes.
704.	Sweet love, if thou wilt gain	A. Redgrave Cripps.

EXTRA SUPPLEMENTS.

SACRED.

696.	Thou art gone to the grave	C. Lee Williams.
—	Vesper Hymn	Arthur Sullivan.
—	God rest our Queen (Funeral Hymn)	B. Luard Selby.
697.	Now late on the Sabbath day	S. Coleridge-Taylor.
698.	{ Benedictus qui venit and Agnus Dei. No. 1 / Do. do. do. No. 2 } From the Service No. 2, in A and D	John Stainer.
—	The roseate hues of early dawn (Hymn)	Arthur Sullivan.
701.	Look on the fields	Charles Macpherson.
—	The Joy of Harvest	J. H. Maunder.
702.	Be merciful, be gracious (Chorus, 'Dream of Gerontius')	Edward Elgar.
705.	Rejoice in the Lord	Alfred Hollins.
706.	In the beginning	Charles Macpherson.
—	The Prince of Peace	A. Herbert Brewer.

SECULAR.

695.	Britons, alert (Epilogue 'Caractacus')	Edward Elgar.
699.	Before me, careless lying	C. H. Lloyd.
700.	Creation's Hymn	Beethoven.
—	The Chase	Edward German.
703.	The Dawn of Song	E. C. Bairstow.
704.	Since thou, O fondest	C. Hubert H. Parry.

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Beethoven	January.	Boyce, Dr.	July.
Mozart, Wolfgang (aged 7)	February.	Faning, Eaton	August.
Verdi, Giuseppe	March.	Malibran, Madame	September.
Goss, John	April.	Hollins, Alfred	October.
Stainer, John	May.	Arne, Dr.	November.
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1901.

A HAPPY NEW CENTURY! to every reader of THE MUSICAL TIMES.

To call the hundred years which terminated on the last day of 1900 'a wonderful century' is to repeat what has now become a more or less commonplace utterance. But it is nevertheless true, and the art of music has every claim to be included in the statement. Let us test its veracity by looking back a hundred years, and asking the questions: How was it with music in England in the year of Our Lord, 1801? How will it compare with 1901? Comparisons are said to be odious; but they are often interesting, and, as in the present case, no one will deny that they may be profitable. In order, however, to bring this comparison vividly before our readers, let us, in imagination, apply the camera to the musical life of England in January, 1801. The result will, we venture to think, not only be a little startling, but will give us much cause for thankfulness that we live in these times. In taking this photograph, greatly in evidence will be the negative. No Bach's '48' (the work was not published abroad before the year 1800).—No Beethoven's symphonies (No. 1 was first issued at the end of 1801).—No compositions by Mendelssohn, Chopin, Schumann, Brahms, or Wagner (they were not born).—No Philharmonic, or any other orchestral, Society.—No Royal Academy of Music, nor its younger brothers (or sisters) the Royal College of Music and the Guildhall School of Music.—No 'Grove's Dictionary.'—No conductors.—No musical examinations (Happy days!).—No Tonic Sol-fa.—No analytical programmes.—No organ, pianoforte, or vocal recitals.—No lady alto chorus-singers.—No female fiddlers.—No surpliced choirs.—No four-manual organs.—No cheap music.—No musical journals!

This last 'negative quantity' leads us, at the beginning of a new year, to say a few words of a more or less personal nature to our readers.

THE MUSICAL TIMES is the oldest existing musical journal in England. It was started on June 1, 1844, and is now in the fifty-seventh year of its existence. Moreover, no other periodical devoted to music in this country has lived so long. It is not for us to say whether this journal has justified its long career. But the fact that our last number ran 'out of print' a few days after publication is a most gratifying and encouraging sign.

So much for the past. What of the future? First: no standing still. In these days of modern journalism 'readableness' is a *sine quâ non*. While keeping well in the foreground this saving grace of readableness, special attention will be given to illustrations, thus continuing a feature which has been so much appreciated of late by our many kind readers. Secondly: every effort will be made to *hearten* the art of music, so to speak, of which there is great need in these days of over-much technique bowing the knee to theoretical attainment. Therefore, all such pedantic profundity as the examination question: 'How many semidemisemiquavers are there in a double-dotted minim? (could Beethoven have answered it?), and such repulsive technicalities as 'the shortest time in which it is possible to chant the 78th Psalm,' will be avoided. Finally: it will be our earnest endeavour to make this journal interesting, instructive, helpful, and companionable to all true lovers of music.

We are glad to be able to carry out our desire expressed a year ago, and, in so doing, we now extend to all our readers the right hand of friendship and, with the grip of goodwill, wish them very heartily—

A HAPPY NEW CENTURY!

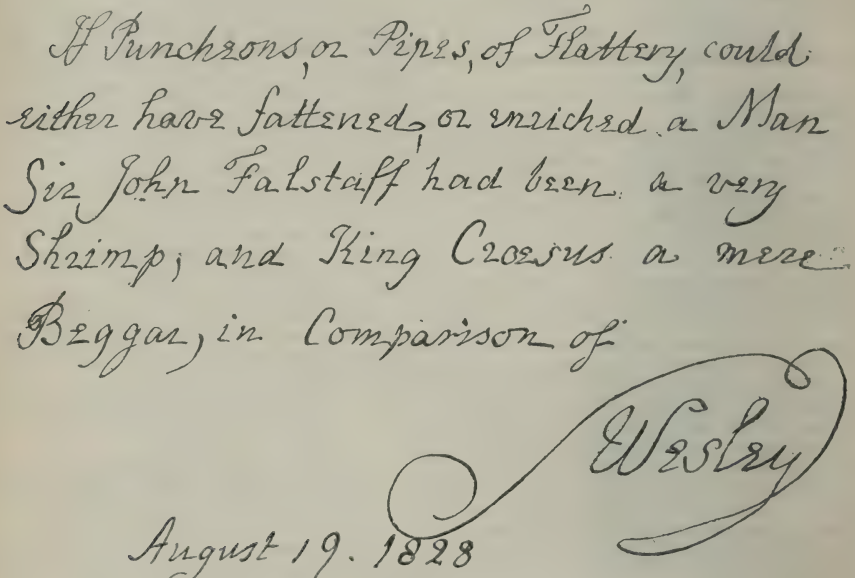
MUSIC IN ENGLAND IN THE NINETEENTH CENTURY.

A BRIEF AND UNCONVENTIONAL SURVEY.

To write even 'A Brief Survey' of music in these sea-girt isles during the nineteenth century is no easy matter, even were considerations of space not an important essential. Fortunately, however, much of the ground has been covered in the articles entitled 'Victorian Music,' which appeared in these columns during the year 1897, to commemorate the sixty years' reign of our Beloved and Gracious Queen. It may therefore be of greater interest if in these articles the first forty years of the century are treated of more in detail than the subsequent period, especially as its musical history is not so well known and the information is not so easily attainable.

Stagnation seems to have been the condition of England at the beginning of the last century. The art of music was almost dead. Of existing musical institutions there were only two—the Madrigal Society and the Royal Society of Musicians. The latter gave (May 13, 1801) a performance of 'The Messiah,' when the advertisements announced: 'N.B.—Refreshments between the Acts.' Mr. R. J. S. Stevens, the glee composer, had just succeeded Dr. Aylward as Gresham Lecturer on Music, and in all probability his discourses were deadly dull. The Antient Concerts, whose music-makings were

more aristocratic than artistic, had 611 subscribers. It chiefly subsisted on Handel, with just a sprinkling of Purcell, Corelli, Martini, and others. The instrument mostly in favour was the German Flute, which is thus described in one of the magazines of the day: 'A flute is a musical weed which springs up everywhere.' The opera was moribund. Bianchi's 'Semiramide' ('with choruses') and 'Alzira,' with Arne's 'Artaxerxes' were the attractions. Thomas Attwood was organist of St. Paul's; but his services to the art were doubtless more appreciated in the theatre, for which he wrote, than within the walls of the Metropolitan Cathedral. The most important creative musician was Samuel Wesley, a real genius, then thirty-five years old; but, judging from the subjoined facsimile, 'Old Sam,' as he was familiarly called, did not derive much pecuniary benefit from his productive avocations.


If Punchsons, or Pipes, of Flattery, could
either have fattened, or enriched a Man
Sir John Falstaff had been a very
Shrimp; and King Croesus a mere
Beggar, in Comparison of
S. Wesley
August 19. 1828

FACSIMILE OF AN ALBUM-LEAF IN THE HANDWRITING OF SAMUEL WESLEY.

Let us take a glimpse into the actual musical doings in London during the year 1801, such an one as two of the leading newspapers of the time afford. The first thing that strikes our notice is (on January 5) an advertisement of 'New music published by John Longman, Clementi and Co., No. 26, Cheapside,' which states: 'The Creation, by Dr. Haydn, adapted for the voice and pianoforte by Muzio Clementi, £1. 6s. 0.'—that being, of course, its cheapest price. The Lenten oratorios—or 'Oratorios at Play-house prices during Lent'—were being given at Covent Garden and Drury Lane. On February 20 we find the announcement of the first performance in England of 'the Requiem, or Grand Funeral Anthem, composed by the celebrated Mozart, of Vienna.' Its 'Overture' consisted of the 'Dead march,' presumably from 'Saul,' with 'Corno Basettos, Double Bassoons and Two pairs of Kettle Drums.' Books of the words, containing a translation of the Requiem and 'a Biographical Sketch of the Life of Mozart to be had at the Theatre. Price 6d. each.' Among the instruments in the orchestra was a Serbano, and Mr. Attwood played the Bass Trumpet. No one will take exception to this criticism on the first performance in England of Mozart's swan song: 'In many of its passages there is a stile of grandeur and sublimity.'

In the region of oratorio Dr. Arnold's 'Elisha, or the Woman of Shunem,' was produced, on March 13, at the 'Haymarket Oratorio,' and has been dead for many a long day. The professional gentleman who 'has vacancies for a few more pupils'—quite as a matter of condescension on his part—was in existence a hundred years ago. His advertisement was a little more wordy than that of his similarly situated brother in the present day, if we may judge from the following:—

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The year 1801 witnessed the first performance in England of Beethoven's Septet. It was played at Salomon's concert, April 23, and designated 'New Grand Septetto (MS.): Luigi van Beethoven.'

'Arrangements' flourished finely in the early years of the century. At the Lenten Oratorios Byrd's 'Non nobis Domine' was arranged as an overture and grand chorus by Mr. Baumgarten. Mr. Greatorex was very great at the 'arranging' business. Handel's 'Harmonious Blacksmith' (so-called) was hammered out for 'full orchestra' by this gentleman for one of the Birmingham Festivals, and later on we find Mr. Bochsa, harpist and mountebank, arranging Handel's 'airs and choruses for harp and flute'!

Birmingham was the only one of the Festivals that attracted much attention. In 1802 the population of the Midland town had reached to 60,000. The Festival Committee included refreshments within the scope of their operations. These good men and true 'agreed that ordinaries should be prepared at the two principal taverns—the Stork and the Shakespeare—but that the charge should not exceed 5s. per head, including malt liquor; and it was further decided that not more than ninepence per head should be paid for tea at the ball.'

Various dates have been given for the first performance in this country of the additional accompaniments to Handel's 'Messiah,' 'by the celebrated W. A. Mozart, of Vienna.' This event took place at the Lenten Oratorios, Covent Garden Theatre, March 29, 1805, under Ashley's conductorship. The *Sun*, a leading London newspaper of the day, gave its opinion upon the novelty in these terms :—

THE ORATORIOS.—*The Messiah* was last night performed at Covent Garden Theatre, with new accompaniments composed by Mozart. We entertain a very high respect for the genius of Mozart, but we also hold the unrivalled powers of Handel in due reverence, and therefore must enter our protest against any such alterations in works that have obtained the sanction of time and of the best musical judges. There is an *integrity* in the productions of this great Master, the result of the most powerful talents in his art. His harmonies have a firm and united character. The accompaniments of last night, though manifesting taste and feeling, did not assimilate with the grandeur and energy of the original subject. We trust, therefore, that when The Messiah, or any other work of Handel, is performed, it will appear without change and interpolation. Handel is an Englishman by adoption; he produced all his works in this country, and is still very little regarded in his own. We should therefore guard him in Music as well as Shakespeare in the drama, from daring innovation. Such as *The Messiah* was, however, in its *improved* state last night, it was well supported by Braham, Miller, Miss Munday, Mrs. Bland, and Mrs. Ashe. (The *Sun*, March 30, 1805.)

Organ recitals in England may be said to have originated in the year 1809, when Benjamin Jacob began his remarkable series of organ performances in Surrey Chapel, the scene of the ministrations of that eccentric but worthy divine, the Rev. Rowland Hill. But as this subject was somewhat exhaustively treated in THE MUSICAL TIMES for September, 1899, there is no need to enlarge upon it here.

In the first decade of the century, Samuel Wesley was red hot with enthusiasm in propagating the works of J. S. Bach in England.* At a 'Musical Morning Party'—in other words, a morning concert at the Hanover Square Rooms—he introduced several compositions of the great Cantor. This was in 1809. A year later he began the publication of the first English edition of 'Das wohltemperirte Clavier' (the '48'), and in the same year (1810) Wesley produced his own masterly motet 'In Exitu Israel,' a noble specimen of native genius.

One of the most active and intelligent professors of music in the early years of the century was Wesley's attached friend, Vincent Novello. In 1811—he was then thirty—Novello issued, in two folio volumes, his 'Collection of Sacred Music.' From 'A short history of cheap music as exemplified in the records of the house of Novello, Ewer and Co.,' we learn that 'the expenses of engraving and printing these volumes were provided for by himself out of his hard earnings as a professor of music; no publisher was to be found who would undertake the risk of giving the works to the world, so he himself became perforce his own publisher, and thus laid the foundation of the house.' Its subsequent development, more especially in the cause of cheap music, has been so fully and interestingly told in the little volume above mentioned that any further reference thereto is unnecessary.

Incongruity was not absent in the musical doings of long ago. At one of the earliest concerts given in the Argyll Rooms, Domenico Corri (the son-in-law of Dussek) and his pupils performed (in 1812) Pergolesi's 'Stabat Mater,' which was followed by a ball—thus affording an interesting study in contrasts. The Argyll Rooms—located at what is now No. 246, Regent Street, and a portion of which still stands—became an important music-making centre. It was here that the Philharmonic Society found its first home—from 1813 to 1830. In the latter year (February 6) the Argyll Rooms were destroyed by fire, on which occasion a steam fire engine was used for the first time in London. And this leads us to say something about the initiation of the Philharmonic Society, without, however, in the

* See a series of articles entitled 'Bach's Music in England,' by the present writer, THE MUSICAL TIMES, September to December, 1896.

least degree implying that we wish to throw cold water upon that venerable institution.

The low state of orchestral music in England at the beginning of the last century prompted the foundation of the Philharmonic Society. With the exception of a popular symphony or two at certain benefit concerts, orchestral music was practically dead. This unfortunate state of affairs caused a few earnest-minded musicians to meet in order to discuss the possibility of forming a society whereby the symphonic creations of the great masters could be worthily interpreted. This important meeting took place at the house of William Dance—a patronymic more suggestive of Terpsichorean than Philharmonicon enterprises—No. 17, Manchester Street. The first idea of the Society, however, was due to one Anthony Corrie, who communicated it to Mr. Dance and to old John Cramer. Clementi countenanced the scheme, and the Philharmonic Society came into existence in the year 1813.

Here is the original prospectus, which, we believe, is not generally known. Though not a perfect model of literary construction, it may speak for itself.

PHILHARMONIC SOCIETY.

The want of encouragement, which has for many years past been experienced by that species of Music, which called forth the efforts, and displayed the genius of the greatest Masters, and the almost utter neglect into which Instrumental Pieces in general have fallen, have long been sources of regret to the real Amateur and to the well educated Professor; a regret that, though it has hitherto proved unavailing, has not extinguished the hope that, persevering exertions may yet restore to the world, those compositions which have excited so much delight, and re-kindle in the public mind, that taste for excellence in Instrumental Music, which has so long remained in a latent state.

In order to effect this desirable purpose, several Members of the Musical Profession have associated themselves, under the title of THE PHILHARMONIC SOCIETY; the object of which is to procure the performance, in the most perfect manner possible, of the best and most approved Instrumental Music; consisting of Full Pieces, Concertantes for not less than three principal Instruments, Sestetts, Quintetts, Quartetts, and Trios, excluding Concertos, Solos, and Duets; and requiring that Vocal Music, if introduced, shall have Full Orchestral Accompaniments, and shall be subject to the same limitations.

This Society consists of Thirty Members, who have the entire government of it, and an unlimited number of Associates, from whom alone all future Members must be chosen. Both classes are Professors of Music, and pay an annual subscription of three guineas each, and no emolument whatever can accrue to any individual (all money received being strictly appropriated to the public purposes of the Society only) nor can any Member or Associate who shall assist at the Concerts, receive any pecuniary recompense.

From among the Members seven Directors, for the management of the Concerts, are to be annually chosen.

The Institution being for the reciprocal gratification of the Members and Associates, no distinctions of rank, as to stations in the Orchestra, are allowed to exist.

Subscribers will be admitted to the Concerts on the introduction of a Member, and on paying four guineas each for the season; and the resident Families of any Subscriber on paying two guineas for each individual, for the season. No Tickets are transferable.

The Concerts for this year will be at the *Argyll Rooms*, on the following Mondays, viz., March 8th, 15th, and 29th; April 19th, May 3rd, 17th, 31st; and June 14th.

The Directors for the present season are:—

Mr. CRAMER, 23, Sloane-street.
Mr. P. A. CORRI, 9, Portman-place, Paddington.
Mr. DANCE, 17, Manchester-street.
Mr. F. CRAMER, 39, Margaret-street.
Mr. BISHOP [afterwards Sir HENRY], 111, Long-acre.
Mr. CLEMENTI, 29, Alfred-place, Bedford-square.
Mr. AYRTON (Treasurer), 4, James'-street, Buckingham-gate.

In addition to the above-named gentlemen, the original members of the Society included Thomas Attwood, William Horsley, Charles Neate, Vincent Novello, J. P. Salomon, William Shield, Sir George Smart, and Samuel Webbe. Among the Associates are to be found the names of Bridgetower, Dr. Crotch, Cipriani Potter, Samuel Wesley, and T. F. Walmisley.

The first concert took place at the Argyll Rooms on March 8, 1813. The following is an exact reproduction of the original programme, printed on a card, and for which probably the sum of one shilling was not charged:—

UNDER THE IMMEDIATE PATRONAGE OF

His Royal Highness the Prince Regent.

PHILHARMONIC SOCIETY.

BRITISH MUSEUM 26 JY 73

First Concert, Monday, March 8th, 1813.

PART I.

Overture to Anacreon	*Cherubini.*
Quartetto, two Violins, Viola and Violoncello, Messrs. F. CRAMER, MORALT, SHERRINGTON, and LINDLEY	*Mozart.*
Quartetto & Chorus, Nell' orror, Mrs. MORALT, Messrs. HAWES, P. A. CORRI, and KELLNER	*Sacchini.*
Serenade, Wind Instruments, Messrs. MAHON, OLIVER, HOLMES, TULLY, and the PETRIDES	*Mozart.*
Symphony	*Beethoven.*

PART II.

Symphony	*Haydn.*
Chorus, Placido e' il mar, Mrs. MORALT, Miss HUGHES, Messrs. P. A. CORRI, C. SMITH, &c.	*Mozart.*
Quintetto, two Violins, Viola, and two Violoncellos, Messrs. SALOMON, CUDMORE, SHERRINGTON, LINDLEY, and C. ASHLEY	*Boccherini.*
Chaconne, Jonelle, and March	*Haydn.*

Leader, Mr. SALOMON.—Piano-Forte, Mr. CLEMENTI.

The Second will take place on Monday next, the 15th March.

Reynell, Printer, 21, Piccadilly, London.

The symphony was No. 1 of 'the immortal nine.' The following extract from a criticism—probably inspired—in the *Morning Chronicle* of March 10, 1813, may be quoted:—

It [the concert] commenced with Cherubini's overture to *Anacreon*, a piece of music which, we believe, has never been even attempted to be performed in this country. It is a composition that must be placed in the highest class, both on account of its originality and its extraordinary effect; it seemed to transport the audience, for it was repeatedly interrupted by loud bursts of applause, and was encored by every voice.

F. G. E.

(To be continued.)

DUMPS.

For Widdrington I needs must wail
As one in doleful dumps.
Old Ballad.

O let us be joyful.
Old Hymn.

I beg the reader not to accuse me of heading this article with a slang word. Dump—plural, dumps—is a very respectable monosyllable, of ancient origin, and belonging to a family members of which are found in every country of Northern Europe—in every land, that is to say, where man and nature come into conflict and the human has a hard time of it. Dump boasts more than one meaning, but the larger definition is this: 'A dull, gloomy state of the mind; sadness; melancholy; sorrow; heaviness of heart; as to be in the dumps.' In this sense the word is consecrated by classic use. Shakespeare employs it to the same effect on several occasions, as when, in 'Much Ado about Nothing,' he sings 'of dumps so dull and heavy,' and when, in 'Titus Andronicus,' he makes a personage exclaim, 'Come out of those dreary dumps.' An earlier writer than Shakespeare, Sir Thomas More to wit, uses the word in a like sense. In 'Cumfort against Tribulation,' he writes: 'Some of our poore familie be fallen into such dumpes that scantly can any such cumfort as my poore uit can geue them anything asswage their sorrow.' So Fletcher, in his 'Loyal Subject': '*Gent.* But where's my lady? *Peter.* In her old dumps within, monstrous melancholy.'

These citations serve to show that dumps is a word of good family, and keeps excellent company. So let it stand where I have put it, at the head of this writing, especially as it is not without a musical connection. Dump was the name by which our fathers knew a dance—a slow dance, of course, and attributed to an influential personage. ('The devil's dump had been danced then.'—Fletcher.) The word signified, also, a musical piece, either dolorous:

Visit by night your lady's chamber-window
With some sweet concert: to their instruments
Tune a deploring dump.
Two Gentlemen of Verona.

—or joyous:

Play me some merry dump to comfort me.
Romeo and Juliet.

As to the dumps in music—which is the subject that most concerns me here—few will venture to deny that they are a very common feature, especially in the case of Northern nations. 'The peculiar character of the popular music of a nation,' wrote the late Carl Engel, 'appears to be in great measure determined by the climate of the country, by the occupations and habits of the people, and even by the food upon which they principally subsist. The influence of climate is traceable if we compare the tunes derived from the different districts of a large country. In mountainous Southern Germany, with its exhilarating air, the minor key is almost unknown, the triple time prevails, and the popular melodies are almost all capable of being harmonised with only the two common chords of the tonic and dominant. In flat Northern Germany, the minor key is less foreign, the common time occurs almost as frequently as the triple time, and the modulations are, on the whole, more complicated than those of the South. In countries where the people commonly drink wine, the songs are more brisk and cheerful than in countries where beer is the favourite beverage.' Engel, in continuation, points out that the popular music of Norway, generally sad, is varied by tunes of unbounded joy and cheerfulness.'* This he regards as, in a sense, non-natural, remarking that the Norwegians may be compared to a hypochondriac, 'who occasionally, though but seldom, gives himself up to an almost excessive merriment.' A like peculiarity is met with in Russia, where the strains of the people are marked, on the one hand, by profound melancholy, on the other by noisy and frantic excitement. The second of these phases has become particularly well-known to us in England; not experimentally, Heaven be praised, but by abundant observation. I might easily accumulate evidence to the purport of the foregoing, but it will not be contested that the music of a people who dwell in a harsh climate, whose days are gloomy, whose summer is short, and to whom Nature turns in other respects a frowning face, must, almost as by a natural law, conform to these conditions and reflect the prevailing melancholy.

We of England, though not treated so rigorously in the foregoing respects as our Continental neighbours of the same latitude, are by no means free from the peculiar influences of a Northern clime. Yet, strange to say, our folk-music was, in days not so long past, of a very cheerful and hearty nature. Either England was 'merrie England' when those songs prevailed, or the ditties are joyous offshoots from a root of sadness—a phenomenon as unnatural as the growing of figs on thorns. I am tolerably familiar with the old song-collections, and find their cheerfulness, their humour, their frank manliness—in a word, their healthiness—a most interesting and, by comparison with the corresponding effusions of to-day, even a surprising feature. On this evidence it would appear that our fathers were a jolly race, fond of laughter, delighting in any show of what passed with them as wit or humour, and keeping the dumps at arm's length. They sang of love, protesting that never, no never, would they plant in the adored one's bosom a thorn;—a truly commendable sentiment. They sang of war with heart and voice, but without any tendency to hysteria and street escapades. They were fond of loyal songs; believed that Britannia was the pride of the ocean, and prayed that the King

* This is mentioned by Nansen in his 'Farthest North.'

(God bless him) might be spared long to reign over them.

Quite in keeping are the tunes of the olden time which have come down to us hand in hand with the words; each, but the melodies more especially, an embodiment of the national temperament The tunes, it is true, are wanting in the peculiarities of rhythm and scale which so readily draw attention to the folk-music of some other peoples. No doubt the lack of these has much to do with a very common idea that there is no such thing as popular strains of a distinctly English cast. The notion is false, and so false as even to be absurd. Any one who has studied the matter at all can as readily distinguish a genuine English tune as he can a Scottish melody, though, in the first-named case, he obtains no help from a 'snap' or from the pentatonic scale. This, however, by the way. What I desire to point out is the virility, the straightforwardness, the natural strength of our native melodies. They are a reflex of the manly qualities which have made this nation what it is—qualities which, let us hope, will never desert us, despite some indications of a weakening attachment. 'What!' exclaims the reader, 'do you mean to suggest that, as a people, we are losing our hold upon the ancestral virtues?' I suggest nothing so sweeping; but I do mean to say that the popular music we have inherited is strong evidence that our forebears were not given to snivelling or maundering; that they found no pleasure in contemplating imaginary woes; and that they took the cheerful view of life which is a proof of healthy feeling. Again the reader interposes: 'Are we unlike them? Are we given to the dumps?' Let us see what can be advanced in support of an affirmative answer.

At least one close observer of social phenomena cherishes a belief that whatever may be the condition of the upper classes against whom Tolstoy inveighs, the middle and lower classes remain, for the most part, as they were in the past. 'The Philistine or the Proletarian,' says Nordau, 'still finds undiluted satisfaction in the old and oldest forms of poetry, if he knows himself unwatched by the scornful eye of the votary of fashion, and is free to yield to his own inclinations. He prefers Ohnet's novels to all the symbolists, and Mascagni's "Cavalleria Rusticana" to all Wagnerians and to Wagner himself; he enjoys himself royally over slap-dash farces and music hall melodies, and yawns or is angered at Ibsen; he contemplates gladly chromos of paintings depicting Munich beer-houses and rustic taverns, and passes the open-air painters without a glance. It is only a very small minority who honestly find pleasure in the new tendencies, and announce them with genuine conviction as that which alone is sound, a sure guide for the future, a pledge of pleasure, and of moral benefit.'

So far, the opinion of this authority encourages hope, but he proceeds in another strain:—

'This minority has the gift of covering the whole visible surface of society, as a little oil extends over a large area of the surface of the sea. It consists chiefly of rich, educated people, or of fanatics. The former give the *ton* to all the snobs, the fools, and the blockheads; the latter make an impression upon the weak and dependent, and intimidate the nervous. All snobs affect to have the same taste as the select and exclusive minority, who pass by everything that once was considered beautiful with an air of the greatest contempt. And thus it appears as if the whole of civilised humanity were converted to the æsthetics of the Dusk of the Nations.'

I do not know what people, if any in particular, the author of this strong language had in his mind's eye when using it; but I am compelled to recognise an uncommonly clear reflection upon our own worthy selves. For the most part—that is to say, exclusive of honest fanatics—we English folk lead a double life. There is the natural man and the man artificial; the one as God and his ancestors have made him; the other as moulded by surrounding influences and by his own idea of social obligation. The artificial man generally predominates, but he cannot change the nature of the other, which is the actually human and, therefore, as fixed as a divine decree. Sometimes, in quiet moments—you know it, Sir, or Madam, as well as I do—we hear the voice of our natural self, and it does not compliment us. Possibly it covers us with shame; possibly it makes us see the ludicrous, and we laugh at our own folly. The other day, a party of young men and maidens met to recite poetry and music. Coming away, it suddenly occurred to one of them that in the course of the evening they had witnessed four deaths and shed a bucketful of tears in song. The current of the time had carried them into the dumps, and when their real selves awoke to the fact, a quiet suburban road echoed with merry laughter. Going into society, we leave the actual man and woman in the street. The Philistine part of us has no business in the temples of the elect. What wonderful hypocrites are we when once inside. Say we go to a concert of the kind described in the following words: 'The music must continually promise, but never perform; must seem about to tell some great secret, and grow dumb or break away ere to throbbing hearts it tells the word they wait for. The audience go to their concert-room in quest of Tantalus moods, and leave it with all the nervous exhaustion of a pair of young lovers, who for hours at the nightly tryst have sought to exchange caresses through a closely barred window!' There may be such exhaustion, but our fatigue under the circumstances described is due much more

frequently to the labour of pretending to understand and enjoy music which our natural selves declare to be unintelligible and distasteful. We do pretend very hard indeed. Fashion requires it of us. We must be in the mode, or, if not, had better be out of the world. So we strain and strain—O the weariness of it all!—even nearly to the breaking point. But even then, so severe is the discipline, we speak the words required and murmur the applauses which are *en regle*. Sometimes human weakness declares itself, however. We brighten visibly at a bit of pure tune, and, if it be at all in the nature of a lilt, nod our heads to its rhythm, but hope, the next moment, that nobody has seen us, and make a pretence of absorption in a vigorous polyphony which summons the attention in several directions at once.

For some years past musical people have worn the mantle of woe. Why this should have been decreed is hard to say, but there is no denying that the dumps are fashionable. No person in the mode would think of singing a merry song, or even a song in which what may be called mere work-a-day feeling finds expression. That would be Philistinism, and the Philistine is in as bad a case as a poor savage who has broken taboo. So we go about, where music is, wearing weepers, and clad in crape. We want our men-singers and women-singers to harrow up our souls with strains inspired by the death chamber or the churchyard; by lovers on the point of killing themselves most gallantly for love; by poor little chorister boys, who, instead of developing into serviceable tenors and basses, catch cold in a damp church, and go warbling hoarsely to heaven. Even our love songs are touched by the same blight of bathos. The adored one is fading away, or has faded, and the adorer indulges in bursts of sickly sentiment—not the manly grief of 'To Mary in Heaven'—over the bed or the tomb. So it is, more or less, all through the chapter, and the reader can supply further illustrations for himself. Why this weepiness? or, rather, why so much of it? Music must go through the gamut of human feeling, but one would suppose that in a world where real sorrow is plentiful and cannot be avoided, as little as possible of the grief which is imaginary would serve our turn. But no; our best composers write Requiems and various lamentations, or set death-bed scenes to music, and their example is followed in degree down through all the ranks of the hierarchy to which they belong. As to the cause, Max Nordau would bluntly speak of degeneration, and say: 'The old Northern faith contained the fearsome doctrine of the Dusk of the Gods. In our days, there have arisen in more highly developed minds vague qualms of a Dusk of the Nations, in which all suns and all stars are gradually waning, and mankind, with all its institutions and creations, is perishing in the midst of a dying world.' If this be so it is hardly a matter for wonder that we are musically morbid, melancholy, and tearful.

But the real state of affairs is not so bad as the fears of the distinguished pessimist I have quoted. A nation, like the individuals composing it, has passing moods, and our present state of dumps may be one of them. Perhaps the sun of the new century will draw us out of it, put some of the traditional joy of English life into our hearts, and set our composers to the task of writing in keys with the greater third. I question, however, whether weepiness is more a mood than a mode with the vast majority of English people. That we have been 'got at' by degenerates is true. True it is, likewise, that they have cajoled or forced us to accept the cult of unhappiness; to believe that the groanings of low 'reeds' are the strains of the heavenly muse; that harmonising the wailing chromatic scale is the function of genius; that avoidance of a pretty melody is the paramount duty of a musical man. But we don't believe this in our hearts, do we? When you and I meet at a musical 'At Home,' and have listened with the hypocritical acceptance of our artificial selves to the usual weepings and groanings, we are surprised, perhaps, by the advent of the funny man. He may not be very funny really, but do we not welcome him? We are 'Souls' no longer, but men and women. We resemble the black brother who, having left his native Africa to be veneered in England, returns home, strips himself, and has a real good time in the old way. So it comes to pass that, having obtained leave of each other by a sort of tacit understanding, we change into our real selves in presence of the funny man, and are immensely the better for a bout of Philistinism. Why cannot we always be our real selves and frankly enjoy the life and the art that suit us? Are we afraid of the superior people and the fanatics? They are as harmless as Giant Pope in the 'Pilgrim's Progress.' Never mind them; let us come out of the dumps and exercise all the capacity for genuine gladness that is in us.

JOSEPH BENNETT.

BEETHOVEN: HIS PORTRAIT, AND—ITS BLOT!

THE great Sun of the nineteenth century in the realm of music was BEETHOVEN! Time has not dimmed the splendour of its radiance, and to-day, as we stand on the threshold of a new century, it shines with a refulgent brightness, in whose rays all music-loving souls 'feel that it is well with them.'

What more appropriate, therefore, than for the first MUSICAL TIMES portrait of the new century to be that of the great tone-poet who bore the honoured name of Beethoven? Although Beethoven was thirty years of age at

the dawn of the departed century, he had not composed his greatest and—may we not add?—his immortal works. These are the birthright of the hundred years that have just faded into the past. Bearing this in mind, who will deny that the nineteenth century has been a glorious period in the art of music? But let us return to the blot-portrait, which forms one of our Extra Supplements.

In the year 1815 Charles Neate (1784-1877), a worthy English musician and an excellent pianist, visited Vienna. During his sojourn in the Austrian capital he enjoyed the close friendship of Beethoven. If he was not exactly his pupil, he greatly profited by the advice given to him by the great composer. One day Beethoven presented Neate with a copy of his portrait, then recently published. But the story connected with the gift had better be told in the words of Neate's old, and now veteran pupil, Mr. Charles Salaman, who about twenty-five years ago visited his nonogenarian master at Brighton.

'I noticed,' records Mr. Salaman, 'hanging on the wall above Mr. Neate's easy chair, an engraved portrait of Beethoven, published by Artaria, of Vienna, in 1814. "Was that like Beethoven?" I asked. Neate at once rose up from his chair, and advancing with feeble steps towards the portrait, said: "That is the very *image* of him, the *only true* likeness." But was his complexion so dark, or is the engraving darkly printed? I asked. "Beethoven was like a Moor; that is the image of him," replied Neate. "Can you read the German inscription?" he continued. Of course, I can, said I, and read,

To my friend Neate
from his (friend) L. v. Beethoven.

"Do you see that blot on the left of the inscription?" asked the aged musician. Yes, I answered, but how came it there? Neate, still standing before the portrait, said, "I happened to be with Beethoven when several prints of the portrait were sent to him by the publisher. Beethoven gave me a copy, and while writing the inscription which you see, filled his pen too full of ink, and made that blot. He was about to tear it up, and give me another copy in lieu of it; but I preferred the copy containing Beethoven's blot, and I insisted upon keeping it."'

Charles Neate, who died on March 30, 1877, at the age of ninety-three, bequeathed his precious portrait possession to the Royal Society of Musicians, of which he was a member.

For permission to reproduce this Beethoven treasure we are greatly indebted to the kindness of the Governors and Court of Assistants of the Royal Society of Musicians.

It may be added that Charles Neate was the first to introduce into England Beethoven's Pianoforte Concerto in E flat (Philharmonic concert, May 8, 1820) and Weber's Concertstück (Philharmonic, April 11, 1825)—he playing the solo parts of each work. At his concert on April 26, 1830, Neate gave the second performance in this country of the Choral Symphony. 'It was executed admirably,' records the musical critic of the *Harmonicon*, the only musical journal of the day, 'and seemed to afford the audience much satisfaction. We certainly do not at present rank ourselves amongst its admirers, and moreover, cannot suppose that we shall ever enjoy a work in which there are so many extravagances, which is of so heterogeneous a nature, and is an hour and a quarter in duration.' Poor 'we'!

Beethoven had much correspondence with his 'très cher ami' Neate concerning the English publication of his works and their performances here. The composer of the C minor Symphony evidently did not disdain to read the London newspapers. In one of his letters to Charles Neate, Beethoven refers to the *Morning cronigle!*

OCCASIONAL NOTES.

The funeral of Sir Arthur Sullivan, on November 27, bore striking testimony to his great popularity as an English composer. It was a happy thought that prompted the Queen to give her gracious permission for the holding of the funeral service in the Chapel Royal, where, as one of the Children, Arthur Sullivan had so often sung, and where he became inoculated, so to speak, with those vocal attributes which are so characteristic a feature of his compositions. A very representative assembly filled the regal sanctuary. The Queen, who sent a wreath, was fittingly represented by her Master of Musick, Sir Walter Parratt, who occupied the central place in Her Majesty's pew in the end gallery of the Chapel; the Prince of Wales was represented by Sir Hubert Parry; the Prince and Princess Christian by Colonel the Hon. C. Eliot; the Duchess of Argyll by the Hon. Alexander Yorke; the Duke of Cambridge by General Bateson; and the German Emperor (who also sent a wreath) by Prince Lynar. The pall bearers were Sir John Stainer, Sir George C. Martin, Sir Squire Bancroft, Sir George Lewis, Sir Frederick Bridge, Sir Alexander Mackenzie, Colonel Arthur Collins, and Mr. François Cellier. The chief mourners were Mr. Herbert Sullivan (nephew), Mr. John Sullivan (uncle), and Miss J. Sullivan (a cousin of the deceased musician), while immediately following were Mr. Wilfred Bendall (secretary) and Mr. Rupert d'Oyley Carte. Amongst the representative congregation gathered together to do honour to the distinguished composer must be mentioned the venerable Dean of Westminster (the late Sir George Grove's brother-in-law) and Mr. Choate, the American Ambassador. The music sung on the mournful occasion included the solemn Sentences of Croft, Psalm xxxix., to a chant by Sir John Stainer, and, by the composer whose mortal remains were temporarily resting in the Chapel, the anthems, 'Yea, though I walk through the valley of the shadow of death' and 'Wreaths for our graves.' The service was sung by the Children, clad in their quaint state uniform of scarlet and gold, and the Gentlemen of the Chapel Royal, while the Sub-Dean (the Rev. Edgar Sheppard) read, in most impressive tones, that magnificent

chapter from the Epistle to the Corinthians which forms the Lesson in the incomparable Burial Service of the English Prayer Book. Dr. Creser, who presided at the organ, played appropriate voluntaries, entirely selected from the works of Arthur Sullivan—viz., the *Andante espressivo* from his Symphony in E (the unpublished score of which had been kindly placed at his disposal), 'God shall wipe away all tears,' the 'Pastorale,' and 'In Bethany,' the three pieces last-named being taken from the Oratorio of 'Light of the World.'

A LARGE number of people lined the thoroughfares along which the funeral procession passed from the Chapel Royal to St. Paul's Cathedral, where the mortal remains of Arthur Sullivan worthily found their last resting-place. It was a people's tribute of respect which had a true significance, and which, in the case of a musician, is almost unprecedented in this country. During the interval of waiting at St. Paul's, the band of the Scots Guards (under the able direction of Mr. Fred. Wood) played with thrilling effect Chopin's Funeral March and a funeral march attributed, but without sufficient cause, to Beethoven. The service at St. Paul's was almost a repetition of that at the Chapel Royal. Special mention must, however, be made of the exquisitely beautiful rendering of 'Yea, though I walk,' sung under the direction of Sir George Martin, who came from his place among the pall bearers to conduct these simple unaccompanied strains of the dead composer and beat time with his hand, while a small choir boy, standing at the entrance to the Choir, held a copy of the music. It is only just to the St. Paul's Choir to record that, in their interpretation of this anthem, they excelled themselves. After the coffin had been lowered into the crypt and the Dean had pronounced the Benediction, the ladies and gentlemen of the Savoy Theatre sang, under the direction of Mr. François Cellier, Arthur Sullivan's setting of the well-known lines of Dean Milman (a former Dean of St. Paul's), 'Brother, thou art gone before us.' The peculiarly touching manner—voices tremulous with deep emotion—in which those beautiful words, with their equally beautiful music, were sung, was not the least impressive feature of a memorable funeral service. The concluding strains came from the organ, at which Mr. Charles Macpherson, the sub-organist of St. Paul's, ably presided, and were, appropriately enough, the time-honoured Dead March in 'Saul' of Handel.

THE last musician buried in St. Paul's Cathedral was Thomas Attwood, on March 31, 1838, though it should be mentioned that the remains of Dr. Maurice Greene were re-interred (upon being transferred from the Church of St. Olave's, Old Jewry) in the grave of Dr. Boyce on May 18, 1888. In addition to the above-mentioned musicians there must be added the name of Jonathan Battishill, whose remains found (in 1801) a last resting-place in the crypt of the great Metropolitan cathedral.

THE Sullivan *In Memoriam* concert at the Crystal Palace, on the 8th ult., calls for special mention by reason of the fact that it was at Sydenham that the genius of Sullivan was first made known to the world. Moreover, the veteran August Manns was Sullivan's sponsor, so to speak, at that memorable Saturday concert, on April 5, 1862, when the 'Tempest' music captivated by its charm all those who heard it, including Charles Dickens. And here, after an interval of nearly forty years, was the grand old man of the Crystal Palace, with all his youthful vigour, conducting the works of his young friend and *protégé*. All honour to him for the warm and practical interest he has ever taken in English music and musicians! The programme on the 8th included the 'In Memoriam' Overture and selections from the Festival Te Deum, the 'Martyr of Antioch,' the 'Golden Legend,' the 'Tempest' music, the 'Merchant of Venice' music, &c. 'O hush thee, my babie,' was also in the programme. And this gives us the opportunity of correcting a slight error, due to writing against time, which appeared in our biographical notice of Sir Arthur Sullivan (THE MUSICAL TIMES, December, 1900, p. 786, col. ii., line 11). 'O hush thee, my babie,' was first sung at the first concert given by Barnby's Choir at St. James's Hall, May 23, 1867.

ARTHUR SULLIVAN.

THE master mind of Melody and Song
Has left us mourning—gone to join the throng
Of joyous voices in a higher sphere!
Should we be grieving that from pain set free,
From stress and tumult of the struggle, he
At last wins clear?

RUTLAND BARRINGTON in the *Evening News*.

THE Bach Choir is being reorganised on a larger basis than heretofore. It is of the highest importance that a choral society which has for its aims the performance of all the best works of the best masters, both ancient and modern, should be enabled to continue its labours efficiently as well as with the same worthy object for which it was founded. In future the performing membership of the Society will consist of: (1) Full members, (2) Associates, and (3) Honorary members. As the last-named, after being duly tested for efficiency, will not be called upon to pay any subscription, it is hoped that a large number of new honorary members—even up to 200—will join the ranks of the Society. The former members of the choir have all been tested by a musician outside the Society, with the result that in several instances their performing activities will in future be only a memory! We understand that the whole choir will in like manner be put to the test every three years—in other words, a triennial weeding out. Full particulars as to rehearsals, &c., will shortly be made known. Professor Villiers Stanford retains his post as musical director and conductor.

THE music in the Royal Mausoleum, Frogmore, on the 14th ult., at the service to commemorate the death of the Prince Consort, was, as usual, sung by the choir of St. George's Chapel, Windsor, under the direction of Sir Walter Parratt, Master of the Musick to the Queen. It was entirely unaccompanied and consisted of (1) a hymn, written by Mr. C. A. Benson, beginning—

God of loving kindness,
Pity Thou our blindness!
Loving Lord, be near us!
Tender Spirit, hear us!

sung to a tune brought from Biarritz by Princess Henry of Battenberg, who heard it in a convent there; (2) an anthem by Tschaïkowsky, a setting of the words—

How blest are they whom Thou hast chosen, and taken unto Thee, O Lord.

Their memorial is from generation to generation. Alleluia, Alleluia, Alleluia.

and (3) 'Wreaths for our graves,' by Sir Arthur Sullivan.

A LARGE and representative committee, with Sir John Stainer as chairman, has been formed to raise subscriptions for a memorial to the late Dr. James Taylor, organist of New College and of the University of Oxford. Many of the personal friends and pupils of Dr. Taylor have expressed a desire to co-operate in such a scheme and have promised their assistance. Subscriptions may be sent either to the 'Taylor Memorial Fund,' Old Bank, Oxford, or to the hon. secretary, Mr. Ralph H. Bellairs, 29, Banbury Road, Oxford, who will be happy to furnish all particulars.

A CONCERT consisting entirely of English orchestral music at Naples! Surely this must be placed in the category of a hitherto unheard of event. But there can be no doubt about it. The said concert—or, in the words of the vernacular, 'Concerto Orchestrale di autori Inglesi'—actually took place on the 9th ult. Moreover, it was under the patronage of the Queen of Italy, and 2,800 gay Neapolitans listened to the English strains. Here is the programme:—

1. Prélude, 'Colomba'.. .. .. .. Mackenzie.
2. Variazioni su di un tema originale .. .. Elgar.
3. Ballata (dalla Sinfonia in Do minore) .. .. Cliffe.
   Danze (Henry VIII.) (*a*) Morris (*b*) Shepherds' (*c*) Torch .. German.
4. (*a*) Benedictus .. .. Mackenzie.
   (*b*) Scherzo (dalla Sinfonia Irlandese) .. Stanford.
5. Ouverture, 'In Memoriam' .. .. Sullivan.

Diretto da

FLORESTANO ROSSOMANDI.

THE inception of this novel concert was due to Signor A. Bocchi, an enthusiastic Italian musician resident in London, who, during a visit to Naples, espoused the cause of English music. 'But there is no English music,' said the Neapolitans. Whereupon Signor Bocchi took steps to prove the contrary, with results that are extremely gratifying. In this connection full tribute must be paid to Signor Florestano Rossomandi for the skill and enthusiasm he displayed in bringing the concert to a successful issue. We understand that Dr. Elgar's 'Variations' made such a great impression that the work is soon to be repeated at one of the Naples Symphony concerts, and that but for the length of the programme Mr. Coleridge-Taylor's 'Four Characteristic Waltzes' would have been included in the scheme; the waltzes will, however, be played on some other occasion. The following extracts from the Neapolitan press will be read with interest:—

The performance included the Prelude to the opera 'Colomba,' by Sir A. Mackenzie, and the Benedictus by the same composer, both compositions being distinguished by rich melody and orchestrated in a masterly manner. . . . But space does not permit us to speak of every number in the programme in detail. We will only add that the 'Variations on an original theme,' by Elgar, the third movement of a symphony by Cliffe, the dance movement from 'Henry VIII.,' by German, the *Scherzo* from the 'Irish' Symphony of V. Stanford, and the overture 'In Memoriam,' by Sullivan (which latter closed the successful concert), sufficiently demonstrated the ability on the part of modern English composers to enter into a rivalry with the leading musicians of other nations.

A select and distinguished audience had assembled for the purpose of becoming acquainted with some aspects of contemporaneous English music. Taking into consideration the short space of time available for such a purpose in a single concert, the choice of pieces made by Signor Rossomandi has been an excellent one. . . . The five English masters found in Signor Rossomandi a most able and sympathetic interpreter, capable of rendering full justice to their works. The audience signified their appreciation by very frequent applause and the demand for encores.

The 'Variations on an original theme,' equally well executed by the orchestra as the Mackenzie pieces, were even more favourably received. Mr. Elgar is indeed a truly elegant composer, possessing great mastery over the resources of his art. . . . The Variations certainly were amongst the most highly approved numbers in the programme.

The 'Benedictus,' by Mackenzie, is a composition of high inspiration, and exhibits, moreover, great ability, both as regards its instrumentation and general workmanship.

The *Scherzo* from V. Stanford's symphony, a most graceful composition, was vociferously applauded.

THE following *prestissimo*-charged paragraph appeared in the *Doncaster Gazette* of the 14th ult., in noticing a performance of Coleridge-Taylor's 'Hiawatha':—

An incident occurred connected with the concert which, if only out of compliment to Messrs. Novello and Co., ought to be published. At a few minutes to four o'clock on Tuesday afternoon it was discovered that the bassoon copies of 'Hiawatha' were lost. Novello and Co. were at once wired to, being asked to forward two copies by the guard of the train from King's Cross (which is situated two miles from their premises) to Doncaster in time for the performance. A minute or two before 'Hiawatha' was commenced a packet was handed on to the stage. That packet contained the desired copies.

'MUSICAL instruments and memorials of musicians' is the title of an interesting pamphlet (published at the office of *Musical News*), which forms the catalogue of the International Loan Exhibition (1900) at the Crystal Palace. Introductory notes on the various groups of instruments are contributed by Mr. D. J. Blaikley, Mr. W. W. Cobbett, Rev. F. W. Galpin, Mr. J. G. Morley, and Mr. T. Lea Southgate, and the pamphlet contains abstracts of lectures delivered by Mr. E. F. Jacques, Dr. W. H. Cummings, and the Rev. F. W. Galpin.

THE well-known music publishing firm of C. F. Peters, in Leipzig, celebrated, on the 1st ult., the hundredth year of its existence. The business was founded in 1800, as a 'Bureau de Musique,' and taken over by Carl Friedrich Peters in 1814. The establishment and speedy popularisation of the world-famed 'Edition Peters' is due to the ability and enterprise of the late chief, Dr. Max Abraham, who, we much regret to record, died at Leipzig on the 8th ult.

'WOULD that we had more of such tuneful, healthy, vigorous, and enlivening music at our disposal!' Thus wrote Mr. C. A. Barry in the concluding sentence of the analytical programme-book of the recent Arthur Sullivan *In Memoriam* concert at the Crystal Palace. Let us repeat those well-expressed words of 'C. A. B.' They deserve to be writ large—

TUNEFUL! HEALTHY! VIGOROUS!
ENLIVENING MUSIC!

MR. WALTER MACFARREN will deliver a course of twelve lectures during the ensuing term, at the Royal Academy, on 'Beethoven's thirty-two solo sonatas,' in which he will treat this interesting subject from its historical and analytical points of view. These discourses will be given on Wednesdays, at 3.15 p.m.

DR. SANDYS, Public Orator of the University of Cambridge, Fellow and Classical Lecturer of St. John's College, delivered two eloquent Speeches in the Senate House of Cambridge in presenting for the degree of Doctor of Music *honoris causa* Mr. FREDERIC H. COWEN and Mr. EDWARD ELGAR, on St. Cecilia's Day, November 22, 1900. The following is an English rendering of the general purport of the Latin Speeches in honour of Mr. Cowen and Mr. Elgar.

THE Public Orator began by remarking that two eminent representatives of English music would, by a happy coincidence, receive their degrees on a day dedicated to St. Cecilia, of whom it had been said that the angels came down from heaven to listen to her song, and that a celestial messenger brought two crowns of undying roses to place on the brow of herself and her companion. Mr. COWEN'S 'Dream of Endymion,' his 'Sleeping Beauty,' his 'Fairyland,' his oratorio of 'Ruth,' his 'Water-lily,' and his 'Rose Maiden,' his 'Language of Flowers' and his 'Ode to the Passions' were the theme of a series of allusive phrases. . . . Born amid the Western islands of England's empire, and devoted to music from his earliest years, Mr. Cowen had not only been conspicuous as a wielder of the baton in some of England's greatest cities, but had also visited Australia on an auspicious occasion, when (in the words of one of his many songs) 'the stars were with the voyagers.' Under the spell of his music, his audience might follow the varied fortunes of 'St. Ursula,' and of 'King Harold,' of Pauline and Claude, and of Signa and Gemma; they might enter the solitudes of Wales and Scandinavia, and in his 'Scandinavian' Symphony might listen, through the Northern night, to the sound of joyous horns wafted over tranquil lakes, to the silvery tinkle of the horses' bells borne across silent snows, and to the tremulous sighing of the North wind in the vast and gloomy pine-woods. The lyrics he had set to music were as impossible to number as the voiceful leaves of the oracular oak in the forest of Dodona; but it might well be hoped that not a few of his innumerable songs would be immortal.

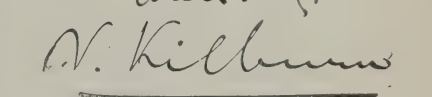
Turning next to Mr. ELGAR, the Orator alluded in appropriate terms to his cantata of the 'Black Knight' and his oratorio of 'Lux Christi.' He also mentioned Mr. Elgar's 'Scenes from the Bavarian Highlands' and from the 'Saga of King Olaf,' his cantata of 'Caractacus,' his 'Sea Pictures,' his 'Banner of St. George,' and his 'Imperial March.' In his 'Dream of Gerontius' Mr. Elgar had lately lavished the resources of his art on that solemn story of the soul speeding through illimitable space in the briefest moment of time, and had set to marvellous music the songs of the celestial choirs: 'Praise to the Holiest in the height, and in the depth be praise.' In the previous year he had proved his mastery of all the resources of orchestration in his Orchestral Variations. In his use of the *Leitmotiv* he had been mainly influenced by the example of Mendelssohn, without becoming the slavish follower of any single master. If ever this votary of the Muse of song looked from the hills of his present home at Malvern, from the cradle of English poetry, the scene of the vision of Piers Plowman, and from the British camp with its legendary memories of his own Caractacus, and saw in the light of the rising sun the towers of Tewkesbury and Gloucester and Worcester, he might recall in that view the prelude of his own career, and confess, with modest pride, like the bard in the 'Odyssey'—

> 'Self-taught I sing; 'tis Heaven, and Heaven alone
> Inspires my song with Music all its own.'

THE other English musicians whom the University of Cambridge has similarly honoured in recent years are Sir John Goss, Sir George Macfarren, Sir Arthur Sullivan, Sir Hubert Parry, Sir Alexander Mackenzie, and Professor Stanford, in addition to the honorary degree of LL.D. conferred on Sir Frederick A. Gore Ouseley and the degree of M.A. on Sir George Macfarren and Dr. George M. Garrett.

MR. NICHOLAS KILBURN, of Bishop Auckland, is one of those enthusiastic and earnest-minded amateurs to whom the art of music in this country owes so much. An ironmaster in a large way of business, and also a partner in the engineering firm of Messrs. Lingford, Gardiner and Co., Mr. Kilburn well maintains the business traditions of his family, who have been connected with the engineering and iron

(From a Photograph by Mr. A. M. Cromack, Newborough Street, Scarborough.)



trades in Bishop Auckland for a number of generations. He is also a Justice of the Peace for the County of Durham. Born at Bishop Auckland on February 7, 1843, Mr. Kilburn was privately educated in music. Twenty years ago, under Sir G. A. Macfarren's professorship, he took the degree of Bachelor in Music at the University of Cambridge. The leisure of his busy commercial life has been most zealously devoted to the culture of music in the district, whereby he has worthily won the title bestowed upon him by our special correspondent in another column—'The Musical Apostle of the North.' Mr. Kilburn has conducted the Auckland Musical Society since 1875, the Middlesbrough Musical Union since 1882, and the Sunderland Philharmonic Society since 1885. Moreover, he has conducted concerts at Newcastle-on-Tyne, and has frequently lectured on musical subjects. In the region of composition there has to be put to Mr. Kilburn's

account the following works, as recorded in Brown and Stratton's invaluable 'British Musical Biography':—

'Grant us Thy peace' (sacred cantata), 'St. Thomas' (oratorio), both for soli, chorus, and orchestra, the latter produced at Bishop Auckland, December, 1886; Psalms 23 and 137 (both published) for chorus and orchestra; 'The Golden River' and 'The Silver Star' (cantatas for female voices, both published); Suite for orchestra (1894); Duologue for pianoforte and violin.

Mr. Kilburn has not been idle with his pen in regard to the literature of music, as he is the author of the following useful pamphlets: 'How to manage a choral society,' 'Notes and notions on music,' 'Wagner's "Der Ring des Nibelungen,"' 'Wagner: a sketch of his life and works,' 'Wagner's "Parsifal," and the Bayreuth Festspielhaus.' The last-named was written many years ago, at a time when to advocate Wagner incurred almost a heavy penalty. Mr. Kilburn is to be congratulated upon so excellent an exercise of his hobby—a hobby which results in such splendid work for the cause of music in the neighbourhood reaping the benefit of his ministrations.

Mr. Edward Lloyd has every reason to be gratified at the success of his Farewell Tour, which culminated in such an extraordinary outburst of enthusiasm at the Royal Albert Hall, on the 12th ult., and to which we make reference elsewhere. Starting on October 8 at Hull, and ending, so far as the provinces are concerned, at Birmingham, on the 10th ult., Mr. Lloyd and his party visited no less than fifty cities and towns, singing by night and travelling by day. As he sang six songs at nearly every performance, it is no wonder that he felt a certain amount of fatigue when the tour terminated. But he retains the pleasantest recollection of his adieu journey by reason of the kindness received from the great British public, whose heart beats so true to trusted favourites. The artists forming the concert party were Miss Evangeline Florence, Miss Sarah Berry, and Miss Gertrude Peppercorn (solo pianist); Mr. H. Lane Wilson, M. Johannes Wolff (violin), and Mr. Percy Starnes (accompanist). In the large cities—Liverpool, Manchester, and Birmingham—Mr. Lloyd had the additional help of his old colleagues, Madame Albani and Mr. Santley. For the sake of future reference we give a list of the cities and towns visited by the great tenor on his Farewell Tour:—

Hull	Cardiff	Manchester
Huddersfield	Bristol	Newcastle-on-Tyne
Middlesbrough	Penzance	Doncaster
Sunderland	Plymouth	Nottingham
Sheffield	Torquay	Liverpool
Barnsley	Exeter	Douglas (I. of Man)
Edinburgh	Oxford	New Brighton
Glasgow	Cambridge	Morecambe Bay
Aberdeen	Bedford	Barrow
Perth	Bournemouth	Kendal
Dundee	Wolverhampton	Lancaster
Gloucester	Derby	Carlisle
Cheltenham	Warrington	Bradford
Bath	Leicester	Harrogate
Portsmouth	Northampton	Birmingham
Brighton	Leeds	London
Eastbourne	Grimsby	

Mr. Franklin Sievewright Peterson, of Edinburgh, who has recently been elected to the Chair of Ormond Professor of Music in the University of Melbourne, was born in Edinburgh, February 24, 1861. He studied music at Dresden, where he was an organ pupil of Herr C. Aug. Fischer, and in 1884 became organist and choirmaster of Palmerston Place Church, in his native city. In June, 1891, he took the degree of Bachelor of Music in the University of Oxford. In addition to holding the posts of music master at the Edinburgh Ladies' College and Fettes College, and following a busy teaching career in Auld Reekie, Mr. Peterson has given many lectures on music in various places in connection with the Scottish University Extension Scheme, the Edinburgh Philosophical Institution, and other bodies. He was one of the organisers (in 1888) of the Edinburgh Society of Musicians, and he founded the Edinburgh Bach Society in 1887. The new occupant of the Ormond Chair is the author of 'Elements of Music,' 'Introduction to the study of theory,' 'Pianists' Handbook' (Parts 1 and 2), and 'Catechism of Music.' Mr. Peterson has been a frequent contributor to periodical musical literature, and since 1888 he has been special correspondent in Edinburgh for The Musical Times.

Mr. J. Spencer Curwen delivered a highly interesting lecture before the Tonic Sol-fa Association, at 186, Aldersgate Street, on the 8th ult., when he took as his subject 'The Music of 1800.' Various songs of the period were admirably rendered by Miss Eleanor Coward (a daughter of Dr. Coward, of Sheffield, and the possessor of an excellent soprano voice), Mr. Fred. Williams, and Mr. W. Seemer Betts; while the Victorian Glee Singers contributed, in first-rate style, some male-voice glees popular in 1800. Two harpsichords (single and double keyboard) belonging to Mrs. Curwen, and which have been in her family for more than a century, were exhibited, played upon, and described. The following is a syllabus of the lecture:—

Music of 1800 in the Church, the Concert Room, the Drawing Room, and the Street—Popular Composers of the Day: Arne, Shield, Hook, Dibdin—The Public Gardens of London—First performance of Haydn's 'Creation'—The popularity of Glees and Catches—Dibdin compared with Kipling—The Singers of the Day.

Mr. W. Roston Bourke was the chairman.

Herr Otto Lessmann, the distinguished German critic, thus records his impression of Dr. Edward Elgar as a composer, in the course of an interesting notice of the recent Birmingham Musical Festival, contributed to the columns of the *Allgemeine Musik Zeitung*, of which he is the editor. Herr Lessmann says:—

If I mistake not, the 'coming man' has already risen in the English musical world, an artist who has instinctively freed himself from the scholasticism which, till now, has held English art firmly bound in its fetters; an artist, who has thrown open mind and heart, to the great achievements which the mighty tone masters of the century now ebbed away, have left us as a heritage for the one to come; Edward Elgar, the composer of the only considerable, sacred choral work, 'The Dream of Gerontius.' . . . He is not only a musician who shows himself a master in all the arts of composition, but before all he is a poet, to whom the weaving of sounds is a means of expressing the pictures which arise in his active imagination. His orchestration teems and blossoms with clever instrumental and bold harmonic ideas which give an important and characteristic illustration in tones, to the poetic burden of the text; what the composer writes down, flows, guided by a finely cultivated appreciation of art, from the depths of his heart and touches its hearers quite irresistibly.

Dr. F. H. Cowen was, on the 15th ult., presented by the Executive and members of the Bradford Permanent Orchestra with an inkstand and pair of candlesticks in solid silver as a mark of their esteem.

DR. FRANK J. SAWYER read a paper at the Musical Association, on the 11th ult., when he took for his subject 'The teaching of harmony as a basis of ear training.' (We hope shortly to have an article dealing with this subject.) Dr. Sawyer's lecture was followed by a short but interesting paper, contributed by Mr. Algernon S. Rose, on 'The Balalaika' (*bal-la-la-ik-a*), which is the Russian national folk instrument. It is of the guitar family, and there are nine varieties, ranging from the 'piccolo' to the 'contra-basso.' It is not a good solo instrument, although some exceptionally clever players can make it effective. In *ensemble* playing the majority of the players play *pizzicato* only, the leaders using a plectrum. The Balalaika is very popular with the lower classes, and it is common for schools and factories to have bands entirely made up of these instruments. It is now becoming a fashionable instrument amongst ladies of the upper classes, and is often very expensively made. Mrs. Newmarch, who spoke after the reading of the paper, said that the Balalaika was a comparatively modern instrument.

THE festive season covered by Christmas and the New Year—*and* the New Century—is made more festive by the humours of the printing office. From far away Sydney we find that an organist in that capital is credited with having played 'the preludes and faques of Mendelssohn.' Coming nearer home, in a busy northern manufacturing centre, we are told that a certain tenor was heard to great advantage in 'Ye people, mend your hearts,' and 'Then shall the neighbours.'

MISS CONSTANCE BACHE will give a course of 'six lectures on Russian music,' at King's College for Ladies, 13, Kensington Square, on Wednesday afternoons, at 3 o'clock. The lectures, which will commence on the 30th inst., and are sure to be most interesting, will be musically illustrated. The secretary for the course is Miss L. M. Faithfull, 13, Kensington Square. The following is the syllabus:—

General survey of Russian Music from early times—Poetic forms of the old mythological worship—Common origin of these—Adaptation of them to the Christian religion—Love and Marriage Songs—Khorovod or Spring Songs—Kolyadki or Christmas Songs—Zaplachki or Wailing Songs—Old instruments and Folk Songs—Religious Music—Music in the reign of Catherine II.—Music in the nineteenth century—Glinka, Dargomuijsky and Serov—Rubinstein—The 'New School,' with Balakirev, Cui, Moussorgsky, Borodine and Rimsky-Korsakov—Their principal works and influence on modern Russian Music—Tschaïkovsky—Liadov, Arensky, Glazounov—Conclusion.

MR. EDWIN H. LEMARE sailed from Liverpool in the White Star liner *Teutonic*, on the 19th ult., for New York. He will give organ recitals in various cities in the States during his three weeks' sojourn in America. May he have much success on 'the other side.'

A TEACHER writes: 'While it is very dangerous for a pupil to give a phonetic translation of some Italian words used in music—*e.g.*, *Stringendo* = play on the strings—no such limitation exists in regard to the word *Accentuato*, which may be freely translated by young folks as—Accent *you are to!*'

SIR ARTHUR SULLIVAN AS A CHURCH MUSICIAN.

IN the many biographical notices of Arthur Sullivan that have recently appeared, comparatively little attention has been paid to the church-musician side of his genius. The mere fact that the gifted composer returned to his first love—church music—in the last completed composition he has left behind him is a sufficient justification for the following remarks.

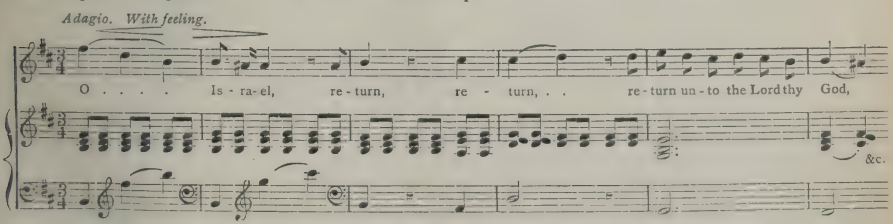
The Chapel Royal, of which Sullivan was a chorister from 1854 to 1857, proved to be an excellent training school for the young musician. English church music owes not a little to this traditional nursery. Have there not passed through it such distinguished Children as John Blow, Henry Purcell, William Croft, Thomas Attwood, John Goss, and Edward John Hopkins? And Sullivan himself would have been one of the first to acknowledge his indebtedness to the pure vocal atmosphere of that regal sanctuary in St. James's Palace.

Sullivan's first-published composition, written when he was thirteen years of age, was a sacred song bearing the following title:—

O ISRAEL. Sacred song composed and dedicated to Mrs. C. V. Bridgman (Tavistock, Devon) by ARTHUR SULLIVAN, chorister of H.M. Chapels Royal.

London: Sacred Music Warehouse, J. Alfred Novello, Music Seller by appointment to Her Majesty, 69, Dean Street, Soho, and 35, Poultry; also in New York at 389, Broadway [November, 1855].

Here is the opening strain of the voice part of this Opus 1:—



The young chorister had doubtless heard Jenny Lind sing 'Hear ye, Israel'! His next appearance in print is in 'The Accompanying Harmonies to the Hymnal Noted' (1857), edited by his ever kind friend, the late Rev. Thomas Helmore, then Master of the Children. To young Sullivan, Mr. Helmore entrusted the harmonization of four stately plain-song melodies.

During his Royal Academy of Music and Leipzig pupilage there are no evidences that Sullivan cultivated his church music muse in the matter of production. But upon his return from Leipzig, he, like many other young musicians, had to face the world with plenty of brains but not overmuch money. He accordingly took an organ appointment and became

'chief musician' of St. Michael's Church, Chester Square, Pimlico. The exact date of his appointment cannot be ascertained, but it was of course subsequent to 1860. Through the kindness of Mr. Edward Mills, Professor of Music at St. John's College, Battersea, we are enabled to give an interesting side light on Sullivan's St. Michael's organistship. Mr. Mills, who was his deputy at that time, writes as follows :—

Dear Mr. Editor.—I willingly respond to your request for a few particulars of Sullivan's organist period. In 1867 he invited me to assist him in his post at St. Michael's,

ARTHUR SULLIVAN IN THE UNIFORM OF A STUDENT AT THE ROYAL ACADEMY OF MUSIC.

(*From a Photograph kindly lent by Miss Helmore.*)

Chester Square, where the services were then of a very plain type. The three-manual organ occupied three sides of a small west gallery, the choir was located in the front and central space. The boys were selected from the National School. The adult members were mostly drawn from the neighbouring police station, and attended in plain clothes when there was no 'constabulary duty to be done.' It was a long stretch to play on the swell of the St. Michael's organ, and Sullivan, who was certainly not a Longshanks, once lost his balance and brought his forearms down on to the Great manual with electrical effect! His style of playing was eminently legato and quiet, and scrupulously in keeping with the general feeling of the words; but when occasion required, the louder portions of the instrument would gradually be drawn upon for a well-conceived climax, such as is found in Haydn's tune

'Austria.' He rightly considered his thoughtful accompaniment of the service to be his strongest point as an organist, and which, by the way, caused him to be better remunerated than many a man of much greater powers of execution.

At this time (1867) a new church was being built by Mr. (afterwards Sir) Charles Freake in an open space off the Fulham Road, now occupied by Cranley Gardens and neighbourhood. Sullivan accepted the additional post of organist here, and the church was consecrated on St. Peter's day (June 29, 1867), the Chapel Royal boys helping in the anthem 'Praise the Lord,' by Goss, the music and its composer (his old master) being most dear to Sullivan. The organ here was placed in a chancel chamber. The choir was eventually surpliced and installed in the chancel, and the services gradually approached to the Cathedral type, which had always been the rule for the great festivals, on which occasions some of his anthems were sung for the first time from MS., such as 'Sing, O Heavens,' and 'I will mention.' His simple Kyrie of the Service in D was written at the organ at St. Peter's, and the whole service was frequently sung.

On one occasion Sir John Goss attended the evening service, and upon his coming up to the organ at the close, the choir sang his fine setting of the hymn, 'Praise, my soul, the King of Heaven.' Sullivan, in a little speech to the choir on that occasion, described this as the first hymn tune in existence. The choir then sang Sullivan's setting of 'The strain upraise.' This was followed by a few appropriate words from Goss, who kindly retaliated on his pupil!

On another occasion Sir Frederick Ouseley visited the church and extemporised a fugue on the opening phrase of the tune 'Hanover.' For two years Sullivan held the two appointments and I was his deputy. In 1869 he resigned that at St. Michael's, where he was succeeded by Mr. Franklin Taylor, but retained his post at St. Peter's until February, 1872, when he finally relinquished church organist duties.

His voluntaries, which were mostly drawn from vocal or instrumental works—Mendelssohn perhaps being the favourite—were as orchestral in colour as the small organ would admit, a soft 16 feet reed on the swell being the chief solo stop. Sullivan edited 'Church Hymns,' the first hymnal, as far as I am aware, that was furnished with expression marks.

The reference of Mr. Mills to the policemen tenors and basses at St. Michael's is interesting. At that time the late Sir Richard Mayne, then Chief Commissioner of the Metropolitan police, was a distinguished worshipper at the church, and this, doubtless, accounted for the presence of the constables in the choir. Mr. Joseph Bennett, in some happily expressed reminiscences of his late friend, Arthur Sullivan, thus furnishes another side-light on those organist days in the sixties. Mr. Bennett says:—

For some time during the early years of our acquaintance, Sullivan was organist at St. Michael's, Chester Square; his choir, as regards the adults in it, being made up of policemen. I sometimes accompanied him to rehearsal, and never ceased to admire the way in which he kept the constables at the boiling point of enthusiasm, as well as on the brink of laughter. The organist's good spirits were infectious, and though, as he himself sang in after years,

> Taking one consideration with another,
> A policeman's life is not a happy one,

I would be bound that the 'able-bodied' of St. Michael's were, during rehearsal, as cheerful as all the birds in the air. They could not help it, neither could their musical chief help it either, so ebullient was his good-nature, and so captivating his charm.

Whatever may have been the musical qualifications of the gentlemen forming this constabulary choir, it may naturally be assumed that those enthusiastic policemen were experts in the matter of the beat.

The first vicar of St. Peter's, Cranley Gardens, where Sullivan held his second and last organ appointment, was the Rev. and Honble. Francis C. Byng, now Earl of Strafford, who from 1865 to 1889 also held the office of Chaplain to the Speaker and subsequently became Chaplain to the Queen. The Earl of Strafford, in response to our request, has very kindly furnished his recollections of his former organist and attached friend, Arthur Sullivan, in the following words:—

Arthur Sullivan was all affection, sympathy, and kindness. I enclose you one of his comparatively recent letters to me. It may amuse you—his opinion of my intoning incapacity. I was present, by his invitation, at a dinner party he gave at his house—when Tennyson and Millais were present. Tennyson read 'The Window, or Songs of the Wrens,' Millais gave his notions of the illustrations which would be suitable, Sullivan suggesting the music. An unique and pleasurable privilege. I suggested to A. S. that I represented 'Ignorance' of all three—Poetry, Music, and Art!

Here is the 'intoning' letter to which the Earl of Strafford refers. It will be observed that it was written by Sullivan twenty-seven years after he had held his organistship at St. Peter's:—

Ashbridgewood, Wokingham,
Berks, 27 Sept., 1899.

My dear Strafford,

Rumour is not quite right in stating that I am writing a chapter myself for Lawrence's book.* But I let the author have a 'talk' with me a short time ago, and its matter will be embodied in a supplementary chapter. Your name, of course, had already been introduced in an early part of the book, but not as a great musician. There is, however, still time I think to rectify that.

I might graphically describe how, in endeavouring to intone, you led choir, congregation, and organist an exciting chase over a gamut of about two octaves, we vainly doing our utmost to follow you.

You were heroic—we never could run you to earth; that is, pin you down to the same note for two consecutive prayers or collects. I hope you are all well and flourishing. I long to see you all again. I shall be here three weeks longer. It is a small place I took for a couple of months to work in—hard and quietly.

Ever yours sincerely,
Arthur Sullivan.

The Tennyson-Millais dinner referred to by the Earl furnished an amusing anecdote which is thus recorded by Mr. Arthur Lawrence in his 'Life' of the composer, and told by Sir Arthur Sullivan in his own words:—

The first time Tennyson came to dine at my house, the door was opened to him by a parlourmaid who had been with us many years, and was like one of the family. She was fairly staggered by the appearance of the visitor, who, as will be remembered, always wore a deep, broad-brimmed

* 'Sir Arthur Sullivan.' By Arthur Lawrence. London: James Bowden. 1899.

black felt hat, and a black cape or short cloak which made him look exactly like a conspirator in an Italian or Spanish play. Our little party consisted of Tennyson, Millais, Francis Byng (now Earl of Strafford), myself, my mother, and another lady. We met to discuss the proposed work in collaboration, which afterwards was published *without* Millais' illustrations as 'The Window; or, the Loves of the Wrens.'

When the guests had departed, Kate, the maid, said to me, 'Was that really the great poet, Master Arthur? [I was nearly thirty!] Well! he *do* wear clothes!' 'Of course,' I replied with subtle irony, 'all poets do. Besides,' I added, 'you forget that he is Poet-Laureate.'

She hadn't forgotten it, for she had never known it. Then after a slight pause, she said thoughtfully: 'What a queer uniform!'

But to return to matters more ecclesiastical. The following is an attempt at a complete list of Sullivan's sacred music, with some particulars in regard to the dedication of the anthems which may be of interest:—

Service.

Te Deum, Jubilate, and Kyrie in D.

Anthems.

O love the Lord. Dedicated to 'his esteemed master and friend,' Sir John Goss.

We have heard with our ears. Founded on the 8th Gregorian tone, 2nd ending. Dedicated to the Rev. T. Helmore.

O taste and see. Dedicated to the Rev. H. R. Haweis.

Rejoice in the Lord. Specially composed for the wedding of the Rev. R. Brown-Borthwick, in Westminster Abbey, April 16, 1868. Dedicated to the Rev. R. Brown-Borthwick.

Sing, O heavens. Dedicated to the Rev. and Honble. Francis Byng (now Earl of Strafford).

O God, Thou art worthy to be praised. Specially composed for the wedding of Mr. Adrian Hope and Lady Ida Duff, at St. Andrew's Church, Wells Street, June 3, 1867. (This composition has two foot-notes: 'This Anthem is suitable for the Marriage Service,' and 'N.B.—A harp part can be had for this last chorus.')

I will worship towards Thy holy temple. Composed expressly for the 12th Commemoration of St. Michael's College, Tenbury. Dedicated to the Rev. Sir F. A. Gore Ouseley, Bart.

I will mention the loving-kindnesses of the Lord. Dedicated to Sir John Stainer.

I will sing of Thy power.

Hearken unto Me, My people.

Turn Thy face from my sins.

Who is like unto Thee. Dedicated to Sir Walter Parratt.

Wreaths for our graves. Composed by command of the Queen, and first sung at the Royal Mausoleum, Frogmore, December 14, 1897.

Sacred Part-songs, &c.

O Israel (Song).

Six Sacred Part-songs. Dedicated to Franklin Taylor.

I sing the birth was born to-night.
Lead, kindly Light.
Through sorrow's path.
Say, watchman, what of the night?
The way is long and dreary.
It came upon the midnight clear.

All this night bright angels sing
Upon the snow-clad earth
Hark! what mean those holy voices!
The strain upraise of joy and praise.
} Carols.

Arrangements, &c.

Turn Thee again, O Lord.
Mercy and truth are met together } Choruses from music of the Russian Church.

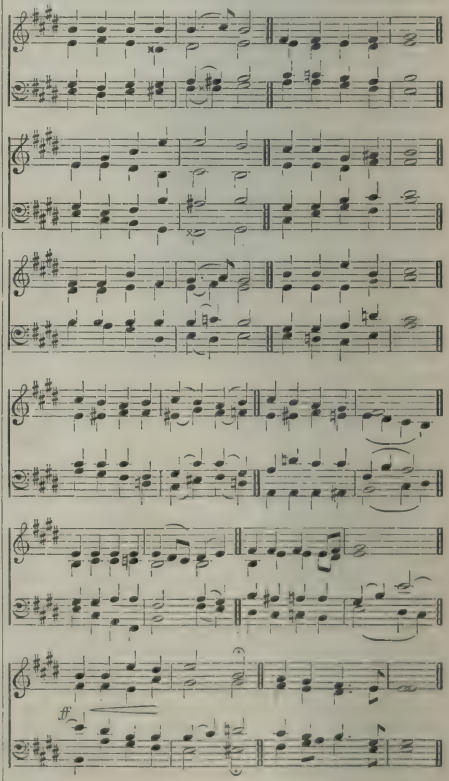
Completion of 'There is none like unto the God of Jeshurun.' Anthem by Sir John Goss.

The Son of God goes forth to war (St. Anne's tune arranged).

We think that we can point to the first rendering of this well-known arrangement of 'St. Anne's.' It formed the anthem at the opening of the organ in Quebec Chapel (now the Church of the Annunciation), Bryanston Street, London, on Sunday, July 5, 1868, when Sir (then Dr.) John Stainer presided at the new instrument at each of the three services on that day. 'The Son of God' was sung at the second and third services from *proof copies*. The Rev. R. Brown-Borthwick, the editor of the 'Supplemental Hymn and Tune Book,' in which Sullivan's arrangement first appeared, was then curate of Quebec Chapel.

Sullivan wrote about fifty hymn-tunes. These he contributed to various collections, including the 'Hymnary' (twelve tunes) and 'Church Hymns with Tunes.' He was the editor of the latter work, published in 1874.

There is no need to dwell on the wide popularity which his martial setting of 'Onward, Christian Soldiers,' has attained—not only in this country, but in Greater Britain and in America. (By the way, it first appeared in The Musical Times!) Its martial and easily 'picked up' melody, no less than the grit characteristic of its diatonic harmonies, has caused it to become a well-beloved church-song of the people. Such simple harmonic structure, however, has evidently failed to satisfy a certain American musician, judging from the following version, or perversion, of Sullivan's familiar strains:—



The name of this tinkering gentleman is Benjamin Blodgett!

CHURCH AND ORGAN MUSIC.

THE LORD BISHOP OF DURHAM ON THE CULTURE OF MUSIC.

During an interval in a recent performance of 'The Messiah' given by the Auckland Musical Society at Bishop Auckland (which we record on p. 32), the President of the Society, the Lord Bishop of Durham (The Right Rev. Dr. Westcott)—after paying a high tribute to the beneficent labours of Mr. N. Kilburn, as conductor of the Society—spoke as follows:—

He was the truest benefactor who was able to lead, to introduce them to sources of pleasure which were ennobling; and amongst all those forms of pleasure, he would almost say the foremost was music. Music was essentially a social art, and the modern form of music—a fact he thought strangely overlooked—was both historically and characteristically a Christian Art. For what was its special mark? It was that it depended upon the combination of different elements for the production of its greatest effects. And their faith, as they knew, had for one of its master principles, Fellowship—the combination of men, widely different among themselves, for the fulfilment of common work. Modern music, then, he ventured to say, was one embodiment of a central Christian thought, distinguished from the ancient music by taking harmony and not melody as its master principle. They would all remember that in the sixteenth and seventeenth centuries, England was prominent for the skill of its people in vocal music. In those days every cultured man was supposed to be able to take his part in a madrigal, and he thought he was right in saying that even now the glee was characteristically an English form of composition. When he looked back upon the progress which music had made in his own time he could not help believing that music would again become a leading characteristic in our national life. And surely that was what we needed most earnestly to seek; for just in proportion as they were able to enjoy that which was ennobling and refining, all that was coarse and mean was overcome, and that was the work of music. Often, when it was his duty and his great joy to visit the elementary schools, and when he listened to the children entering on their elementary lessons with the keenest interest and using gladly the little knowledge which they had gained, he could not but desire most earnestly that those rude beginnings might be remembered, cherished, and cultivated, and that the keen interest of the children should in due time become the delight of riper years. When he saw there so many who were undoubtedly gifted with musical skill, he could not but reflect on what music had brought to them, and then to consider whether it might be possible that in some way they might help this work, begun so happily in children, to riper and richer results. It was not only a service well worth rendering to the country, but really a matter of national importance. Therefore it was well for them to remember that every gift and every capacity was offered for their stewardship—a trust which they should hold for those whom they loved.

THE ORGAN PART OF WESLEY'S 'WILDERNESS.'

Mr. John E. West writes:—

May I venture to call the attention of my brother organists to the fine organ accompaniment contained in the folio edition of Wesley's 'The Wilderness'? I am led to do this because I have reason to think that it is not so well-known as might be supposed. In this edition the bass solo, 'Say to them that are of a fearful heart,' and the quartet and chorus, 'For in the Wilderness,' are furnished with a special accompaniment written in three staves, a simplified version being added below in two staves and in smaller notes for the 'Pianoforte or Organ,' as stated by Wesley. But the octavo edition contains the simplified version only, and, unless the folio copy is used by the organist, the majority of Wesley's beautiful manual contrasts and other characteristic features are lost.

The worthy Doctor himself must have revelled in the masterly passages contained in the more elaborate version of the accompaniment to the bass solo, and obviously he intended this version to be used in preference to the simpler one.

The folio edition, moreover, furnishes an index to some of the special effects of organ-colour which Wesley desired—*e.g.*, the passage at the words 'But the redeemed shall walk there' (p. 162 of the octavo edition) is marked *Swell Sesquialtera* (*Swell to Mixtures, closed*, is perhaps a good approximation of this effect). It is really surprising to find that the folio edition of 'The Wilderness,' with its necessary organ accompaniment, is not *always* used. Quite recently a well-known organist, who has frequently accompanied this typical Wesley composition, confessed to me that he did not even know of the existence of this indispensable edition!

The Wesleyan Methodist Church has taken initiatory steps in the direction of issuing a new hymnal, not, we venture to say, before it was wanted. A curious experience befel the musical editorship of its predecessor, issued in 1877. The editorial work was originally given to Dr. Gauntlett. He died during the progress of preparation, and then George Cooper was appointed. Cooper very soon followed Gauntlett into the silent land, whereupon Dr. E. J. Hopkins, who has learnt the secret of living long, came upon the scene as editor No. 3.

The old tune 'Helmsley' (so long associated with the hymn, 'Lo! He comes with clouds descending') was doubtless sung in many churches on Advent Sunday, in spite of the fact that it does not find a place in 'Hymns Ancient and Modern,' nor in some other Hymnals issued in recent years. 'Helmsley' was sung in St. George's Chapel, Windsor, on Advent Sunday, and also at the service held in the private chapel in Windsor Castle, at which the Queen attended. Some years ago, when the present private organist to the Queen commenced his duties, he inadvertently played the tune as set in 'Hymns Ancient and Modern'; but a request came from Her Majesty that the old tune should in future be used on Advent Sunday, and this has since been the custom. The old story that 'Helmsley' is derived from a hornpipe danced by Miss Catley in the 'Golden Pippin' has been refuted by that accurate investigator, the late Major G. A. Crawford (*vide* 'Grove's Dictionary of Music and Musicians,'—Art. 'Lo! He comes with clouds descending,' Vol. II., p. 161).

ORGAN RECITALS.

From a large number of programmes sent to us during the past month we select the following:—

Mr. Edwin H. Lemare, St. Margaret's, Westminster, and St. Barnabas, Pimlico (Intermezzo in D flat, Hollins). Mr. E. E. Chesteney, Congregational Church, Yarmouth (Sonata da camera, A. L. Peace). Mr. R. E. Parker, Parish Church, Wilmslow. Mr. James Brown, Parish Church, Bishopwearmouth. Mr. Allan Paterson, St. Paul's, Greenock (Introduction and Variations on an original theme, Hesse). Mr. James Tomlinson, St. James's, Whitechapel (Handel's Second Concerto). Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (Grand Chœur, Hollins). Mr. James M. Preston, Presbyterian Church, Jarrow-on-Tyne (opening of new organ, built by Messrs. Abbott and Smith). Mr. H. Crackel, St. John the Evangelist, Masbrough (Sonata in F minor, Merkel). Mr. H. J. Taylor, Christ Church, Dover. Mr. P. K. de Villiers,

Paddington Chapel (Con moto in B flat, Smart). Mr. W. Cary Bliss, St. Michael's, Lyndhurst. Mr. Arthur S. James, St. Peter's, Rickmansworth (an old English March, Purcell). Mr. Fountain Meen, Presbyterian Church, Stoke Newington (with Mr. T. E. Gatehouse as violinist). Mr. R. W. Strickland, College Street Chapel, Northampton (Overture, 'Athalia,' Handel). Mr. John Lowe, St. Columba's, Church of Scotland, Pont Street (Grand Solemn March in E flat, Smart). Mr. G. Bernard Gilbert, Town Hall, Stratford (Fantasia on 'St. Ann's' tune, E. Silas). Mr. H. M. J. Gibbon, St. John Baptist, Leamington Spa (English organ music—Toccata in A, Henry Purcell; Larghetto in F sharp minor, S. S. Wesley; Air with variations and final fugato, Henry Smart; Andante, Basil Harwood; and Toccata in A, W. T. Best). Mr. Alfred Hollins, St. George's Presbyterian Church, Darlington (Overture, No. 1, Hollins). Mr. F. Cunningham Woods, St. Mark's, Battersea Rise (Fugue in C, Buxtehude). Mr. J. A. Gaccon, Llandaff Cathedral (Sonata, No. 9, Rheinberger). Mr. T. Keighley, St. John's, Dukinfield (Sonata, No. 1, Guilmant). Mr. Walter Alcock, Holy Trinity, Sloane Street (Fantasia in E minor, Silas). Mr. Gatward, Bethlehem Cathedral, Pa., U.S.A. (Sullivan programme, including the 'In Memoriam' Overture).

SPECIAL SERVICES.

At St. Paul's Cathedral, Spohr's 'Last Judgment' (on the 4th ult.), which, under Sir George Martin's direction, and with Mr. Charles Macpherson at the organ, was rendered with all its wonted impressiveness.——The 'Last Judgment' was also given at Holy Innocents' Church, Hammersmith (on the 6th ult.), under the direction of Mr. Herbert Gresham (organist); and at Hornsey Parish Church (on the 12th ult.), with Mr. Herbert Baggs (assistant-organist) at the organ and Mr. Henry. J. Baker (organist) as conductor.——At Brixton Church, Parts 1 and 2 of Haydn's 'Creation' were given with full band and chorus on Sunday, the 16th ult.—one of the excellent series of oratorio services in this church—under Mr. Douglas Redman's conductorship.——Stainer's 'Daughter of Jairus' was rendered at the usual monthly musical service in the Parish Church, Portsmouth (2nd ult.), with Mr. R. H. Turner at the organ.——At Stoke Newington Presbyterian Church, Spohr's 'God, Thou art great,' was sung at the service of praise on Sunday, the 2nd ult., with Mr. David Watkins as conductor and Mr. W. E. Lane at the organ.

ORGANIST AND CHOIR APPOINTMENTS.

Mr. Guy C. Ambrose (organist) and Mr. A. J. Hopper (choirmaster), Berkeley Chapel, Mayfair.

Mr. Healey Willan, Christ Church, Wanstead.

Mr. Clement Bishop, St. Paul's Church, Tottenham.

Mr. John Robson, St. Simon's, South Shields.

Master E. Miller, Whittlebury Parish Church.

Mr. A. W. Hinton, Parish Church, Llangfwrog, Denbighshire.

Mr. George Hume, Brandon Street United Free Church, Motherwell, N.B.

Mr. W. J. Scruton, Clarence Road Free Christian Church, Kentish Town.

Mr. J. Turton Smith, St. Mary's, Pembroke.

Mr. Fred. W. Norcup (tenor), Westminster Abbey.

SIR JOHN STAINER ON OLD METRICAL PSALTERS.

On November 13 a paper was read before the Musical Association by Sir John Stainer, on 'The Musical Introductions found in certain Metrical Psalters.'

The subject selected by the reader seems, oddly enough, to have been almost entirely overlooked by musical historians. They do, it is true, barely mention the fact that musical instruction is affixed to certain Psalters, but they have failed to discover the interesting conclusions to be drawn from a careful examination of such prefatory matter. And this interest is not limited to English Metrical Psalters; much can be gathered from those of France, Germany, and Switzerland. Sir John Stainer commenced by dealing with early English Metrical Psalters. 'A short introduction to the science of musicke, made for such as are desirous to haue the knowledge thereof, for the singing of these Psalms,' is first found in the Sternhold and Hopkins of 1561. Only two copies of this date are known to exist—one in MS., the other in print. The former is one of the treasures of the library of Christ Church, Oxford, the latter is in private hands. The whole of this will be published in the Proceedings of the Association, although the reader only gave the gist of it. As it must have been written at least thirty-seven years before Morley's 'Plaine and easie Introduction,' it is of considerable value. The expression, 'signed keys,' is the early effort to obtain our useful term *key-signature;* but the three words, *clef*, *key*, and *note*, had not yet received their distinctive meanings, they are used indiscriminately. For example: the author calls the hexachordal names *keys;* he speaks of two *keys* an octave apart, meaning of course two *notes;* he also calls his C and F clefs *keys*. The old term, *rules*, is used for the lines of the stave, and they are reckoned from the top downwards. He mentions the *voyce or note Fa*, but later on he makes some effort to distinguish between them. This Introduction seems to have been found too difficult for the ordinary public, for in 1570 was issued a Psalter having the sol-fa names of each note printed by its side. This simple method had been adopted by Bourgeois fourteen years previously. In 1560 Davantes tried to simplify the art of singing tunes by using numbers to represent notes.

The lecturer distributed a facsimile of a page of Davantes from the copy kindly placed at his disposal by Mr. Alfred Littleton. He then explained the system of placing dots on either side of a number to show the nature of its hexachord; he showed that the attempt to keep a fixed number for each line and space, and yet to have a C clef on three different positions, led to practical difficulties and theoretical anomalies which were sufficient to account for the failure of the system. The French Metrical Psalter, by Pierre Valette, probably published in the same year as Davantes', had the sol-fa name of every note printed over it. Some of his directions are of a somewhat primitive type; he says that when one sees a sharp, it means that 'the voice is to be raised a little higher than usual.'

Sir John then made a digression on the subject of those Psalters in which the music is printed continuously over the words, not merely over the first stanza. This was not attempted in England (probably on account of the cost) until 1688, when one was printed by Everingham. In the preface to this, the author advocates a numerical system of notation founded on a *fixed set of numbers*, leading to the same absurd results as Davantes' attempt. But as the music in this particular English Psalter was printed in full, there was no necessity for using numbers in the body of the book.

The lecturer then continued to give interesting extracts from Psalters of various nationalities, which are too copious to be quoted here, but which will be of value to musical historians, owing to the full information he gave as to the titles, dates, and publishers of each. One striking fact was brought to the front—namely, the hopeless inability of the human mind to cast aside what is obsolete and useless. The hexachordal system rested over practical music like a nightmare, and yet, when an extended compass of the scale and the use of keys having three or four sharps or flats had become common, theorists and teachers

made strong efforts to make the old system fit into the new, or the new into the old. The emancipation from the chains of hexachordal sol-faing took place in this country about the middle of the seventeenth century, when the *fa sol la fa sol la mi fa* method became gradually established. This held its sway until about fifty years ago, when the much inferior *fixed do* was imported from the Continent. Though practically a novelty, it was at once accepted by many as of decent antiquity, and is still called the 'old system' by those who ought to know better. But we must return to the remarks of Sir John Stainer, who had carried us through the story of Introductions and Instructions for more than two centuries, and had at last reached the period when our English Psalmody, following the bad example given previously in France, began to be overloaded with *graces*, a due explanation of which appears in nearly every Psalm book towards the close of the eighteenth century. But while lamenting over this, Sir John found hope in the fact that forms of art, when decaying, leave a residue from which springs something more useful, or beautiful, or at least better adapted to its purpose. In this respect, Art follows the laws of organic nature.

HENRY RUSSELL.

The composer of 'Cheer, boys, cheer' has sung his last song on this side of the grave. At the fine old age of eighty-eight Henry Russell drew his last breath on the 8th ult., at his residence, Howley Place, Maida Vale. Very remarkable was his career. Born at Sheerness, on Christmas Eve, 1812, he appeared on the stage as a mite of three in a travelling theatrical company that visited the Kentish port. He began to study the pianoforte at the age of six. For a time he was a boy in a chemist's shop, when he took sixpenny lessons in music from a man in Seven Dials! In 1828 young Russell appeared at the Surrey Theatre (then under Elliston's management) at a salary of thirty shillings per week. The playbills record that he sang in Weber's 'Abu Hassan' and such songs as 'The Death of Nelson' and 'The Pilgrim of Love.'

Russell became an outdoor student—at the age of fourteen—at the Bologna Conservatoire. He subsequently studied under Rossini at Naples, and met in Italy Balfe, Bellini, Donizetti, and other musical celebrities. Upon his return to England he was for a short time chorus-master at Her Majesty's Theatre. Wishing, however, to put a little more money into his pocket, Russell started his one-man entertainments which became so immensely popular. He selected Canada—a very wild country seventy years ago—and America as a possible field for his operations, and landed at Montreal after a voyage that lasted nine weeks. Some of his Canadian experiences were very amusing. At one outlandish place he came across a shanty to which was affixed a signboard having these words:

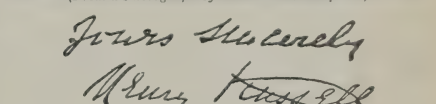
GINGER BEAR SOLD HEAR ALSO GOODE
STUMBLING FOR ORSES AND GOODE BEDS.

For a time Russell was organist of a Presbyterian Church, but he soon began that wandering life which brought him so much fame. From 1833 to 1841 he travelled in Canada and America, singing his well-known songs: 'Cheer, boys, cheer'; 'There's a good time coming, boys'; 'A life on the ocean wave'; 'Oh! woodman, spare that tree,' and many others, with extraordinary success.

In 1842 Russell returned to England, and began his entertainments in his native land at the Hanover Square Rooms (the first, March 8, 1842). Curiously enough, the advertisement in the *Musical World* of that time stated 'Mr. Henry Russell (from America) has the honour to announce that he will give two vocal entertainments . . . he will give his most popular compositions, consisting of dramatic and descriptive scenes and cantatas; also illustrative songs and characteristic ballads.' His receipts were as much as £117 per night, and the remarkable success which had attended him in the far West was repeated in the British Isles.

Henry Russell's songs became household words. In his entertaining book, 'Cheer, boys, cheer,' he has related some amusing incidents connected with his famous songs. After singing 'Carlo, the Newfoundland dog' (suggested by the saving a child from drowning while crossing the Atlantic), two men rose in the gallery, and one of them, after clearing his throat, addressed the singer as follows: 'Good evenin', Mr. Russell, this is my friend Joe Taylor' (whereupon Mr. Joe Taylor bowed two or three times). 'Was that dog yourn?' 'No, it was not,' Russell replied. 'Did he save the child?' 'He did.' 'Wall,' he exclaimed, 'I should like a pup. Could you get us one?' Again, following upon the singing of 'Woodman, spare that tree,' a gentleman in the audience rose and excitedly asked, 'Was the tree spared, sir?' 'It was,' came the reply. 'Thank God for that,' he answered, with a sigh of heartfelt relief. At Hanley, at the time of much distress and destitution in the Pottery district, Russell gave his entertainment in aid of the impoverished potters. After he had

(From a Photograph by Messrs. Barrauds, Ltd.)



sung 'There's a good time coming,' there was overwhelming enthusiasm, which reached its culminating point when a man rose in the gallery, and, in exciting tones, shouted, 'Muster Russell, can you fix the toime?'

Thus did Henry Russell furnish many an evening of pure enjoyment to thousands of listeners who hung on his lips while, with wonderfully clear articulation and dramatic feeling, he sang the songs which have immortalised his name. Of these the Admiralty paid him the compliment of ordering that 'A life on the ocean wave' should be used as one of the regimental marches of the Royal Marines, and 'Cheer, boys, cheer'—his best known song—has been most aptly designated 'the anthem of optimism.'

The remains of Mr. Russell, who had lived in retirement for thirty-five years, are interred in Kensal Green Cemetery, where so many interesting people in literature, art, and music have found their last resting-place. Two of his sons have become distinguished—Mr. Clark Russell, the celebrated novelist, and Mr. Landon Ronald Russell, the composer known as 'Landon Ronald.'

REVIEWS.

CHURCH MUSIC.

Communion Service.

Thomas Adams, in D.

Te Deum.

E. W. Naylor, in E flat.
Edward German, in F.
Edwin H. Lemare, in F and E flat.

Benedictus.

G. H. Westbury, in A.

Magnificat and Nunc dimittis.

Hamilton Clarke, in B flat.
Henry Gadsby, in D.
Battison Haynes, arranged to Gregorian Tones (also Benedictus qui venit and Agnus Dei).
B. Luard Selby, in C.
John E. West, in F.
Thomas Adams (Three Settings to Gregorian Tones).

[Novello and Company, Limited.]

The Communion Service may be warmly commended. It is devout and beautiful music and, well sung, would be most impressive. The Sanctus is most effective, rising from a soft *piano* to a fine climax delivered *fortissimo*. The chorus parts in the Benedictus are surmounted by a soprano solo, with exquisite result at the close; the Agnus Dei contains an expressive passage for tenor solo, and the Gloria is admirably conceived and written.

The voice parts of Dr. E. W. Naylor's Te Deum in E flat are in unison throughout, and the setting is suitable to choirs of the most modest abilities. Considerable skill is shown in the organ accompaniment, whereby variety and contrast are happily secured.

The setting of the Te Deum, by Mr. Edward German, is somewhat elaborate in design. The composer makes no hesitation in repeating the words, and the organ accompaniment shows his confidence in the singers to hold their own. The vocal parts are easy to read, but demand adequate rhythmical equipment. Solo passages are written for soprano, alto, tenor, and bass, and the *pianissimo* conclusion is very impressive.

The Te Deum in F, by Mr. E. H. Lemare, has met with an acceptance so wide that it is unnecessary to say more than to recommend it to those to whom it is unknown, especially when a setting of moderate difficulty is required for festival occasions.

The same composer's Te Deum in E flat, written for the thanksgiving service of the House of Commons at St. Margaret's, Westminster, June 20, 1897, is laid out on a somewhat extensive scale, with an expansion of the vocal portion, at the close, into eight parts. The work opens in an imposing manner by a quotation of the first phrase of 'Ein' feste Burg,' and the character thus suggested is admirably sustained in what follows. The sixteenth and seventeenth verses are set for a baritone soloist and provide an effective contrast to the massiveness of the other portions. Although the music demands a large and well-trained choir it presents no exceptional difficulties.

Choirmasters who have adopted Mr. Westbury's setting of the Te Deum in A should make their choirs acquainted with the Benedictus from the pen of the same composer. It is also in A and is a companion work in intention and style. Simplicity and effectiveness are happily combined. Mr. Hamilton Clarke's setting of the Evening Canticles will interest a choir of well-trained voices, the vocal parts being melodious and independent; choirmasters who do not know the Evening Service in D, by Henry Gadsby, will here find an easy and bright setting for voices in unison with organ accompaniment.

The arrangement of the Magnificat and Nunc dimittis to Gregorian tones, by the late Battison Haynes, is intended to be supplementary to the well-known series by Sir John Stainer. In the harmonic treatment the church modes have not been adhered to, dominant and diminished sevenths being freely introduced, but when the harmony is assigned to the voices a section of the choir sing the plain-song to lead the congregation. The setting shows the skill of the practised musician in a marked manner. The music of the Benedictus qui venit and Agnus Dei is, as might be expected, extremely graceful and expressive, and will be found easy both to sing and play.

Mr. Luard Selby is one of our most earnest church musicians, and the Magnificat and Nunc dimittis in C fully sustain his reputation. Written for one of the Salisbury Diocesan festivals, the service is consequently laid out for a large and well trained choir. It should be added, however, that the music in itself is not difficult. Its demands are more on the intelligence of the singers than on executive skill. A distinctive feature is the variety of the vocal treatment, the voices being written for responsively.

Mr. John E. West's Evening Service in F is chiefly designed for voices in unison with harmonized organ accompaniment. Effective contrast is obtained by occasional four-part vocal harmony and by the sections of the choir having certain passages assigned exclusively to them.

Mr. Adams has made fitting use of the Gregorian tones. The vocal parts are cleverly treated, though some lovers of the old church modes may object to the voices occasionally singing in four-part harmony; but it must be admitted that the procedure provides effective contrast. The organ accompaniment is simple and well varied.

Novello's Anthem Book. Books 2, 3, 4, and 5.

[Novello and Company, Limited.]

This large instalment of a useful publication fully comes up to the standard of the initial book. Selecting one anthem from the twelve contained in each book, we find the following: 'O Saviour of the world' (Goss), 'Seek ye the Lord' (Varley Roberts), 'Let us now go' (Hopkins), and 'Oh! for a closer walk with God' (Myles Foster). If, to slightly alter an old proverb, anthems speak louder than words, there is nothing more to be said in favour of this 'Collection of popular anthems for festival and general use throughout the year.'

VOCAL PART-MUSIC.

Firm in her native strength. By A. C. Mackenzie.

God save the Queen. Arranged by Henry Hiles, Sir Michael Costa, and Sir Frederick Bridge.

Flora's Queen. Madrigal. By J. Stainer.

The Laughing Waves. By Reginald Somerville.

A Love Symphony. By J. Arthur Clegg.

(*Novello's Part-Song Book.*)

[Novello and Company, Limited.]

The words of 'Firm in her native strength' are by Mr. Arthur C. Ainger and are of a patriotic character, but they happily avoid the boastful spirit which disfigures many versifications on England's greatness. Sir Alexander Mackenzie's music is in fine keeping with the dignity of the poem, and in its effective contrasts and fine climaxes shows the hand of a master. The part-song should be often heard this winter for it sympathetically reflects the spirit of our times.

There has been of late, and there probably will be in the near future, much singing of our 'illiterate' National Anthem, and consequently vocal arrangements of the familiar hymn will always be in demand. In regard to the three arrangements of 'God save the Queen' now before us, Dr. Hiles begins his version with tenors and basses in unison, but in the third bar these male voices sing in four parts. The second verse is led off by the sopranos and altos and there is some effective contrapuntal writing. This style is maintained with rich harmonic effects in the third verse. The arrangement by Costa, first published in November, 1883, is too well known to call for comment. Its chief merit is its simplicity, and this is probably the secret of its popularity. That by Sir Frederick Bridge is 'for special use in church' and contains the altered form of the second verse as amended by Dean Hole. In this verse the varied harmony used by the Westminster Abbey organist is taken from Attwood's anthem 'I was glad,' performed at the Coronation of Queen Victoria.

That the art of madrigal writing has in no wise been lost is shown by Sir John Stainer's 'Flora's Queen.' The words by his son, Mr. J. F. R. Stainer, although referring to our Queen, cleverly suggest the style in vogue at the time when England's other great queen reigned. The music is still more faithful to the days of long ago, chords of the thirteenth and modern harmonic progressions being eschewed. It should be added that the madrigal is laid out for first and second sopranos, alto, tenor, and first and second basses.

'The Laughing Waves,' as described by Mr. Shapcott Wensley, and allied to music by Mr. Reginald Somerville, will provide bright moments for those who may give them attention. This is one of those part-songs which are as pleasing to sing as to listen to, being instinct with life and health.

The words of 'A Love Symphony,' written by Mr. Arthur O'Shaughnessy, relate the devotion of a lover to whom the flowers, the birds, and the sea seem to sing of his mistress. The daintiness of the lyric is admirably reflected in Mr. Clegg's music, which gained the well deserved prize in the Morecambe Festival part-song competition of last year. The music requires neat and crisp singing, but will repay careful rehearsal.

RE-OPENING OF COLSTON HALL, BRISTOL.

(By our Special Correspondent.)

A city without a public hall proportionate to its size is poorly equipped, and Bristol has been in that case since a fire, originating in an adjacent clothing factory, destroyed the rendezvous of its inhabitants—the building wherein nine triennial festivals, and concerts innumerable, had taken place. But the 'devouring element,' though it consumed much property, really came as a blessing in disguise. The first Colston Hall was not an ideal place of its kind. It held only 2,500 people, and, for festival and concert-giving purposes, that is not enough. Then its acoustics were poor, and its immediate approaches inconvenient. Altogether the hall was not worthy of a great and flourishing city. But if Bristol did but poorly with what it then possessed, it could only do much worse with nothing, and, after the fire, everybody looked to the Colston's Hall Company for the spirit necessary to the creation of a larger and better building. In this matter there was no disappointment. The Company rose to the occasion, purchased more land, and on the enlarged site put up an edifice of the most commodious character. The new hall accommodates 4,000 persons on the floor and in its double gallery; the acoustics are excellent, and ample provision has been made for the comfort of audience and performers alike. Now, therefore, Bristol can go ahead again as a festival city, and take its place in line with Birmingham, Leeds, and Sheffield.

The hall was opened on Tuesday, November 27, when the Company, represented by Mr. Lewis Fry, in the absence through illness of the chairman, Mr. Herbert Thomas, received a large number of guests, including what reporters sometimes call 'the *élite* of city and suburban society.' Who were there, and in what the formal proceedings consisted, need not be told in this place, nor is it necessary to enlarge upon the delights of the ball with which the festivity closed. But certain musical doings are in our province and may not be passed over. There was, to begin with, the formal presentation, by Sir W. H. Wills, Bart., of the new Willis organ, which he had caused to be built at a cost of £5,000. Concerning the instrument itself we cannot give an opinion, since only part of it was in working order at the inaugural ceremony. Enough now that what was heard held out satisfactory promise as to the rest. But none the less heartily for its incompleteness was the gift received by the donor's fellow-citizens.

In the course of the evening the well-known capableness of Bristol vocal societies received striking demonstration, and contributed much to the pleasure of the more musical guests. There are three such societies in the forefront of Bristolian art. These appeared in order of seniority. The Madrigal Society led the way, under Mr. D. W. Rootham's command, singing 'In going to my lonely bed' and 'Sir Patrick Spens.' Next came the Royal Orpheus Glee Society, under Mr. George Riseley, charged with a mission to deliver 'Ossian's Hymn to the Sun' (Goss) and Viotta's 'Dying Child.' Lastly came the Society of Bristol Gleemen, marshalled by Mr. Walter J. Kidner, under whose direction were performed Hatton's 'Warrior's Song' and Callcott's 'Peace to the Souls of the Heroes.' We are not going to speak comparatively of the work done by the three organisations. That would be 'odious' in a special degree. But it was good to hear such fine examples of English vocal compositions as those above named, and most creditable to Bristol that the three societies so well discharged their respective tasks. Amid much Baal worship in music, and going astray after doubtful gods, here was evidence of the true faith and culture. It should be added that Mrs. Mary Davies contributed various solos in the course of the musical proceedings, which were thus pleasantly varied.

The 'opening' was continued on the 29th and two following days by a series of festival performances, under the direction of Mr. Riseley; the Bristol Choral Society (650 voices) supplying the chorus, and an efficient orchestra of eighty performers answering for the instrumental department. Nothing new appeared in the programme—nothing, indeed, but works long on the familiar list. This was a prudent arrangement; the occasion not being a festival, or subject to festival responsibilities, but rather one for a series of popular gatherings which well-known music could best promote.

'Elijah' led the way, and, of course, Mendelssohn's oratorio drew a great audience, who, though curious about the new building, were none the less ready to welcome, and, we were going to say, applaud the music. But there was no applause, save at the end of each part. *Othello* sent word to the street minstrels that he preferred music 'which might not be heard.' There is applause to match this, expressed through silent and deep attention. So much did 'Elijah' and its interpreters receive. Of course the performance was capital, and worthy of the occasion. At once Mr. Riseley's choir made a mark. It did not, we understand, muster in full strength, inasmuch as the space at command avails for no more than 500 singers; but the number actually present sufficed for all the effect desired. The Bristol voices are not specially powerful, but they are of excellent quality, flexible and well managed. Hence the favourite choruses came out well; those of the more gentle order being satisfactory beyond common. The solo singers included Madame Medora Henson, Miss Hilda Wilson, Mr. H. Beaumont, and Mr. Watkin Mills. Regarding the competency of these artists to deal with such familiar music it is quite needless to speak.

The evening concert brought Sullivan's 'Golden Legend' and the finest audience of the week, the hall presenting a very brilliant appearance. It is likely that many tickets had been bought in expectation that the composer would conduct, according to announcement. In one sense, Sir Arthur was present—that is to say, in the sorrowing memory of all lovers of music. In another and more material sense he was absent indeed. As though to make up for this as far as possible, Mr. Riseley gave a really splendid performance of the 'Legend'—a performance marred only, as far as we observed, by a slight lowering of the pitch in 'O gladsome Light.' The rest was beautiful in its technical perfection and appropriate expression. We have rarely enjoyed so good a rendering of the lovely work. To this general excellence the solo vocalists contributed in no mean degree. Touched by the spirit of emulation, they sang their very best, and all due praise must be given to Madame Henson, Miss Wilson, Mr. W. Green, and Mr. Watkin Mills. Following the cantata came a short miscellaneous selection, including Sullivan's 'In Memoriam' Overture, Stanford's 'Last Post,' and certain numbers from Gounod's 'Mors et Vita.' The overture enabled the orchestra to give a good account of itself.

On Friday morning the proceedings were not so satisfactory as those just noticed, and Gounod's 'Redemption' left, in its performance, a good deal to desire. Yet the executants were those who had previously done very good work! There is no accounting for such lapses. Everybody knows they do occur at the best regulated concerts; why or how is a mystery. In the present case, the choir repeatedly failed to keep the pitch. It was Birmingham over again,

but happily in a much milder sense than the Midland city's disastrous attempt on 'St. Gerontius.' Even the soloists, or some of them, were infected by the uncertain tonality, and thus the execution of Gounod's music was not one to look back upon with entire complacency. In the evening, which was devoted to the ubiquitous Wagner, matters righted themselves, and a large audience enjoyed a spirited performance of 'The Flying Dutchman' (overture and last two acts), followed by a number of excerpts which, possibly, are not so hackneyed in Bristol as in London. Madame Emily Squire, Miss E. Leslie, Mr. F. Harford, and Mr. Andrew Black were among the 'principals' on this occasion.

'The Messiah' was given on Saturday morning, and the series closed in the evening with a miscellaneous concert, in which the orchestra and chorus were assisted by the band of the Coldstream Guards. Miss Squire and Mr. Arthur Wills, the soloists, did good service, and a varied assortment of 'odds and ends' for chorus and orchestra, including the 'Dies Iræ' from Berlioz's 'Requiem,' engaged the attention of a very satisfied audience. So ended a musical 'inauguration' which, generally speaking, did honour to an important civic event, and reflected great credit upon Mr. Riseley and the musical resources of Bristol.

MR. EDWARD LLOYD'S FAREWELL CONCERT.

Multitudinous was the throng—in number seven thousand—that found its way to the Royal Albert Hall on the 12th ult. to hear Edward Lloyd sing his last song. The occasion was almost unique. Here was a man who for thirty years has steadfastly served the public, giving of his best—and a wonderful best it has been—and affording pleasure to countless hearers. The British public, in spite of the opprobrium cast upon them by Thomas Carlyle, have warm hearts, and they are not forgetful of those who have, as Mr. Lloyd himself has said, 'pursued the even tenor of their ways.' Again: the great tenor leaves the concert platform in the plenitude of his powers—no deterioration of his wonderful vocal organ is in the least degree apparent. Yes, Edward Lloyd retires with a clean bill—of health, means, and a magnificent voice.

In recording the details of this Farewell Concert the place of honour must, of course, be given to him who bade his adieu on this eventful occasion. Including encores, he sang five times: The 'Prize' Song (Wagner's 'Die Meistersinger'); 'Lend me your aid' (Gounod's 'La Reine de Saba'); 'I'll sing thee songs of Araby' (Clay's delightful song); 'The Holy City' (accompanied by the composer, Mr. 'Stephen Adams,' otherwise Mr. Michael Maybrick); and 'When other lips' (Balfe), with its appropriate refrain, 'Then you'll remember me.' All these favourite songs from Mr. Lloyd's large *répertoire* were sung, it is hardly necessary to say, in a manner which gave intense satisfaction to the huge audience.

That Mr. Lloyd was well supported on this leave-taking occasion it is only necessary to mention the names of those who lent him their aid. Dr. Richter, a host in himself, conducted his orchestra in Wagner's 'Rienzi' Overture and 'Kaisermarsch,' and showed his master-hand in orchestrally accompanying the hero of the day not only in Wagner, but in Gounod! The vocalists included Madame Albani, Miss Evangeline Florence, Miss Sarah Berry, and Miss Clara Butt (who sang two of Edward Elgar's 'Sea Pictures,' conducted by the composer); Mr. Ben Davies, Mr. H. Lane Wilson, the veteran Charles Santley (who sang Sullivan's 'Thou'rt passing hence, my brother,' with orchestral accompaniment), and Mr. Plunket Greene (who gave a fine and characteristically pathetic rendering of Frederick Clay's weird setting of Charles Kingsley's words 'The Sands o' Dee'). There must also be added the assistance rendered by Mons. Johannes Wolff (violin) and that clever young pianist, Miss Gertrude Peppercorn; while the conductors and accompanists, in addition to those already mentioned, were Mr. Wilhelm Ganz, Mr. H. R. Bird, Mr. F. A. Sewell, and Mr. Percy Starnes.

After Mr. Lloyd had delivered his last message, 'Then you'll remember me,' a remarkable scene occurred. Headed by Madame Albani and vigorously seconded by Miss Clara Butt (Mrs. Kennerley Rumford), several of the artists came forward, leading Mr. Lloyd on to the platform. Madame Albani then started 'For he's a jolly good fellow,' in which many of the audience joined with right good will. This was the signal for still greater enthusiasm, which so encouraged Madame Albani and Miss Butt that, with hands orthodoxically clasped in true Scotch style, these two ladies, with Edward Lloyd, Ben Davies, and Kennerley Rumford, sang 'Auld Lang Syne,' the excited and highly amused audience adding their *vox populi* to those of the distinguished hand-clasped vocalists. It was a thoroughly English episode, as spontaneous as it was hearty—an incident which will not easily be forgotten by those who were present, and certainly not by the hero of the hour—Edward Lloyd.

A word of hearty congratulation is due to Mr. Vert—a veritable Napoleon of managers—who has been Mr. Lloyd's invaluable agent for many years.

PRESENTATION TO DR. McNAUGHT.

A goodly company of present and former members of the Bow and Bromley Institute Choir and Orchestra foregathered in social intercourse on the evening of the 14th ult., at Bromley Vestry Hall. The specific object of the reunion was to furnish Dr. McNaught with some tangible proof of the esteem in which he is held by the members of the Society which he founded twenty-five years ago and of which he has just resigned the conductorship. After the performance of a selection of music—which included an excellent *In memoriam* rendering of Sullivan's 'O hush thee, my babie'—speeches were delivered by Mr. Andrew Ashcroft (Dr. McNaught's first teacher and a devoted lover of Bach), Mr. J. Williams Benn, of the London County Council, and Mr. Leonard C. Venables—all old friends and true. Many conductors of East End choirs were also present.

Mr. E. W. Coney then read an address—to which 176 signatures were attached—containing expressions of personal esteem and gratitude to Dr. McNaught, their late conductor, for all the enthusiasm, energy, and skill he has thrown into the work of conducting the Choir and Orchestra for the period of a quarter of a century, and the high artistic attainment which has resulted therefrom. 'To all of us,' the address records, 'the recollection of our connection with the music of the Bow and Bromley Institute under your guidance will remain one of lasting pride and delight.' An accompaniment to this address was provided in the presentation (by Mr. J. G. Rendall on behalf of the subscribers) of a fitted travelling dressing case to Dr. McNaught, and an additional accompaniment in the form of a gold necklet to Mrs. McNaught, in acknowledgment of her valued services 'in the somewhat tedious and thankless task of accompanist at rehearsals.'

Dr. McNaught, in reply, expressed his heartfelt thanks and those of Mrs. McNaught for these gratifying tokens of regard, and his high appreciation of the kind words contained in the address, which he should greatly value. He warmly thanked the members for having so long furnished him with such a splendid field wherein he had been able to cultivate that experience which is of the greatest possible value to him as an adjudicator in choral competitions. Dr. McNaught incidentally mentioned that he had sat in judgment upon nearly 400 choirs during the year which has just closed, and gave this as an indication that up and down the country the cultivation of choral music is by no means on the wane, though there are evidences that it is not in so healthy a condition as it should be in London. It may be that for part-songs and madrigals we should have to return to the old plan of meeting for the sake of practice rather than with a view to performance. In referring to the circumstances that compelled him to resign his conductorship of the Society, Dr. McNaught, in a heartily cheered sentence, held out some hope of their coming together again as executants and conductor. The arrangements of this most successful gathering were admirably carried out by Mr. George H. Lawrence.

ROYAL CHORAL SOCIETY.

'JUDAS MACCABÆUS.'

THE performance of Handel's 'Judas Maccabæus,' on the 6th ult., by the Royal Choral Society, under the direction of Sir Frederick Bridge, fully sustained the prestige of this famous body of choristers. It is doubtful if the numbers 'O Father,' 'Disdainful of danger,' and 'See the conquering hero' have ever been more finely rendered, with regard to wealth of tone, magnificent precision of attack, and, what is equally important, crisp cessation of sound. Miss Esther Palliser, Madame Belle Cole, Mr. Charles Saunders, and Mr. Watkin Mills did full justice to the familiar solos, and able assistance was given by Miss Maggie Purvis and Mr. William Fell. Immediately before the interval there was sung, in memory of Sir Arthur Sullivan, his setting of Cardinal Newman's hymn 'Lead, kindly Light.' This was rendered, unaccompanied, with a tenderness of expression and exquisite finish that, under the circumstances, was deeply affecting.

THE HON. NORMAN GROSVENOR.

ON the 4th ult. a concert was given at Steinway Hall of the compositions of the late Norman Grosvenor, who died in 1898. He was a son of Lord Ebury, and after retiring from the Army he became M.P. for Chester and Director of the Sun Company and remained all his life an ardent sportsman, giving evidence of taste and abilities rarely met with in a musician. He was, in effect, an 'amateur' in the sense in which Borodine was and Rimsky Korsakoff is an amateur, in that he combined music with other, apparently, contradictory pursuits. But he was not an amateur in the sense that he failed to take art seriously or studied it casually. Indeed, his works give evidence of high ideals, of an extremely fastidious and self-critical taste, and of much conscientious work and a keen sense of proportion. Moreover, he always wrote sincerely. But the most marked characteristic is a gentle elegance, which is very attractive and piquant in its combination with a modern idiom not usually associated with things either gentle or elegant. His matter is always graceful and serene; his manner often that of those who suffer from the *maladie du siècle*, from which he was quite free. If he ever went through a period of storm and stress, there is nothing in the works chosen for performance to show it. The connected pieces were two movements from a trio for pianoforte, violin and violoncello ('Rustic Wedding'), which are pleasant and cheerful, and three movements from an unfinished Serenade for two pianofortes, harmonium (in lieu of wood-wind), strings and drum. The unusual combination is due to the special occasion for which the work was written, and it was left unfinished at his death. The first movement is broad and dignified and its fine climax is suggestive of the methods of Sir Hubert Parry; the slow movement has a continuous flow of grateful melody, and the minuet is full of vivacity. Though less attractive at first hearing, a set of Variations for two pianofortes shows perhaps more solid attainments. The vocal music of Mr. Grosvenor is of varying merit and the solos sung by Madame Eldée appeared less successful than the part-songs. Of the four trios sung by Miss Delia Mason, Miss Gleeson-White, and Dr. W. Aikin, the best was a setting of Austin Dobson's 'As for the pipe.' This is delightfully melodious and very happily reflects the old-world grace of the words without any affectation or pedantry, and it is very gratefully written for the voices. The artists engaged included, besides those already named, Dr. H. Walford Davies (who conducted the Serenade), Mr. D. F. Tovey, Mr. W. H. Squire, and Mr. Hubert Hunt. Mr. Percy Pitt accompanied.

MRS. NORMAN O'NEILL'S CONCERTS.

TWO exceptionally interesting chamber concerts were given at Steinway Hall by Mrs. Norman O'Neill—Madame Adine Rückert—herself a very able pianist of Madame Schumann's school. At each of them unfamiliar English works were played, and it is pleasant to record that each justified its inclusion in the list. At the first concert, on November 23, we heard a pianoforte trio by Mr. Norman O'Neill, who has studied mainly at Frankfurt, under Professor Knorr. It is a work which, while giving proof of the most solid acquirements, is full of charm and melody. A set of variations and a fugue for pianoforte, by the same composer, played at the second concert, on the 6th ult., gave a still higher impression of his gifts and knowledge. A pianoforte quartet by Mr. Ernest Walker is also full of ability, but in it there is a trace of the desire to display learning for its own sake, a thing not uncommon in modern English chamber music. It may be a fault on the right side, but it is a fault. A pianoforte trio by Cyril Meir Scott, played at the second concert, introduced us to a composer of real promise. He is a native of Birkenhead, and has also studied under Professor Knorr, and is barely twenty. The trio is melodious, and, while avoiding any extravagances, is original in the best sense. The best movement is the first, which is full of vigour. Its most striking feature is a gloomy Tschaikowsky-like *Coda*, introduced by a violin solo, which comes when it is least expected, yet fits perfectly into the scheme. The performers, who did the work ample justice, were Mrs. Norman O'Neill, Herr Hugo Hundt (violin), and Mr. Herbert Walenn (violoncello).

DR. LIERHAMMER'S RECITAL.

DR. THEODORE LIERHAMMER, of Vienna, who gave a recital at St. James's Hall on the 10th ult., is a *Lieder* singer of exceptional ability. He has a voice of ample but not unusual dimensions, and of agreeable though not exceptionally charming quality. He makes his effect by the skill with which he phrases and interprets. He has the power of varying his tone colour; and, above all, he has a particularly good *mezza-voce*. Moreover, he has the secret (indispensable to a real singer) of seeming to let his voice, so to speak, hover just over a phrase and touch it almost imperceptibly. The only adverse criticism that can be made is that he is (to judge by his programme) unduly fond of melancholy songs. But he can sing music of a widely different kind with great success too, as witness his powerful rendering of Hermann's grimly humorous 'Drei Wanderer.' He sang Liszt's 'Es muss ein Wunderbares sein' with exquisite charm and had to repeat it, and won a great success too in Hildach's charming song, 'In der Heimath.' Mr. Henry Bird found, in accompanying him, a task after his heart, and Miss Marguerite Elzy, who played some pianoforte solos, improved the excellent impression her first appearance had made.

GOLDMARK'S 'CRICKET ON THE HEARTH.'

THE first performance in England of Goldmark's 'Heimchen am Herd' ('The Cricket on the Hearth') was given at the Brixton Theatre, by the Royal Carl Rosa Opera Company, on Friday, November 23. The adaptation from Dickens's story is the work of Herr A. M. Willner, and the English version (which is above the average of such things) is by Mr. Percy Pinkerton.

It must at once be premised that the music of Goldmark must not be judged from a Dickensian standpoint. The libretto is far less homely than the story, and the music follows Herr Willner rather than Dickens. The Cricket is transformed into a fairy, who has very near relations in pantomime, and she has a chorus of attendant crickets with her. *John Peerybingle* and *Dot*, *Mr. Tackleton*, *May*, and *Edward Plummer* remain, but *Caleb Plummer* does not figure in the libretto.

The music gets still farther away from Dickens. Simplicity and *naïveté* are the last qualities that can be claimed for it. And, indeed, as Goldmark calls his work an opera, he would seem to claim for it high dramatic qualities. And the claim may be ungrudgingly allowed.

The whole opera leaves a very pleasant impression, and it has the great merit of improving as it goes on. Probably Goldmark, at the beginning, felt the simple subject strange to him; he is so used to move in gorgeous Eastern temples, and amidst the glittering pageantry of courts. A strange feature of the music is that while it is full of reminiscences—which only just escape being plagiarism, and seem to lay all music under contribution

with Catholic impartiality — the whole yet has the note of originality. And that there is abundant mastery over the orchestra goes without saying. Perhaps the gem of the whole is the quintet in the second act. The great fault of 'The Cricket on the Hearth' is its undue length, but perhaps that is only another way of saying that the composer has adopted the grand opera manner, and elaborated the music accordingly.

The performance of the Carl Rosa Company, under Mr. Goossens, was a highly creditable one. Mdlle. Aurelia Révy, as *Dot*, was distinctly successful by reason no less of her vivacious and intelligent acting than of her sympathetic singing. Mr. Isidore Marcil played *Tackleton* extremely well in the Bispham manner, and Mr. Arthur Deane, as *John*, also deserves commendation.

FESTIVAL AT BISHOP AUCKLAND.

(By our Special Correspondent.)

Just twenty-five years ago — the exact date was September 25, 1875—a meeting was held at Bishop Auckland, in the County of Durham, to discuss the establishment of a choral society. The prime mover was Mr. Nicholas Kilburn, a local amateur, who took up the conductorship of the new society and has retained it to this day. Not content with his sufficiently exacting labours at Bishop Auckland, he has since then become conductor of two important societies in the district—at Sunderland and Middlesbrough—societies which have under his guidance done a good work. This is, however, 'another story,' to which I refer only as a proof that there is some reason for dubbing Mr. Kilburn a 'Musical Apostle of the North.'

What concerns us more nearly is the career of the Auckland Musical Society during the past quarter of a century. It is a record of which a town of some ten or twelve thousand inhabitants has the best reason to be proud. In addition to the usual classics, many modern works have been given, in not a few cases when they were absolutely strange to the English provinces. Dvorák, Liszt (13th Psalm and 'St. Elizabeth'), Goetz, and Max Bruch ('Fair Ellen') are among these. The list of English composers is a striking one. Taking the names as they occur in the order of their appearance in the programmes, we find Macfarren, Cowen, Armes, Sterndale Bennett, Goring Thomas (whose 'Sun-Worshippers' appears in 1881, the year of its first production), Prout, Mackenzie ('Jason,' in 1883), Sullivan, C. H. Lloyd, Barnett, Bridge, H. W. Parker (whose 'Kobolds' was given in 1894, five years before 'Hora Novissima' made him famous in this country), Stanford, Walthew, Elgar ('King Olaf,' 1897), and Coleridge-Taylor. There is a spirit of healthy enterprise here that may be commended to many societies of far more ample means than that of Bishop Auckland.

Such a career as that which I have briefly indicated deserved a fitting celebration. Instead of a personal testimonial, or the customary banquet, with 'For he's a jolly good fellow' as the great *morceau d'ensemble*, it was understood that some good and complete musical performances would be more in harmony with Mr. Kilburn's desire, and accordingly a miniature festival was organised and took place on the 4th and 5th ult. The Society began its work twenty-five years ago with Handel's 'Messiah,' and accordingly this was chosen for the opening concert. There is no need to criticise minutely a good all-round performance, in which Miss Agnes Nicholls, Mrs. Burrell, Mr. W. Green, and Mr. David Hughes formed a quartet of more than common artistic distinction. A welcome departure from the stereotyped selection was made by the inclusion of the fine bass solo, 'Thou art gone up on high,' the duet, 'O Death, where is thy sting?' and the very expressive soprano air, 'If God be with us.' During the interval the Lord Bishop of Durham, whose Castle is the one distinguishing feature of the town, showed his lively interest in the society of which he is President by giving a sympathetic address and calling upon the secretary to produce and read an illuminated address destined to adorn Mr. Kilburn's house.

The second concert had a miscellaneous programme of exceptional interest. Mr. Coleridge-Taylor had come specially to conduct his 'Wedding-Feast,' of which, it will be remembered, Mr. Kilburn's Sunderland Society gave the first public performance. It was given with admirable spirit, and Mr. William Green sang the solo as perhaps no other of our concert tenors can sing it, now that Mr. Lloyd has retired. Mr. Coleridge-Taylor also conducted some of his 'Characteristic Waltzes,' and the 'Danse Nègre,' which, if a *jeu d'esprit*, is a very clever and exhilarating one. The orchestral pieces deserve to be recorded, for they were quite out of the common run and were full of interest. Two movements from Dittersdorf's symphony, 'Die vier Weltalter,' in which are sought to be depicted, with means that seem to us curiously inadequate, the four ages of the world, furnished a highly interesting musical curio; while modern symphonic writing was illustrated by the delicious Minuet from Brahms's Serenade (Op. 11) and the *Allegro giocoso* from his Fourth Symphony. The introduction to Act III. of 'Lohengrin' was in keeping with the general air of rejoicing, and the 'Fledermaus' Overture of Johann Strauss may be said to have typified the champagne at this musical banquet. The vocalists were Miss Nicholls and Mr. Green, and Mr. Kilburn shared with Mr. Coleridge-Taylor the duties of conducting, which were admirably performed by both.

Herbert Thompson.

ROYAL ACADEMY OF MUSIC.

The concert given by the pupils of the Royal Academy of Music, on the 13th ult., at Queen's Hall, was distinguished by three compositions of exceptional merit. The first of these, a symphonic march, by Mr. A. von Ahn Carse, is a clever and well scored composition that testified to excellent tuition. The next was a pianoforte concerto by Mr. Harry Farjeon, a young composer of whom we have previously spoken in favourable terms. The concerto is Mr. Farjeon's most serious effort, and in it so much is achieved that the good opinions expressed regarding his abilities are fully justified. The principal theme of the opening movement not only possesses character, but it is developed in a skilful and interesting manner. The slow movement is remarkable for romantic use of the soft notes of the horn, and the *Finale* is exceedingly vivacious. The solo part was admirably played by Mr. Cuthbert Whitemore and the work evoked prolonged applause. The most important composition, however, was a setting for solo, female choir, chorus, and orchestra, by Mr. John B. McEwen, of the first scene from Shelley's 'Hellas.' Mr. McEwen is a professor at the Academy, and his work deserved a better place than at the end of a lengthy programme, for it is estimable music, strong, imaginative, and knit with masterly command of resource. It was effectively interpreted, on the whole, but we hope to hear it again under more favourable conditions. The crisp and intelligent rendering by Miss Mary S. Burgess in the solo part of Liszt's Pianoforte Concerto in E flat and the promising violin playing by Miss Irene Penso in Saint-Saëns's Concerto in B minor merit record, as also does the singing of Miss Zara Baroni, Miss Florence J. Hoole, and Mr. Henry Rojas. The concert was preceded by the Dead March in 'Saul,' played in memory of the late Sir Arthur Sullivan, an old student of the Academy. Sir Alexander Mackenzie conducted with his customary skill.

The following awards have recently been made:—

Heathcote Long Prize—Edwin York Bowen (London). An additional prize was awarded by the examiners to George Dorrington Cunningham (London).
Sainton-Dolby Prize—Edith Nutter (London).
Rutson Memorial Prizes—Soprano, Katie E. B. Moss (London); Tenor, John Strafford (Yorkshire).
Bonamy Dobree Prize—Ethel Pettit (London).
Potter Exhibition—Marion White (London).
Hine Prize—Marjorie Hayward (London).
Westmorland Scholarship—Ernest Torrence (Edinburgh).

Mr. F. Cunningham Woods conducted the first performance in London of his tuneful music to 'The Tempest,' at a Students' concert of the Metropolitan College of Music, on the 10th ult.

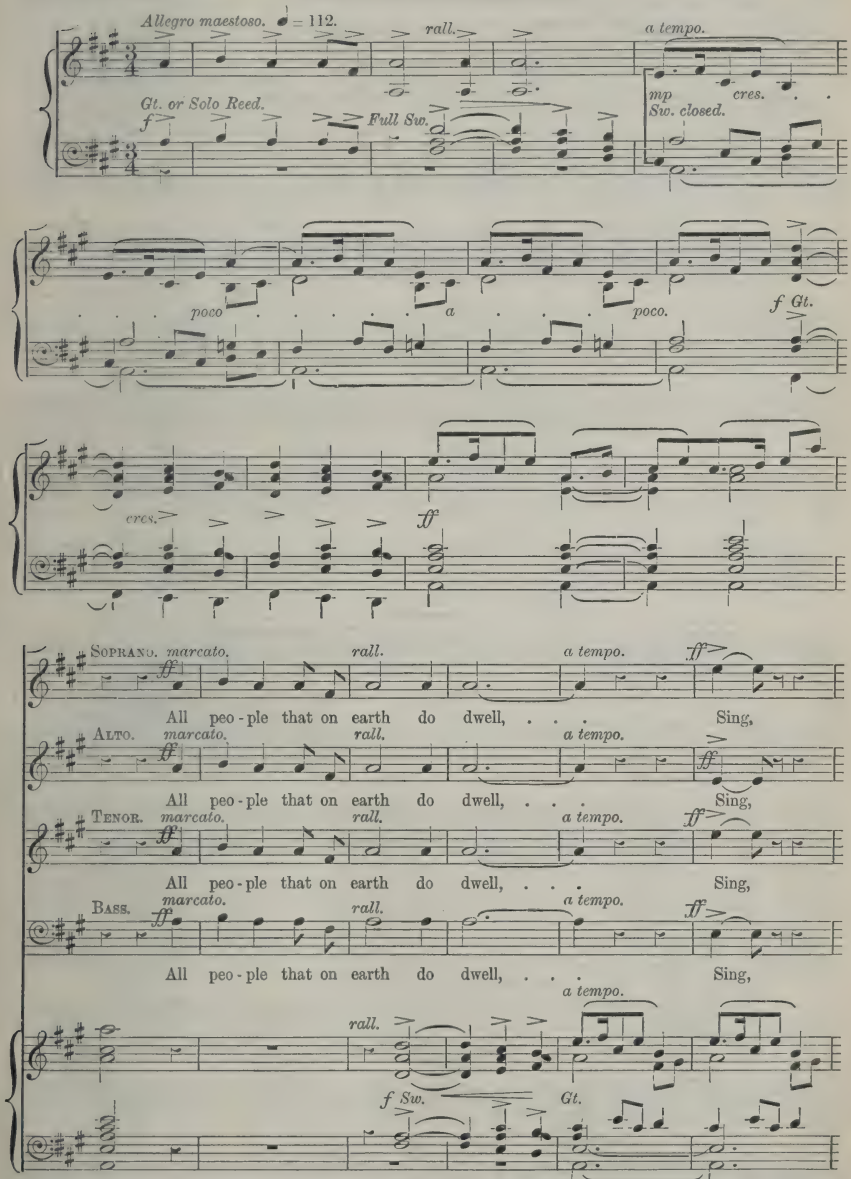
All people that on earth do dwell.

THANKSGIVING ANTHEM

FOR THE OPENING OF THE TWENTIETH CENTURY.

Words by Rev. W. Kethe (1560-1). Composed by John E. West.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.



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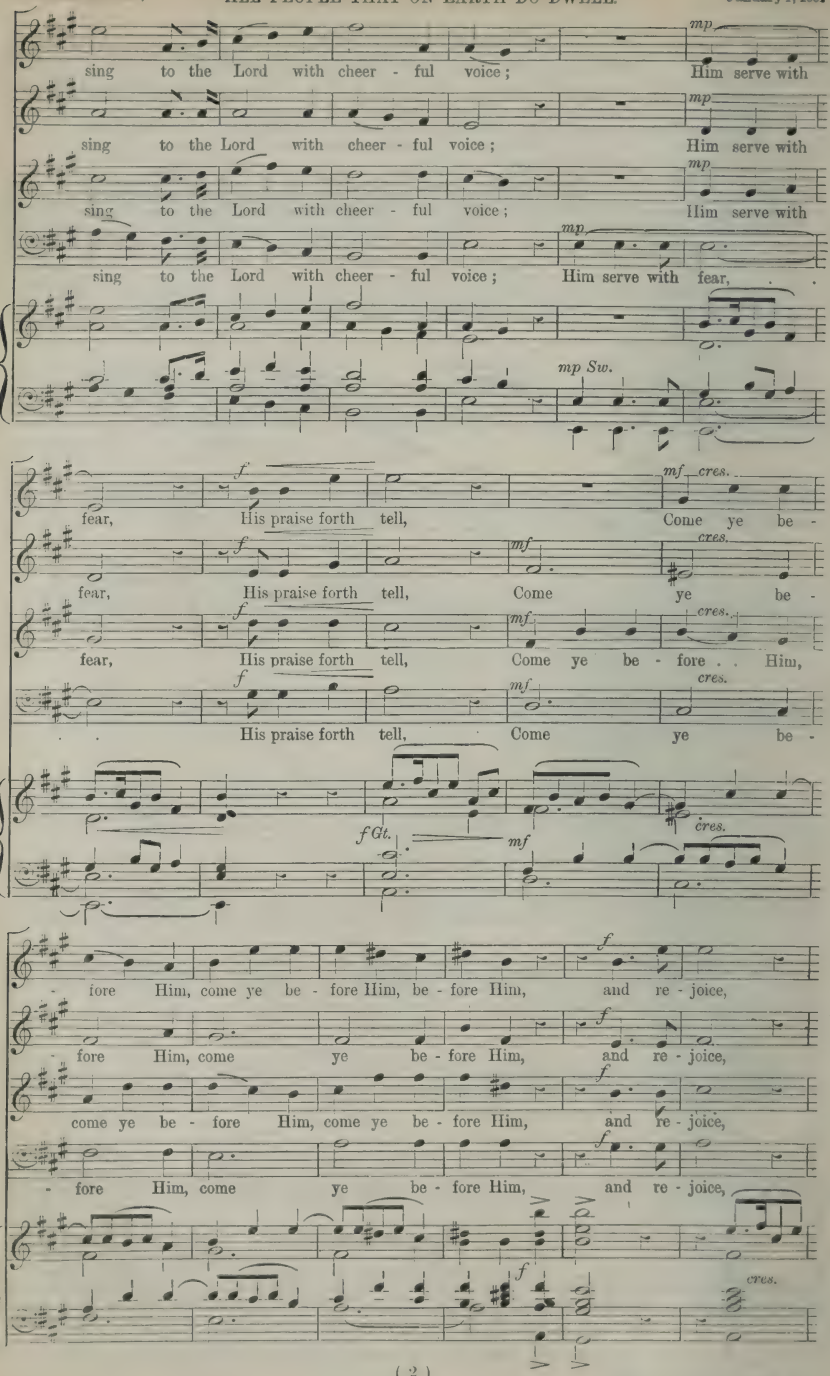
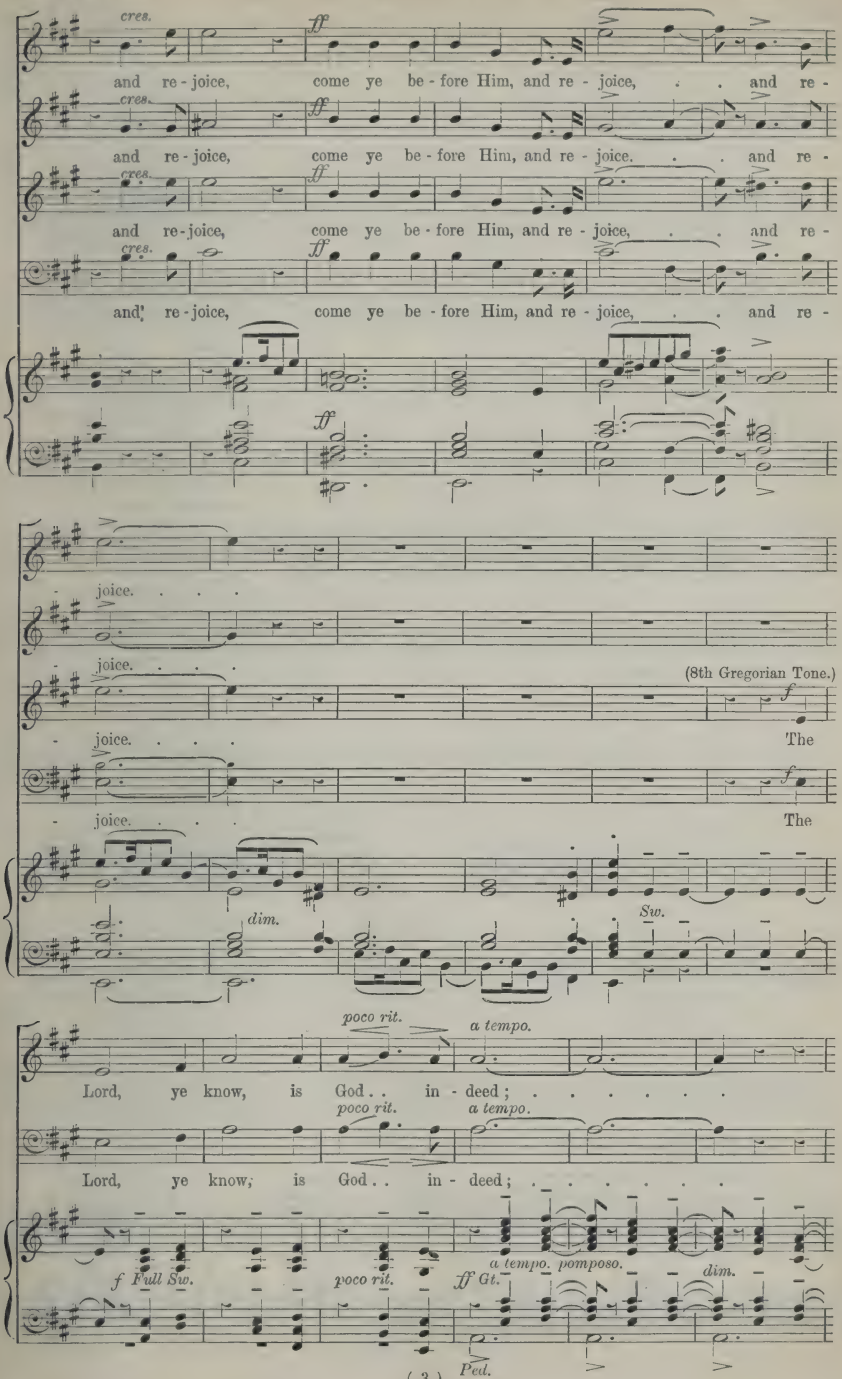
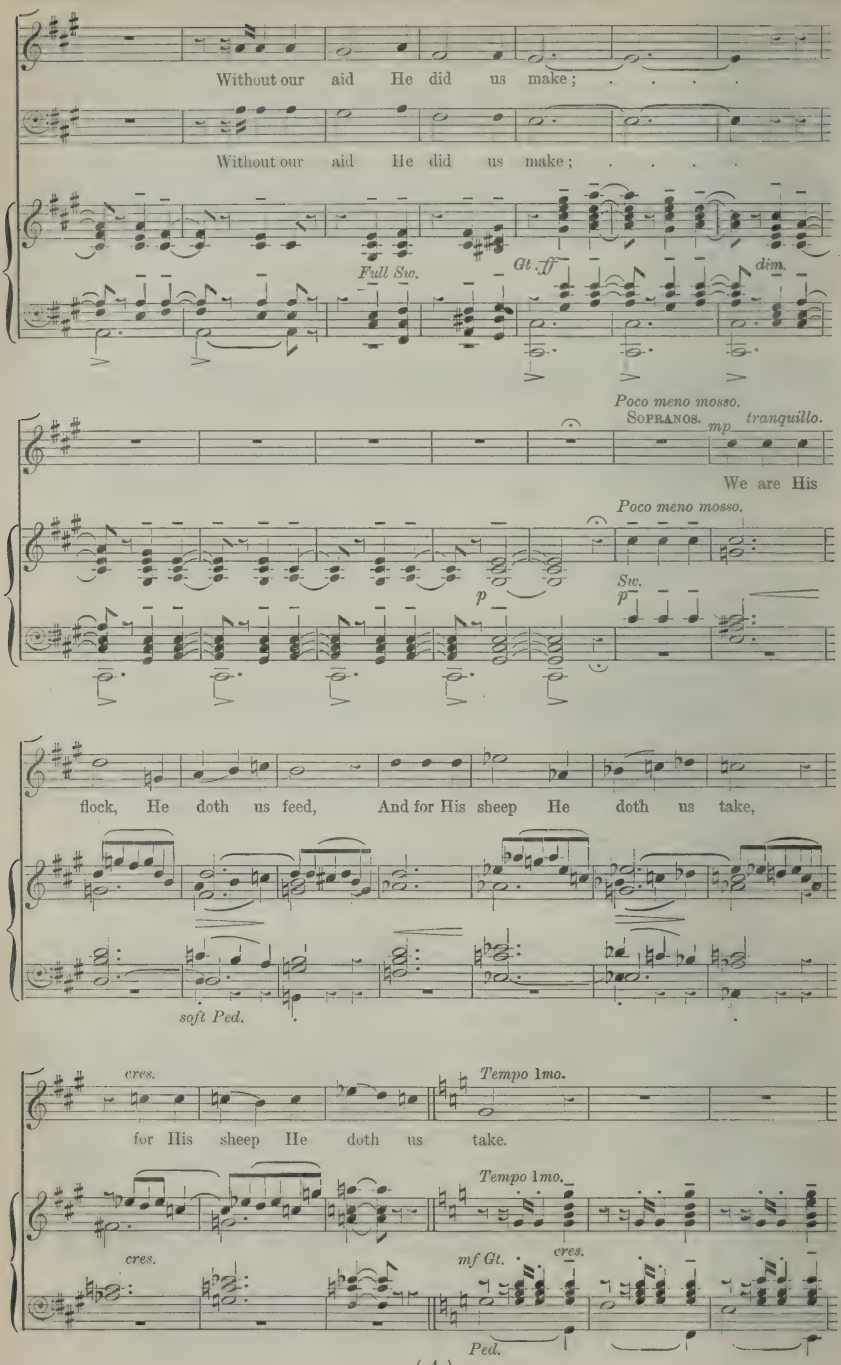
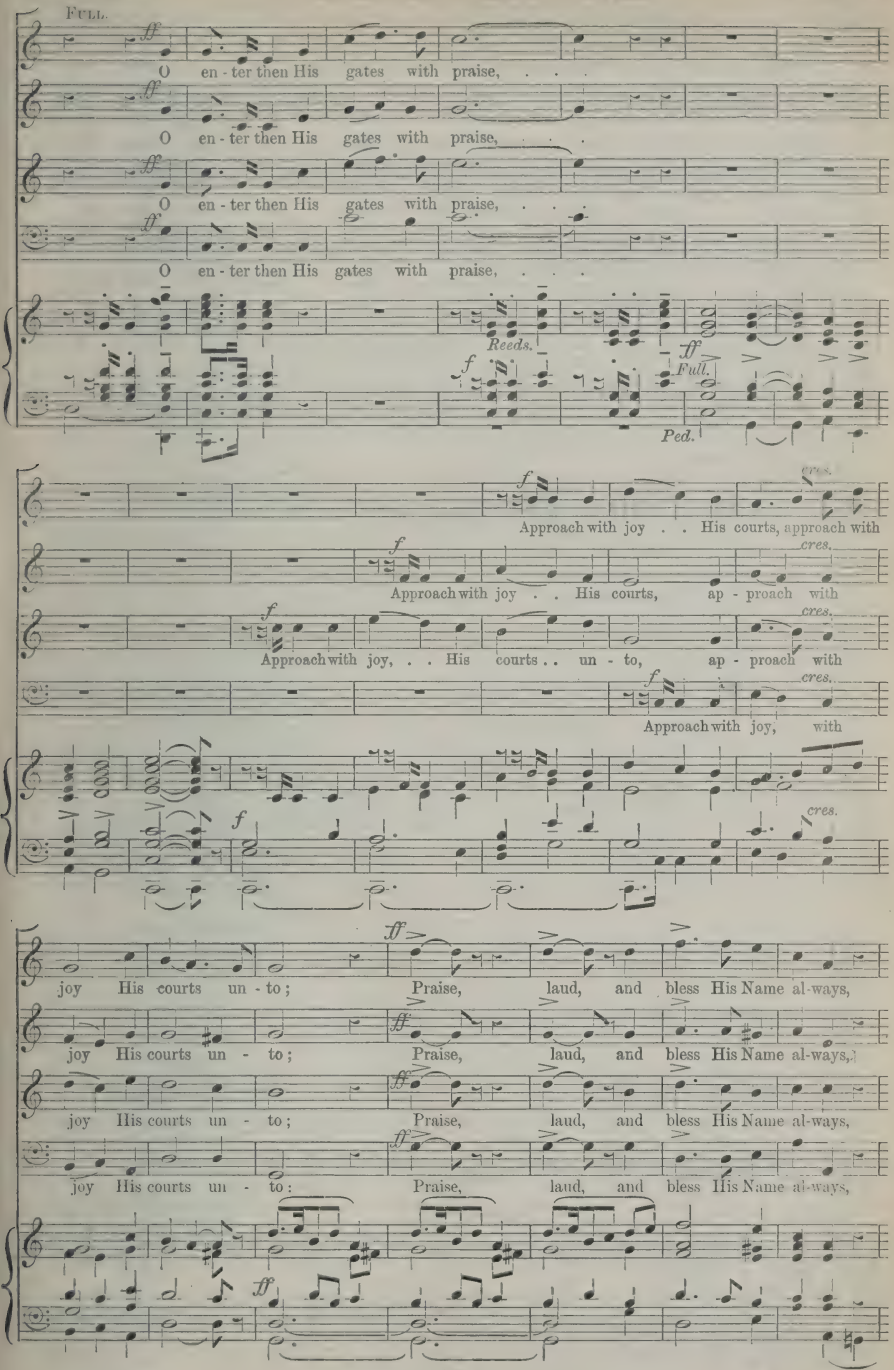
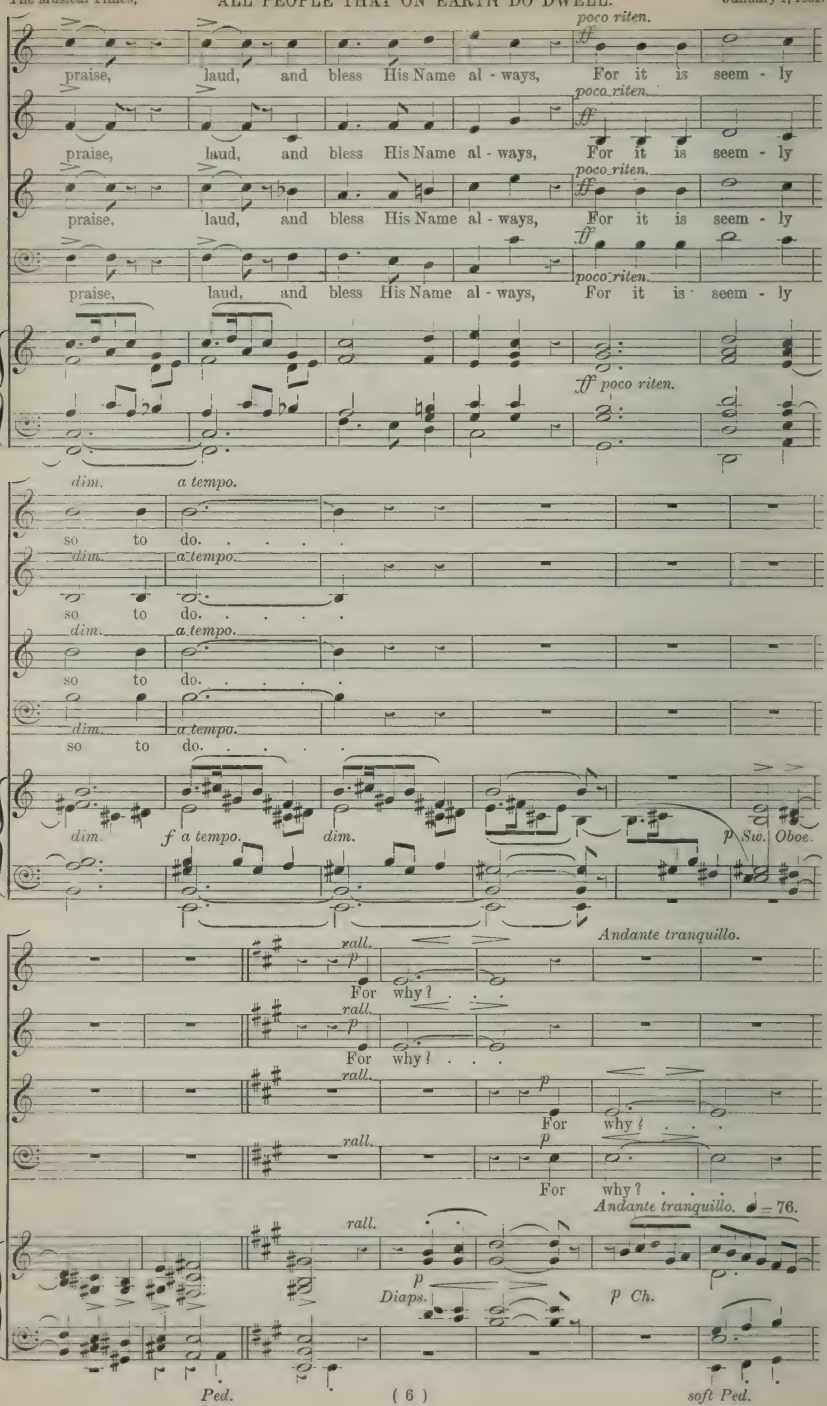
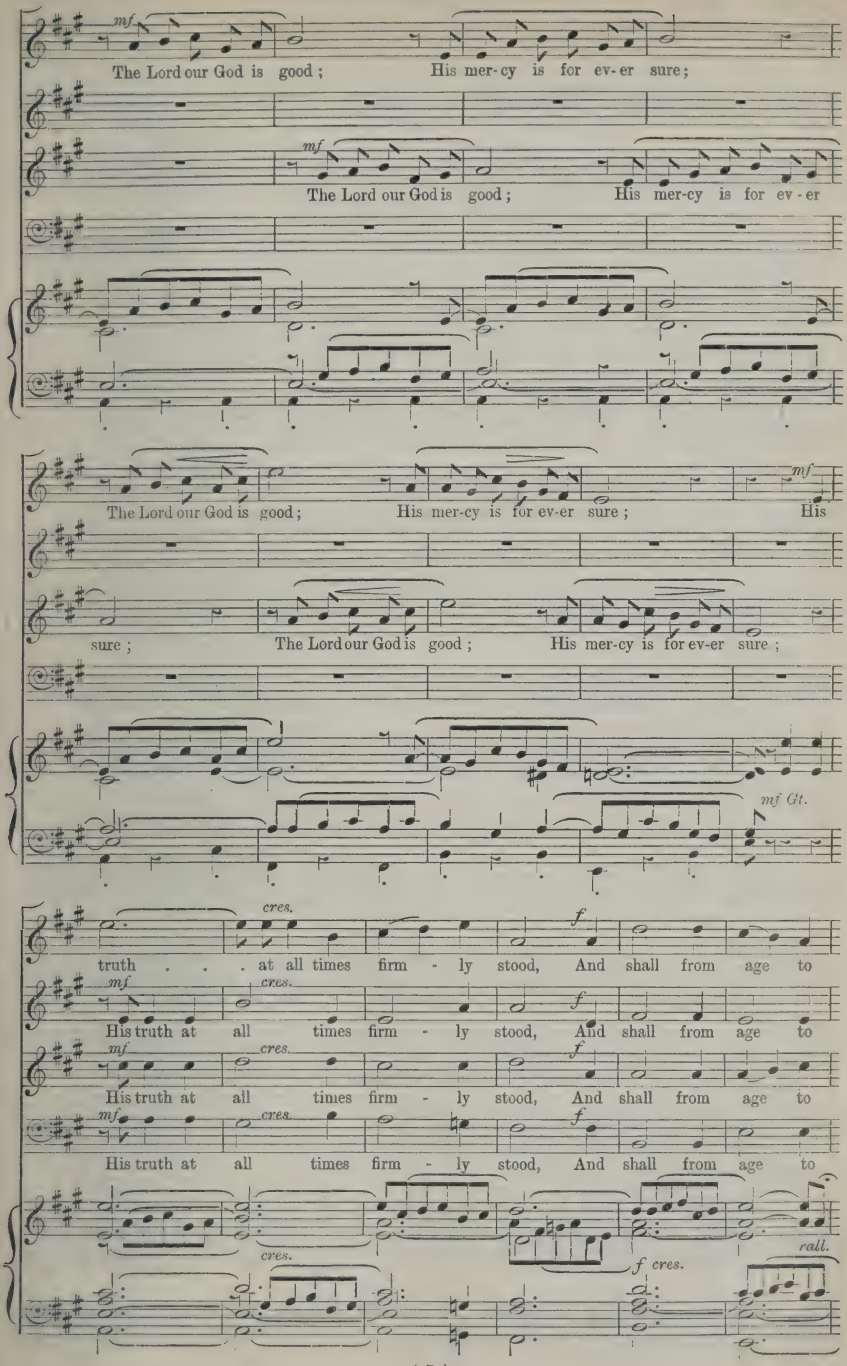
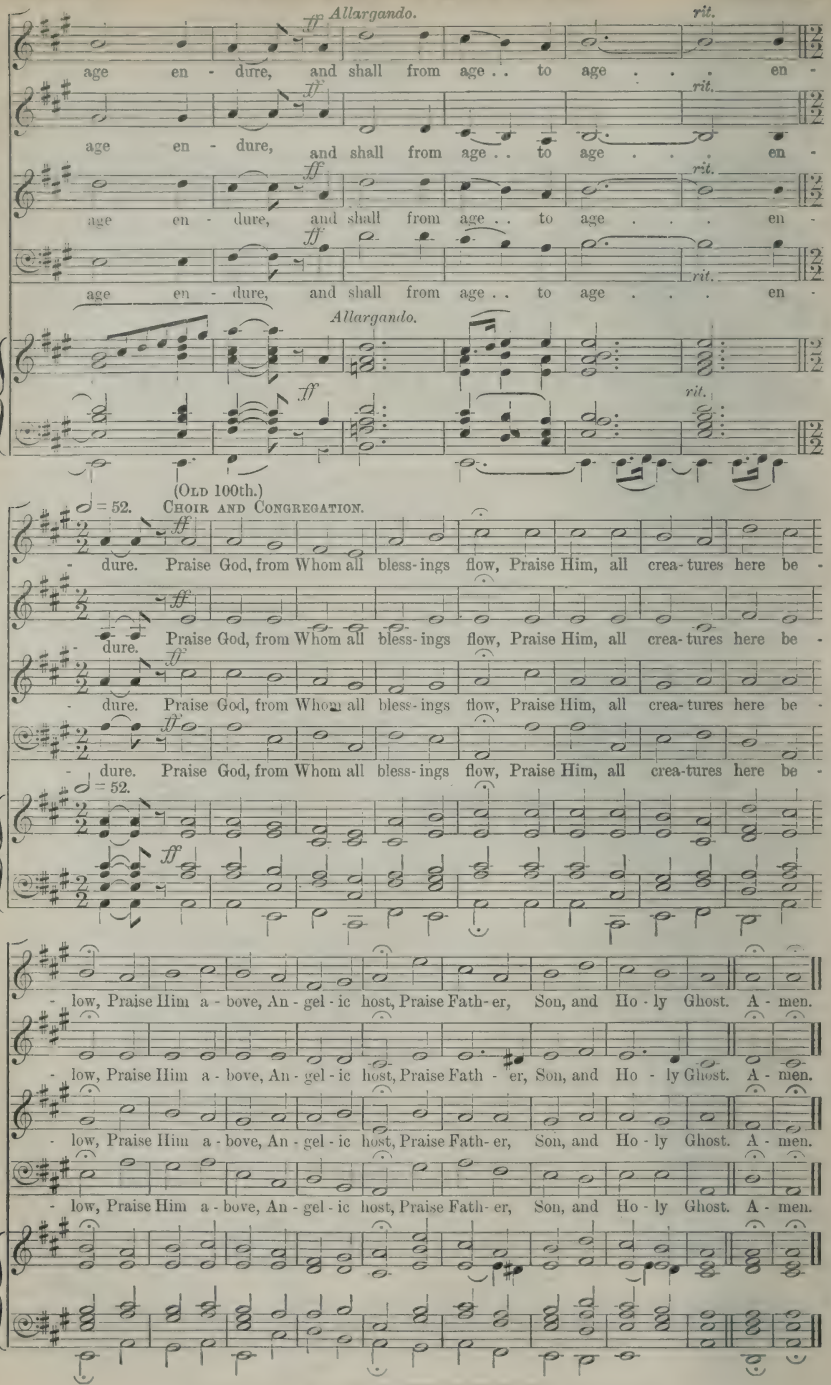

sing to the Lord with cheer - ful voice; Him serve with
sing to the Lord with cheer - ful voice; Him serve with
sing to the Lord with cheer - ful voice; Him serve with
sing to the Lord with cheer - ful voice; Him serve with fear,
mp
mp Sw.
fear, His praise forth tell, Come ye be -
fear, His praise forth tell, Come ye be -
fear, His praise forth tell, Come ye be - fore . . Him,
His praise forth tell, Come ye be -
f
mf
cres.
f Gt.
- fore Him, come ye be - fore Him, be - fore Him, and re - joice,
- fore Him, come ye be - fore Him, and re - joice,
come ye be - fore Him, come ye be - fore Him, and re - joice,
- fore Him, come ye be - fore Him, and re - joice,


cres.
ff
and re - joice, come ye be - fore Him, and re - joice, and re -
and re - joice, come ye be - fore Him, and re - joice, and re -
and re - joice, come ye be - fore Him, and re - joice, and re -
and re - joice, come ye be - fore Him, and re - joice, and re -
joice.
joice.
(8th Gregorian Tone.)
f
joice. The
joice. The
dim.
Sw.
poco rit.
a tempo.
Lord, ye know, is God . . in - deed;
Lord, ye know, is God . . in - deed;
f Full Sw.
poco rit.
ff Gt.
a tempo. pomposo.
dim.
Ped.

Without our aid He did us make; . . . .
Without our aid He did us make; . . . .
Full Sw.
Gt. ff
dim.
Poco meno mosso.
Sopranos. mp tranquillo.
We are His
Poco meno mosso.
p
Sw.
p
flock, He doth us feed, And for His sheep He doth us take,
soft Ped.
cres.
Tempo 1mo.
for His sheep He doth us take.
Tempo 1mo.
cres.
mf Gt.
cres.
Ped.


Full.
ff
O en - ter then His gates with praise, . . .
O en - ter then His gates with praise, . . .
O en - ter then His gates with praise, . . .
O en - ter then His gates with praise, . . .
Reeds.
Full.
Ped.
f
cres.
Approach with joy . . His courts, approach with
Approach with joy . . His courts, ap - proach with
Approach with joy, . . His courts . . un - to, ap - proach with
Approach with joy, with
joy His courts un - to;
Praise, laud, and bless His Name al-ways,
joy His courts un - to;
Praise, laud, and bless His Name al-ways,
joy His courts un - to;
Praise, laud, and bless His Name al-ways,
joy His courts un - to:
Praise, laud, and bless His Name al-ways,


poco riten.
ff
praise, laud, and bless His Name al - ways, For it is seem - ly
poco riten.
ff
praise, laud, and bless His Name al - ways, For it is seem - ly
poco riten.
ff
praise, laud, and bless His Name al - ways, For it is seem - ly
ff
poco riten.
praise, laud, and bless His Name al - ways, For it is seem - ly
ff poco riten.
dim. a tempo.
so to do. . . . .
dim. a tempo.
so to do. . . . .
dim. a tempo.
so to do. . . . .
dim. a tempo.
so to do. . . . .
dim. f a tempo. dim. p Sw. Oboe.
Andante tranquillo.
rall. p
For why? . . .
rall. p
For why? . . .
rall. p
For why? . . .
rall. p
For why? . . .
Andante tranquillo. ♩ = 76.
rall.
p Diaps.
p Ch.
Ped.
soft Ped.

mf
The Lord our God is good; His mer-cy is for ev-er sure;
mf
The Lord our God is good; His mer-cy is for ev-er
The Lord our God is good; His mer-cy is for ev-er sure; mf His
sure; The Lord our God is good; His mer-cy is for ev-er sure;
mf Gt.
cres.
f
truth . . . at all times firm - ly stood, And shall from age to
mf
cres.
f
His truth at all times firm - ly stood, And shall from age to
mf
cres.
f
His truth at all times firm - ly stood, And shall from age to
mf
cres.
f
His truth at all times firm - ly stood, And shall from age to
cres.
f cres.
rall.


Allargando.
rit.
age en - dure, and shall from age . . to age . . . en -
(Old 100th.)
Choir and Congregation.
♩ = 52.
- dure. Praise God, from Whom all bless-ings flow, Praise Him, all crea-tures here be -
- low, Praise Him a - bove, An - gel - ic host, Praise Father, Son, and Ho - ly Ghost. A - men.
- low, Praise Him a - bove, An - gel - ic host, Praise Fath - er, Son, and Ho - ly Ghost. A - men.

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BRITONS, ALERT!

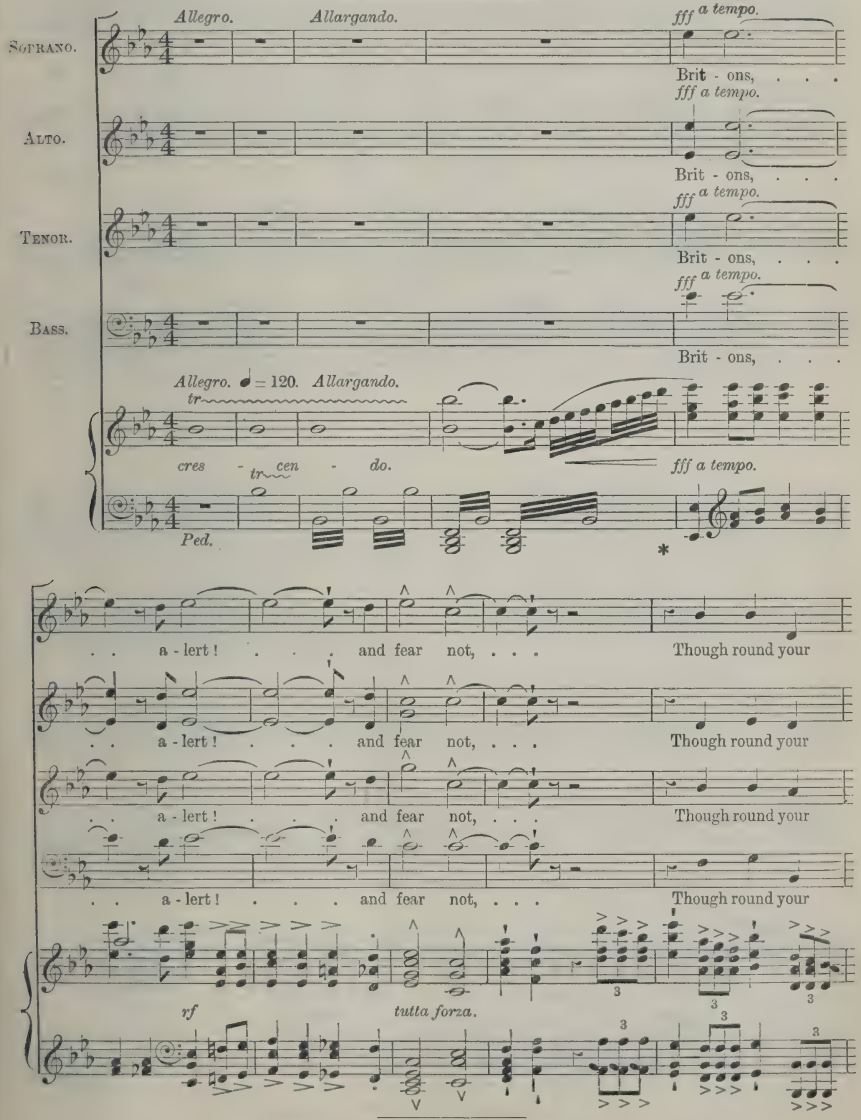
EPILOGUE FROM "CARACTACUS"

WRITTEN BY H. C. ACWORTH, C.I.E.

COMPOSED BY

EDWARD ELGAR.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.



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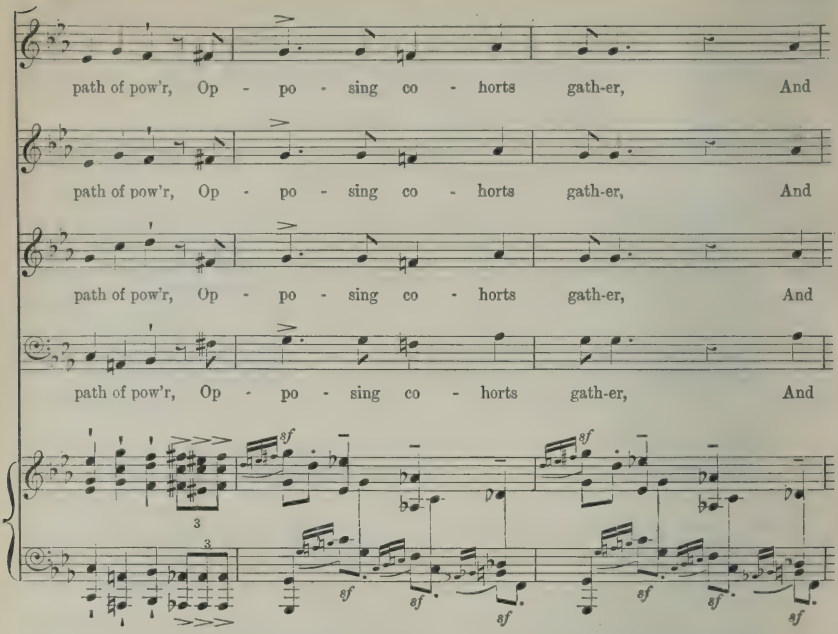
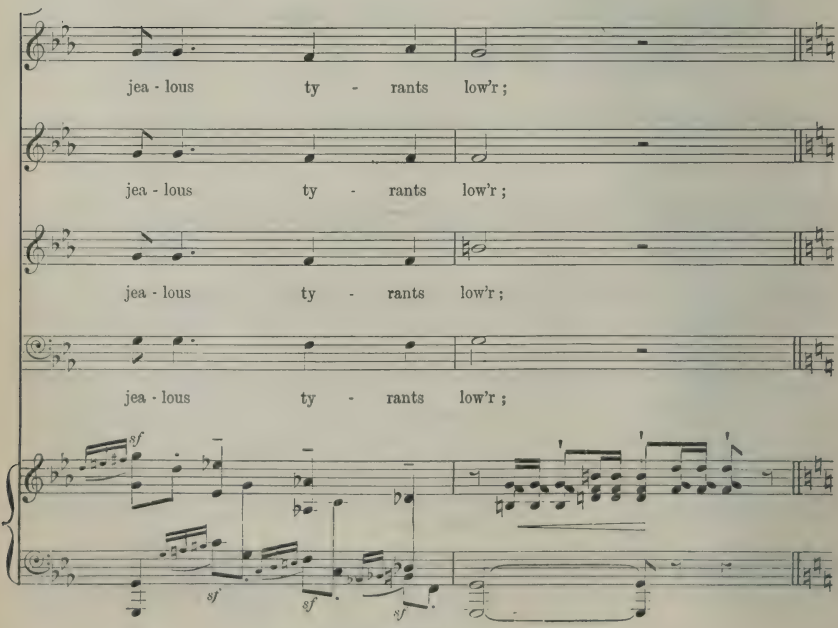
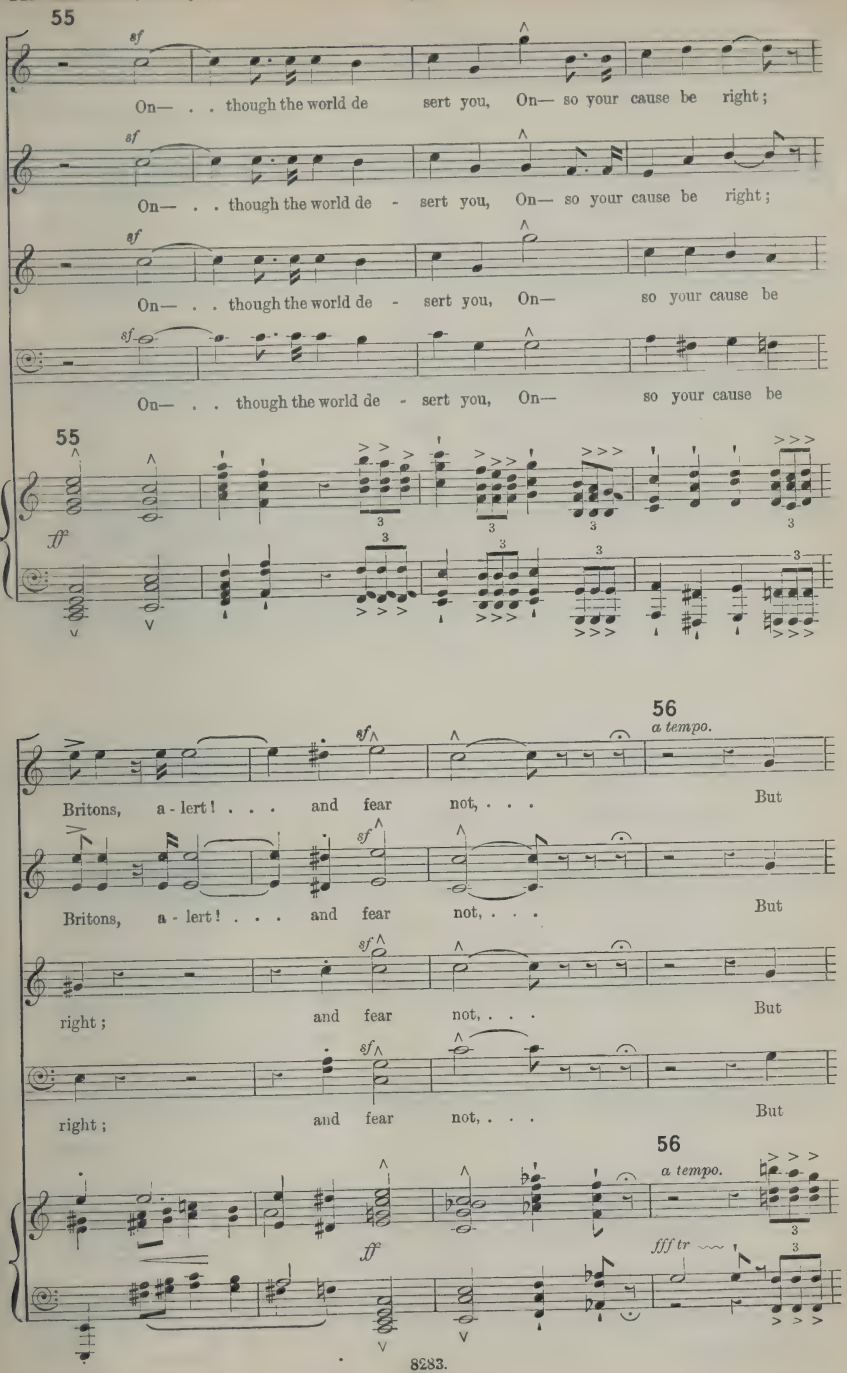
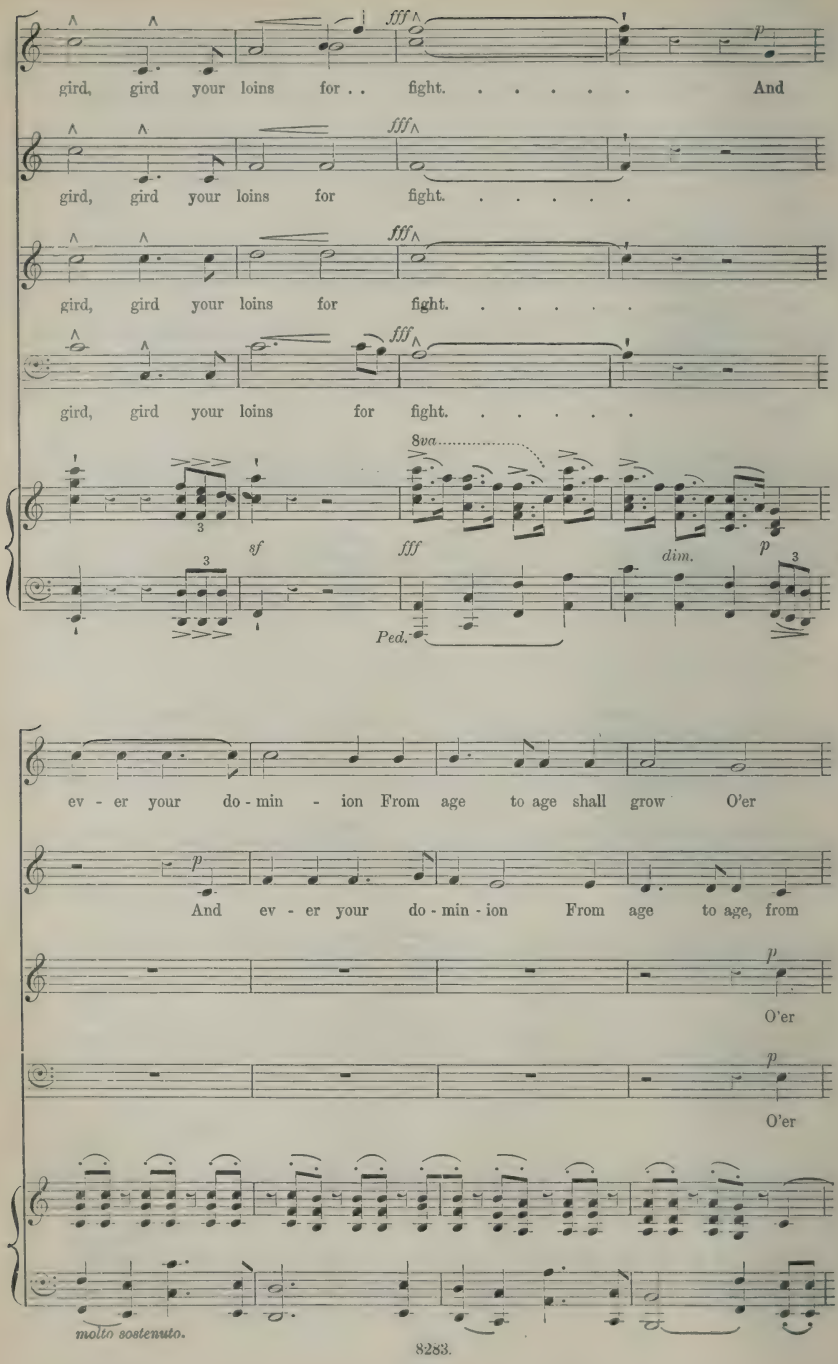

path of pow'r, Op - po - sing co - horts gath-er, And
path of pow'r, Op - po - sing co - horts gath-er, And
path of pow'r, Op - po - sing co - horts gath-er, And
path of pow'r, Op - po - sing co - horts gath-er, And
sf

jea - lous ty - rants low'r;
jea - lous ty - rants low'r;
jea - lous ty - rants low'r;
jea - lous ty - rants low'r;
sf


55
sf
On— . . though the world de sert you, On— so your cause be right;
On— . . though the world de - sert you, On— so your cause be right;
On— . . though the world de - sert you, On— so your cause be
On— . . though the world de - sert you, On— so your cause be
55
ff
56
a tempo.
Britons, a - lert! . . . and fear not, . . . But
Britons, a - lert! . . . and fear not, . . . But
right; and fear not, . . . But
right; and fear not, . . . But
56
a tempo.
ff
fff tr


gird, gird your loins for . . fight. . . . . And
gird, gird your loins for fight. . . . . .
gird, gird your loins for fight. . . . . .
gird, gird your loins for fight. . . . . .
fff
p
8va
sf
dim.
Ped.
ev - er your do - min - ion From age to age shall grow O'er
And ev - er your do - min - ion From age to age, from
O'er
O'er
molto sostenuto.

57

peo - ples un - dis - cov - er'd, In lands we can - not know; And

age to age shall grow In lands we can - not know; And

peo - ples un - dis - cov - er'd, In lands we can - not know; And

peo - ples un - dis - cov - er'd, In lands we can - not know; And

57

dolce. *legato e sostenuto.*

where the flag of Brit - ain Its tri - ple cross - es rears, No slave shall be for

dolce. *legato e sostenuto.*

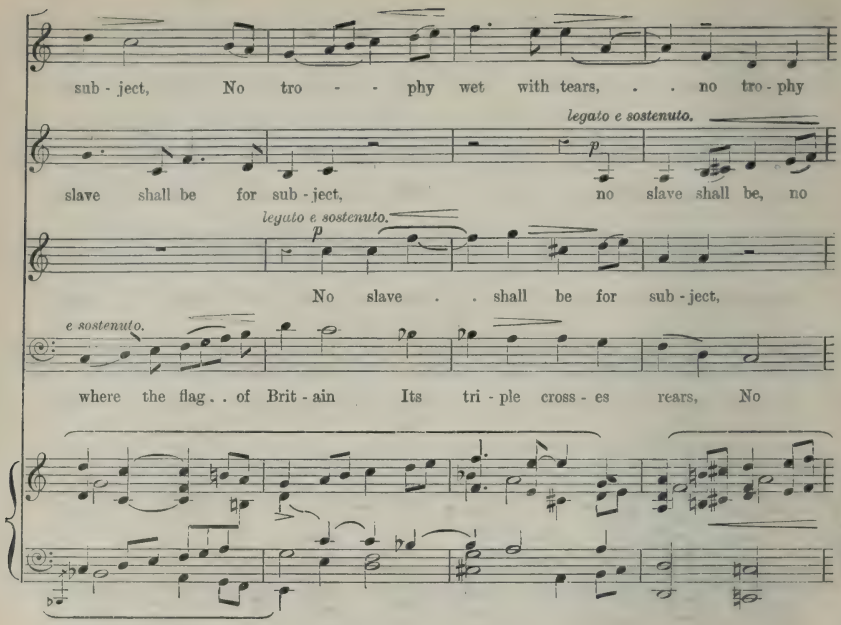
where the flag of Brit - ain Its tri - ple cross - es rears, No slave, no

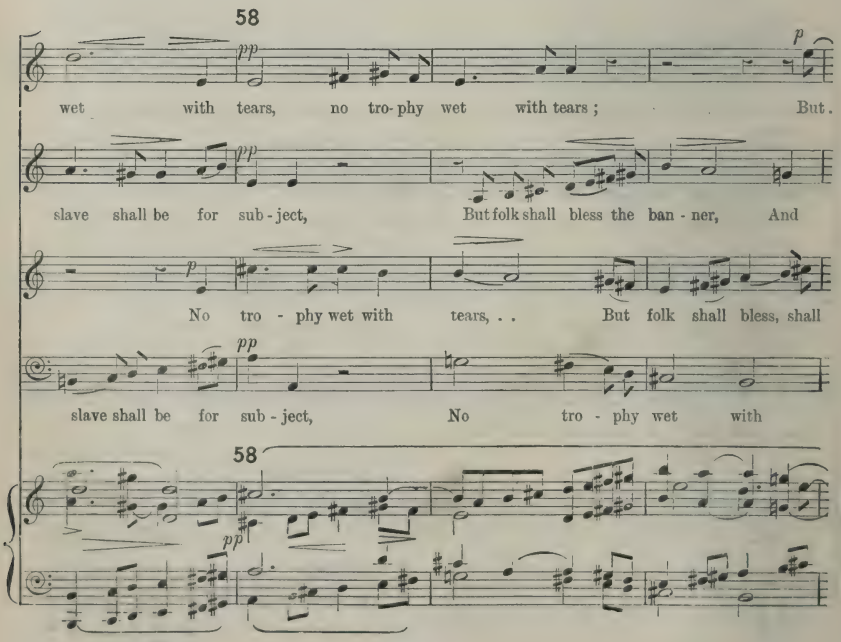
dolce.

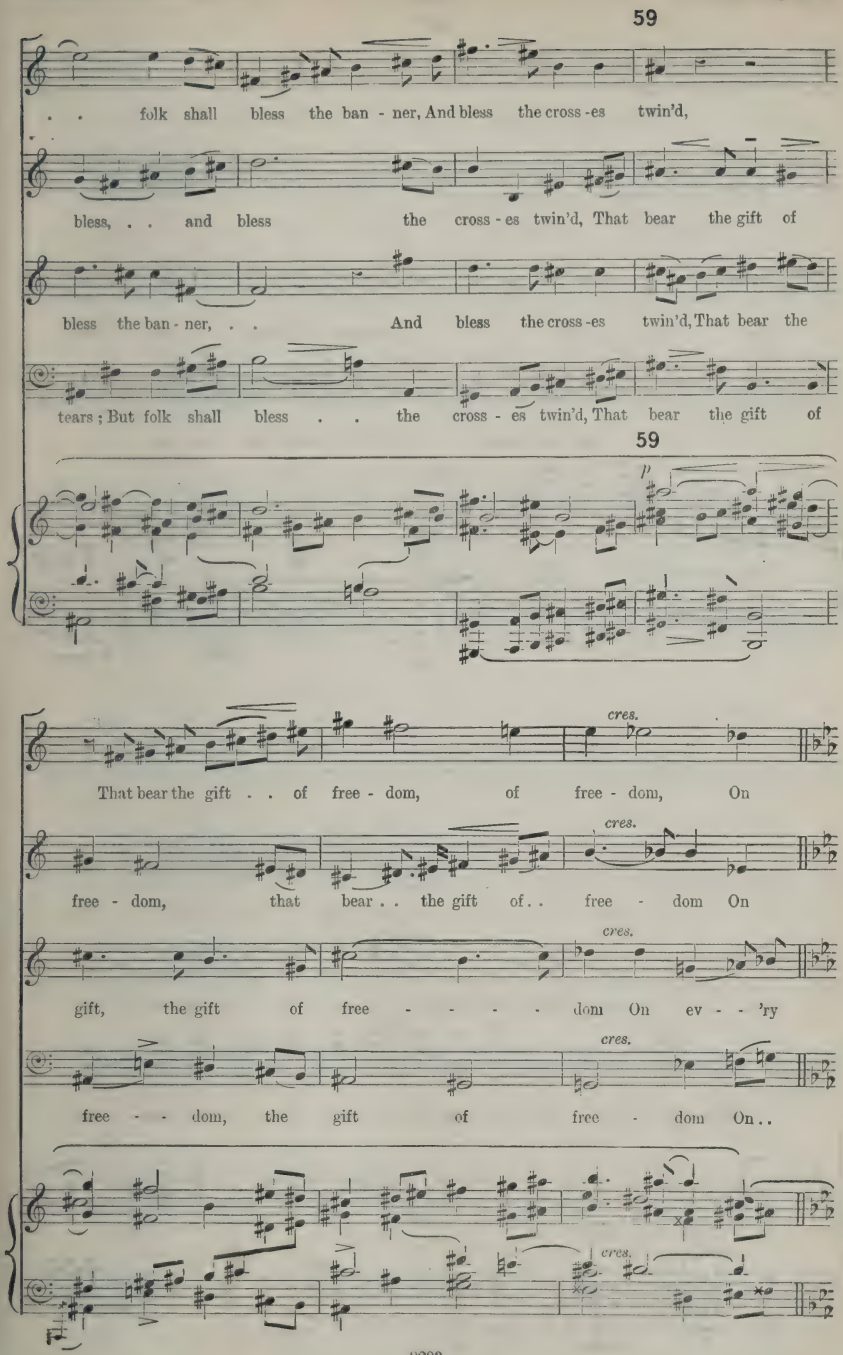
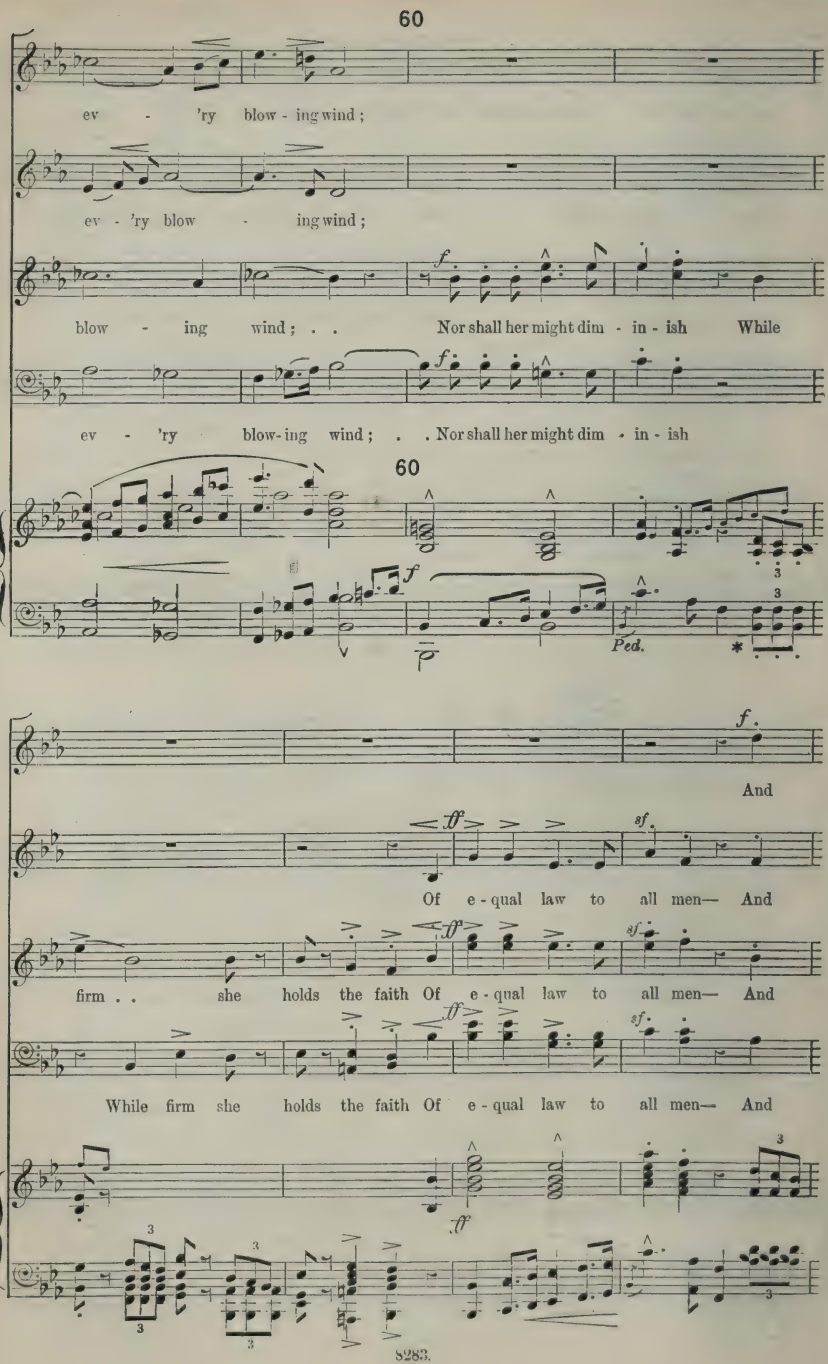
where the flag of Brit - ain Its tri - - ple cross - es rears,

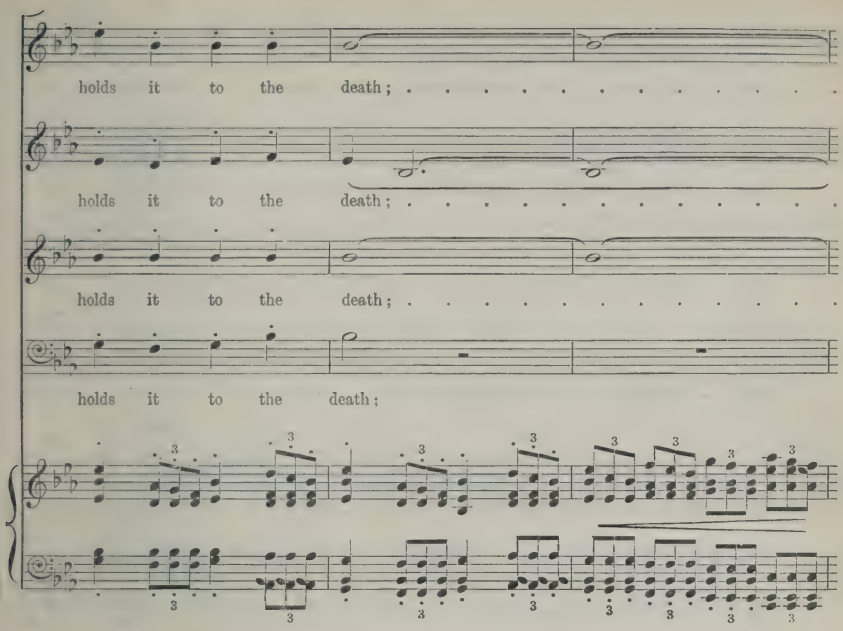
dolce. *p legato*

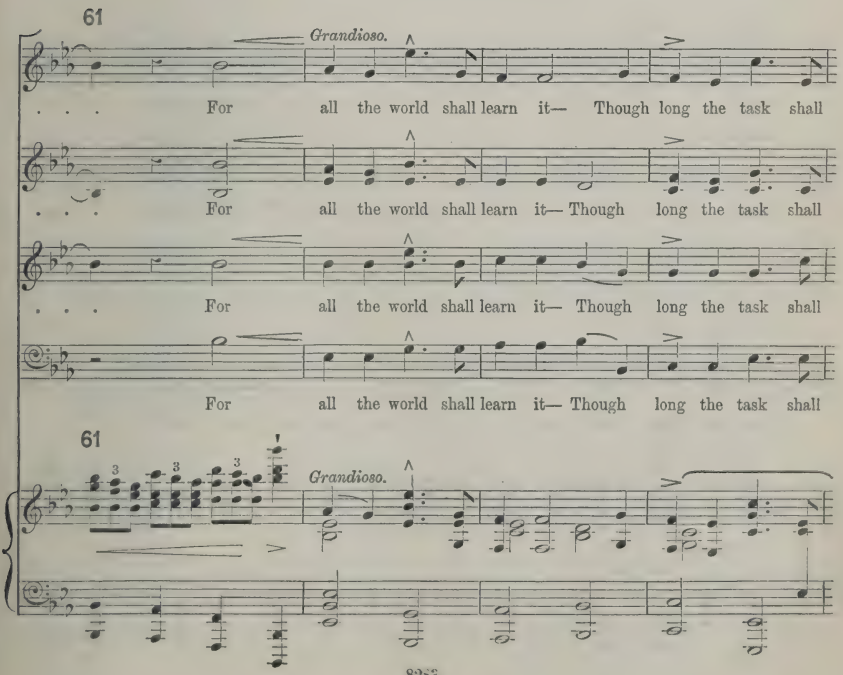
where the flag of Brit - ain Its tri - - ple cross - es rears, And

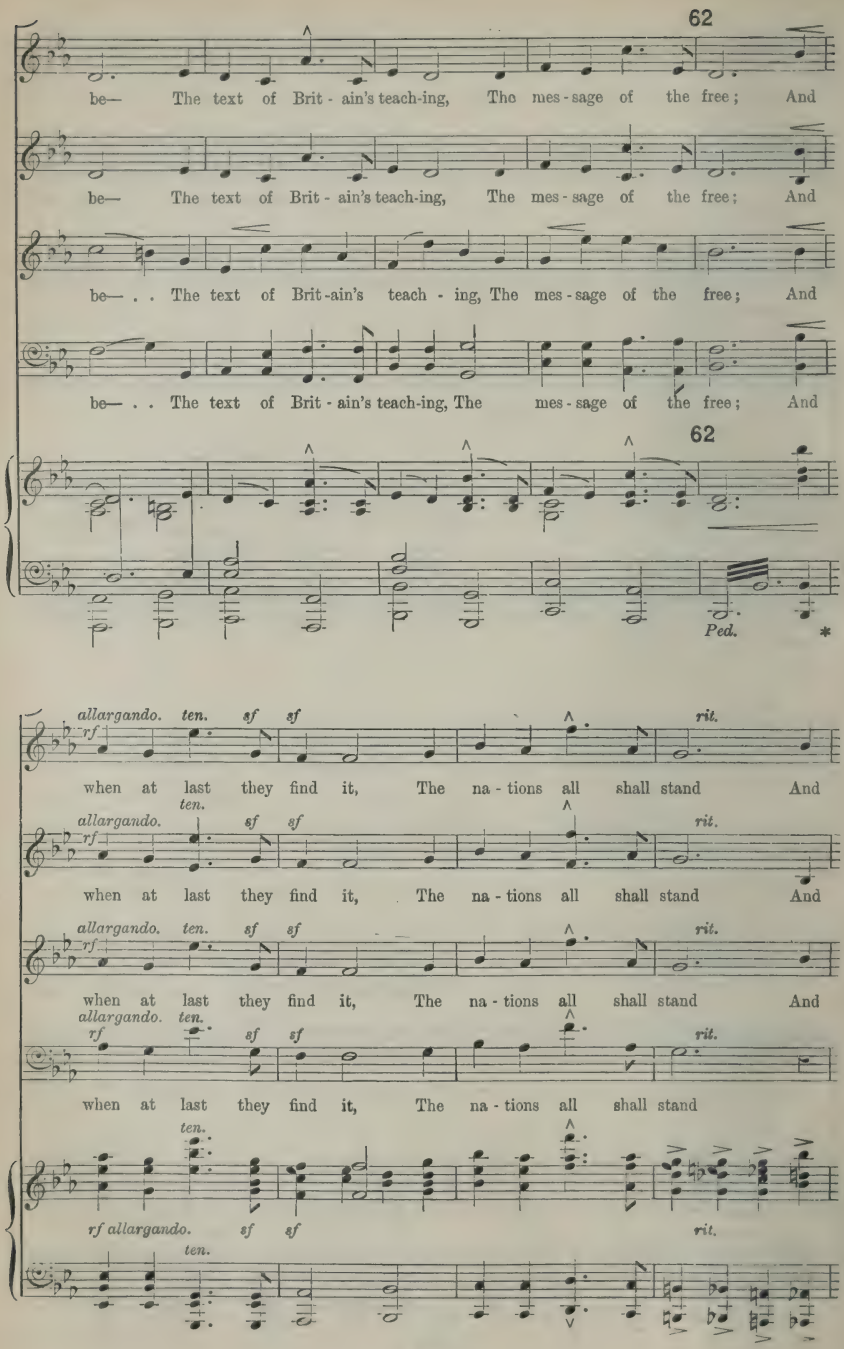
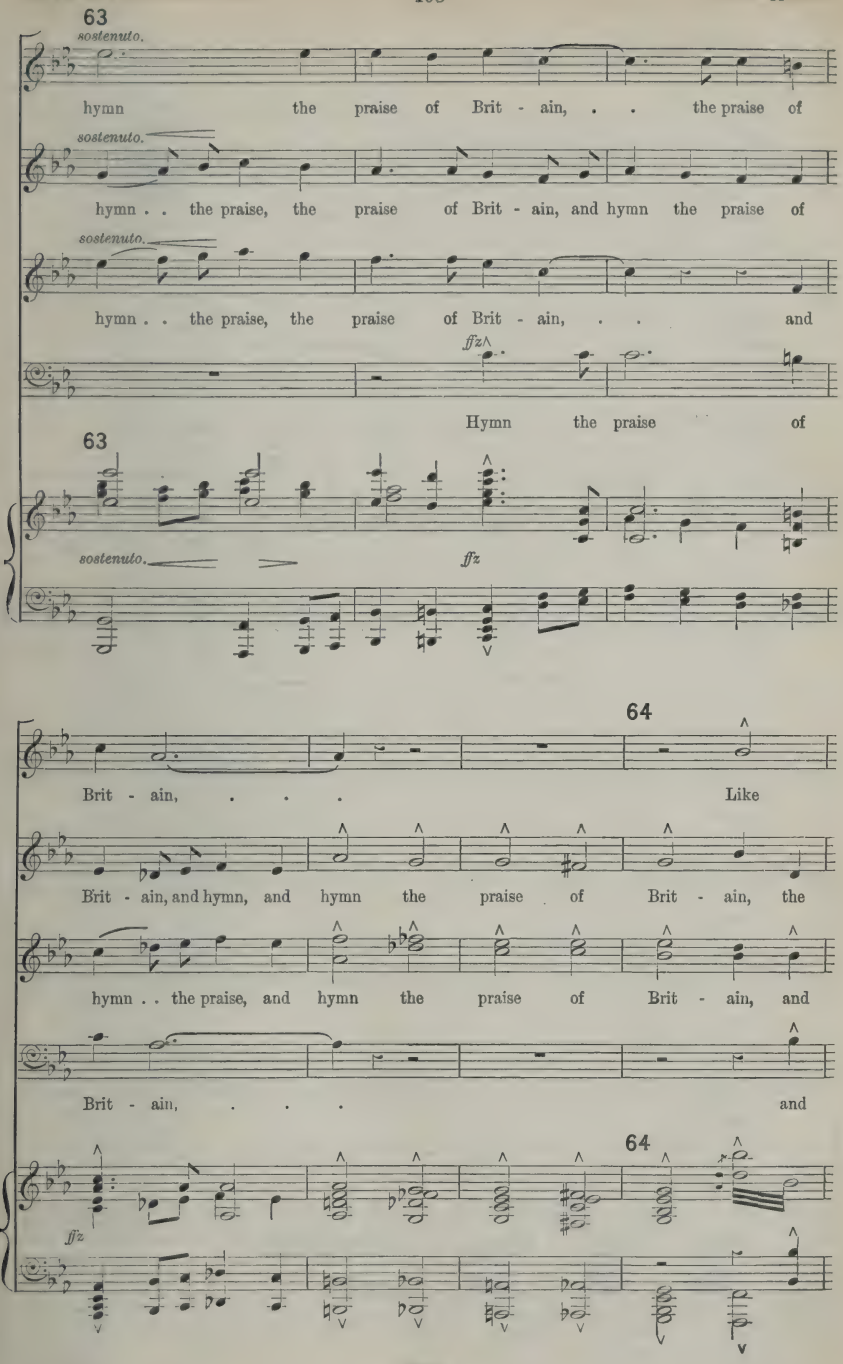
pp *pp molto legato e sostenuto.*

sub - ject, No tro - - phy wet with tears, . . no tro - phy
legato e sostenuto.
slave shall be for sub - ject, no slave shall be, no
legato e sostenuto.
No slave . . shall be for sub - ject,
e sostenuto.
where the flag . . of Brit - ain Its tri - ple cross - es rears, No

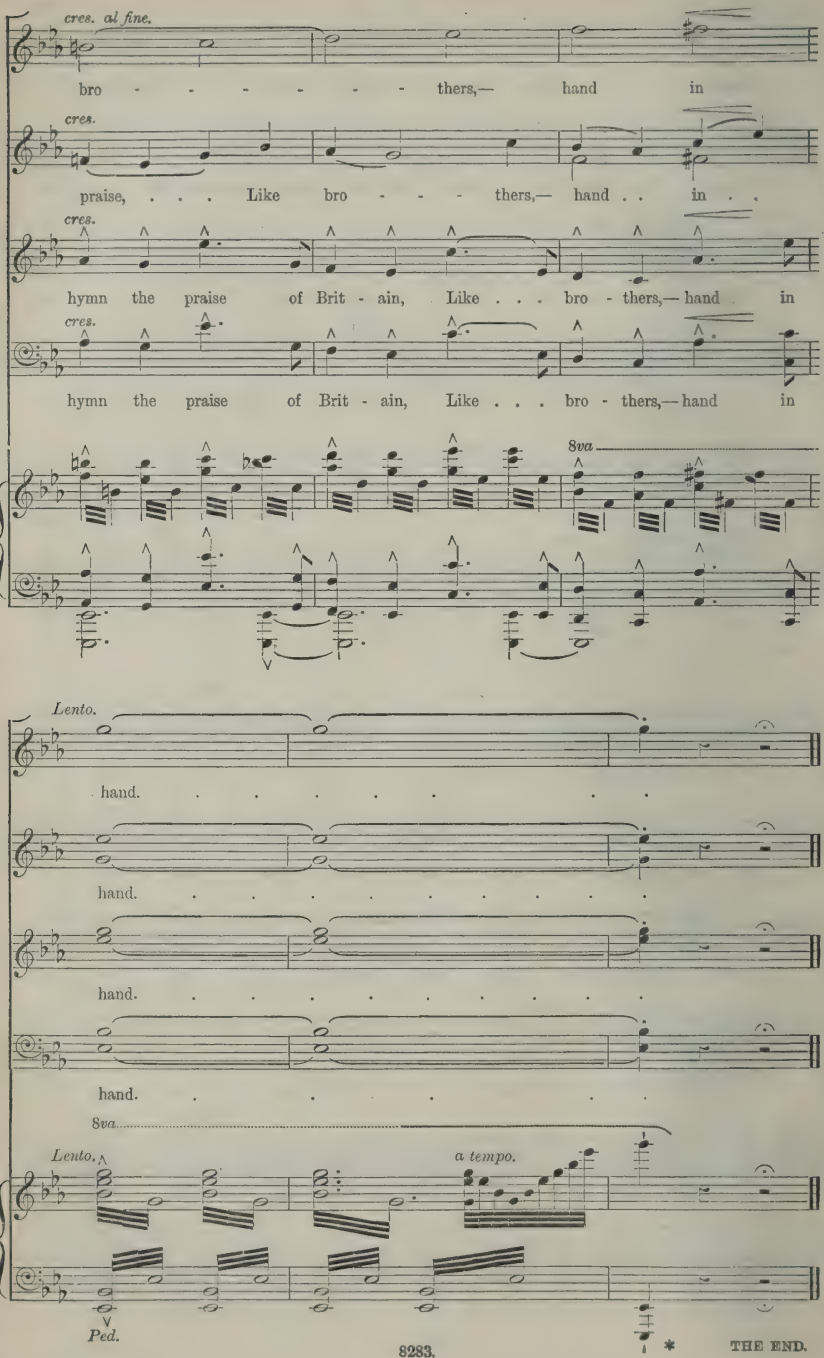

58
wet with tears, no tro- phy wet with tears ; But .
slave shall be for sub - ject, But folk shall bless the ban - ner, And
No tro - phy wet with tears, . . But folk shall bless, shall
slave shall be for sub - ject, No tro - phy wet with
58


59
. . folk shall bless the ban - ner, And bless the cross - es twin'd,
bless, . . and bless the cross - es twin'd, That bear the gift of
bless the ban - ner, . . And bless the cross - es twin'd, That bear the
tears; But folk shall bless . . the cross - es twin'd, That bear the gift of
59
p
cres.
That bear the gift . . of free - dom, of free - dom, On
cres.
free - dom, that bear . . the gift of . . free - dom On
cres.
gift, the gift of free - - - - dom On ev - - 'ry
cres.
free - - dom, the gift of free - dom On . .
cres.

60
ev - 'ry blow - ing wind;
ev - 'ry blow - ing wind;
blow - ing wind; . . Nor shall her might dim - in - ish While
ev - 'ry blow-ing wind; . . Nor shall her might dim - in - ish
60
Ped.
And
Of e - qual law to all men— And
firm . . she holds the faith Of e - qual law to all men— And
While firm she holds the faith Of e - qual law to all men— And


holds it to the death;
holds it to the death;
holds it to the death;
holds it to the death;


61
Grandioso.
For all the world shall learn it— Though long the task shall
For all the world shall learn it— Though long the task shall
For all the world shall learn it— Though long the task shall
For all the world shall learn it— Though long the task shall
61
Grandioso.


62
be— The text of Brit - ain's teach-ing, The mes - sage of the free; And
be— The text of Brit - ain's teach-ing, The mes - sage of the free; And
be— . . The text of Brit-ain's teach - ing, The mes - sage of the free; And
be— . . The text of Brit - ain's teach-ing, The mes - sage of the free; And
62
Ped. *
allargando. ten. sf sf rit.
when at last they find it, The na - tions all shall stand And
allargando. ten. sf sf rit.
when at last they find it, The na - tions all shall stand And
allargando. ten. sf sf rit.
when at last they find it, The na - tions all shall stand And
allargando. ten. rf sf sf rit.
when at last they find it, The na - tions all shall stand
ten.
rf allargando. sf sf rit.
ten.

63
sostenuto.
hymn the praise of Brit - ain, . . the praise of
sostenuto.
hymn . . the praise, the praise of Brit - ain, and hymn the praise of
sostenuto.
hymn . . the praise, the praise of Brit - ain, . . and
ffz
Hymn the praise of
63
sostenuto.
ffz
64
Brit - ain, . . . Like
Brit - ain, and hymn, and hymn the praise of Brit - ain, the
hymn . . the praise, and hymn the praise of Brit - ain, and
Brit - ain, . . . and
64
ffz


cres. al fine.
bro - - - - - - - thers,— hand in
cres.
praise, . . . Like bro - - - - thers,— hand . . in . .
cres.
hymn the praise of Brit - ain, Like . . . bro - thers,— hand in
cres.
hymn the praise of Brit - ain, Like . . . bro - thers,— hand in
8va
Lento.
hand. . . . . .
hand. . . . . .
hand. . . . . .
hand. . . . . .
8va
Lento.
a tempo.
Ped.

* THE END.

ROYAL COLLEGE OF MUSIC.

'EURYANTHE.'

THE Royal College of Music—true to its policy of reviving operas of artistic interest rather than presenting works in which the singers are likely to appear frequently in after-life—chose Weber's 'Euryanthe' for its annual operatic performance, which took place at Daly's Theatre on November 30. The work has dropped out of our *répertoire*, and has not been heard in London since 1882, when it was performed by the German company which was visiting us. So entirely shelved is 'Euryanthe' that the Royal College authorities were obliged to borrow the orchestral parts from the Berlin Opera! The revival was one of uncommon interest, for it proved to listeners of the younger generation how important a figure in the history of opera Weber is. Though not his greatest work, 'Euryanthe' has had more influence on the later developments of opera than any of his other and better known music. Wagner may well have said of Weber, in the words of Saint Augustine: 'Pereant qui nostra ante nos dixerunt.' For, indeed, in 'Euryanthe' we seem to hear the voice of Wagner and Wagner's idiom. And the framework of many of the scenes is the scaffolding Wagner used in building up 'Lohengrin' and 'Tannhäuser.' It would be possible to compare the libretti scene by scene and find similarities in nearly every one. To take only two instances. In 'Euryanthe' there is a duet between the soprano and the tenor, interrupted by an attack on the tenor, of which the soprano warns him, and which he repulses. Only in 'Euryanthe' it is a snake—not seen by the audience; in 'Lohengrin' it is *Telramund*, who is seen. The suffering soprano is accused by the wicked baritone, in the presence of the *King* and the Court in both operas, and in neither does she clear herself. Only in 'Euryanthe' the whole thing is absurd, because she might easily have spoken, and when she does speak (in the following act) the *King* at once recognises that she has a perfectly valid defence.

It is a commonplace of musical criticism to say that Weber's orchestration paved the way for Wagner's use of the instruments; but till one has heard 'Euryanthe' one cannot realise how true it is, nor, on the other hand, how immense the progress Wagner made. When we say that a man began where his predecessors left off we do not say that he is unoriginal, and the extreme Wagnerites who attempt to make light of Wagner's obligations do him a grave disservice in the eyes of posterity. For they would have us regard him as an abnormal portent, and as a usurper, not as one taking his legitimate place in the dynasty of Music.

The performance of the opera, under Professor Stanford, was in all respects more than creditable. The band was excellent, and the chorus was equally good as far as the singing went. But only a few of the singers seemed to be able to move and carry themselves with ease. And this helped one to realise what difficulties Covent Garden must have to contend with in this matter. The chief parts were very capably rendered by students who should have successful careers. To criticise them in detail is not necessary, but it will be of interest to record their names: Miss Esmé Atherden was *Euryanthe;* Miss Cicely Gleeson-White, *Eglantine;* Miss Florence Macnaughton, *Bertha;* Mr. Walter Hyde, *Adolar;* Mr. Samuel Epstein, *Lysiart;* Mr. Norman Ridley, *King Louis;* and Mr. Harold Wilde, *Rudolph*. The dresses and properties (including a gigantic sword with which *Adolar* demolished the snake) were lent by Mr. Neil Forsyth, of Covent Garden.

THE accounts of the recent (1900) Birmingham Musical Festival show that the total receipts amounted to £15,202 17s. 1d., and the profits, after meeting the expenses, were £6,009 6s. 7d. The receipts of the Festival of 1899 amounted to £14,282 17s. 5d., and the profits to £5,147 5s. On that occasion £5,000 was paid over to the General Hospital and the balance remained in the hands of the orchestral committee. The committee of the 1900 Festival have paid over the entire net balance this year of £6,009 6s. 7d. to the General Hospital.

MUSIC IN AMERICA.

(FROM OUR SPECIAL CORRESPONDENT.)

New York, December 12.

As I write we are in the middle of the last week of English opera (or, more accurately, opera in English) at the Metropolitan Opera House, and Mr. Grau's song birds are flitting eastward from the Pacific coast to take possession of the gilded cage in Upper Broadway as soon as the other flock shall leave it. The English season has, in some respects, been an interesting experiment. Cheap methods produced cheap performances. The use of the stage and scenery of the Metropolitan Opera House enabled Mr. Savage to make brave pictures when he essayed 'Tannhäuser,' 'Lohengrin,' and other works in which spectacle can be made to play a part; but the surroundings dwarfed the singers, and only the operas of a lighter character gave satisfaction. What the newspapers ordinarily describe as a 'sumptuous revival' of 'The Mikado' was so much to the popular taste that the opera was given sixteen times; 'Pinafore,' which followed, had nine performances in one week, the receipts at cheap prices reaching $,18,000. Of the novelties promised by the management, only one was given—Goring Thomas's 'Esmeralda.' The work made a favourable impression upon the critics, but, owing to the shortcomings of one of the principal singers, it was not heard at its full value. In all seventeen operas will have had 108 performances when the season comes to an end on the 15th inst. Three days later the regular season of French, German, and Italian opera will begin.

Five itinerant pianists of European repute are devastating the American concert field, and more are coming. Those here are Dohnányi, Gabrilowitsch, Sieveking, Harold Bauer, and Madame Carreño. Madame Sembrich is also here and is devoting the month of December to song recitals in New York, Boston, and adjacent cities. Beginning in January, she will head an Italian opera company and begin a tour of the West which will reach San Francisco. Her welcome in New York has been one of phenomenal proportions, audiences of three and four thousand gathering to hear her interpretation of songs. Her programmes are as full of interest as of charm. She sings classical arias, and English, German, French, Polish, and Russian songs—all in the original tongues. Thus far her English selections have been Haydn's canzonet 'My mother bids me bind my hair,' Morley's 'It was a lover and his lass,' and the ancient ballad of the 'Three Ravens.' These she sings ravishingly.

New York City's list of orchestral concerts has been extended by two organisations with similar aims but differing methods. The American Symphony Orchestra, under the direction of Mr. Sam Franko, is giving eighteenth century music in the manner of the century—that is, with the old allotment of instruments and in a small room. A feature of the second concert was Dittersdorf's 'Phaëton' Symphony, which both borrowed and gave curiously instructive light by coming into close juxtaposition with Richard Strauss's 'Heldenleben,' performed by the Philharmonic Society. This symphonic poem, which, I believe, England has thus far been spared, is the latest, most copious, and most cacophonous word that has yet been spoken in instrumental music of the descriptive or programmatic type. Its offence against all recognised principles of beauty is rank and cries to heaven. Dittersdorf, simple soul that he was, thought that he could picture the adventures, or misadventures of Phaëton in the symphonic form. He writes a straightforward, Haydnish minuet with *alternativo*, puts over it a verse from Ovid's 'Metamorphoses,' second book (*Pœnituit jurâsse patrem*), and with the help of a convenient annotator depicts the growing anger of Phœbus, his regret that he had given his oath, and the joy of Phaëton (the last in the trio). Everything is as ingenuous as one of the old Kuhnau sonatas on Biblical stories; and the music is pretty. Strauss gathers together an orchestra with three large flutes, one piccolo flute, three oboes, one English horn (interchangeable with a fourth oboe), three clarinets, four bassoons (one contra), eight horns, five trumpets, three trombones, two tubas, two harps, and all the kinds of drums that you can think of, besides the usual quota of

strings, and proceeds to tell his conception of the story of his own life by means of combining themes on the principle set forth in the German axiom, 'Reim dich oder ich fress dich!' He doesn't say that he is his own *Held;* but when he pictures the 'Hero's works of Peace' he recapitulates in wonderful polyphony the themes of all his symphonic poems, an excerpt from his opera, and a bit from one of his songs. It is all marvellous, all extremely difficult to do; but, as Dr. Johnson would say again: 'Would to God it were impossible!' Strauss's attitude towards programmatic music, despite the protestations of his advocates, is as naïve as that assumed by the manager of one of your vaudeville theatres (who was it?), when he solemnly asked Mr. Silas (I believe) to write him some music descriptive of an Englishman who had gone abroad, changed his religion, and lost his umbrella.

A movement to popularise orchestral music has been begun, and the first of the concerts, to be called 'People's Symphony Concerts,' will be given this week. Good music of the kind generally neglected by the larger symphonic organisations will be given, with the cost of admission ranging from fivepence to two shillings. Bach's B minor Mass was creditably performed by the Oratorio Society, under the direction of Mr. Frank Damrosch, on November 24.

H. E. Krehbiel.

LONDON CONCERTS, &c.

MR. ROBERT NEWMAN'S SYMPHONY CONCERTS.

No new work was presented at the concert on the 8th ult., at the Queen's Hall, but effective performances were given of Brahms's Second Symphony in D (Op. 73), the 'Siegfried Idyll,' Lalo's 'Rhapsodie Norvégienne,' and Dvorák's lively 'Scherzo Capriccioso,' one of this composer's most 'Bohemian' pieces. The solo part of Mendelssohn's Violin Concerto was brilliantly rendered by M. Emile Sauret, and Señor Paoli sang.

SATURDAY POPULAR CONCERTS.

Lady Hallé has been principal violinist, and the solo pianists on the 1st, 8th, and 15th ult. respectively were Mr. Leonard Borwick, Mdlle. Stockmarr, and Miss Suart. Mrs. Henry J. Wood made her first appearance at these concerts on the 1st ult., and introduced two fine and little known songs, 'Suspense,' by Tschaikowsky, and 'Warum schimmert dein Auge,' by Grieg, both of which were beautifully sung. At the other performances the vocalists were respectively M. Meux and Miss Beatrice Spencer. The concerts will be resumed on the 5th inst., when M. Ysaye's Quartet Party will make its first appearance in England.

HIGHBURY PHILHARMONIC SOCIETY.

The fate of many compositions produced at provincial festivals was exemplified at the concert of the Highbury Philharmonic Society, given on November 27, by the first performance in London of Mr. Frederick Corder's cantata 'The Sword of Argantyr,' written for the Leeds festival of 1889. Mr. G. H. Betjemann is to be highly commended for thus bringing to metropolitan notice a work that is admirably suited to small choral societies. The solos were effectively sung by Miss Ethel Wood, Messrs. Ben Davies, Dan Price, and Henry Rojas, and the choral and orchestral portions were intelligently rendered. Clay's 'Lalla Rookh' was also performed, Miss Gertrude Maxted joining the above-named soloists, and between the two works the choir sang Sullivan's 'Brother, thou art gone before us,' in memory of the composer whose remains were laid to rest earlier in the day.

WESTMINSTER ORCHESTRAL SOCIETY.

Mr. Stewart Macpherson not having returned from his Colonial examining tour for the Associated Board, the sixteenth season of the Westminster Orchestral Society was opened under the baton of Sir Alexander Mackenzie, who secured a most praiseworthy performance of Beethoven's Second Symphony. Novelties in the programme were an Interlude in E from an Irish opera, entitled 'The Ardrigh's Daughter,' by Dr. Annie W. Patterson, and the first movement from a suite of five numbers, called 'Idyllic,' by Mr. C. Meir Scott. Both excerpts proved pleasing and well-written music, but obviously little more can be said with fairness until more is heard of the respective works. Mr. Henry Parsons was the pianist, and Miss Helen Niebuhr, an American contralto, sang with refinement.

STOCK EXCHANGE ORCHESTRAL AND CHORAL SOCIETY.

Beethoven's Seventh Symphony and Tschaïkowsky's '1812' Overture were the chief works played at the opening concert of the Stock Exchange Orchestral and Choral Society, on the 5th ult., at Queen's Hall, and both compositions were interpreted in a manner that testified to the careful and skilful training of Mr. Arthur Payne. There was also played the suite from M. Thomé's *ballet d'action* 'Les Noces d'Arlequin'—graceful and imaginative music—and M. Godard's Violin Concerto Romantique in A minor, the soloist in the latter being Miss Dorothy Bull, a young executant of promise. Miss Florence Schmidt contributed vocal solos with her usual charm and finish, and the Male-Voice Choir, under the direction of Mr. Munro Davison, sang an excellent selection of part-music.

ROYAL AMATEUR ORCHESTRAL SOCIETY.

The Society which Mr. Ford so ably conducts opened its twenty-ninth season, on November 29, at Queen's Hall. The most important work of an admirable selection was Mendelssohn's 'Scotch' Symphony, which was rendered with intelligence and spirit. The solo part of Grieg's Pianoforte Concerto was neatly rendered by Mr. Brightwell, and the agreeable singing of Miss Ruth Lamb enhanced the enjoyment of the evening.

THE STROLLING PLAYERS ORCHESTRAL SOCIETY.

This Society held the second concert of its present season, on the 13th ult., at Queen's Hall. No symphony was presented, but effective interpretations were given of Sterndale Bennett's 'The Naiads' and Sullivan's 'Di Ballo' Overtures, and the first suite from the incidental music to Bizet's 'L'Arlesienne.' The vocalists were Miss Maisie Cabrera and Mr. C. Dwight Edwards. Mr. Norfolk Megone conducted.

Sir Hubert Parry delivered an interesting lecture on 'Curious and Interesting Corners in the Music of the Seventeenth Century,' on the 4th ult., to an audience of over a thousand people, in the Westbourne Park Institute. In the course of his remarks, Sir Hubert pointed out some curious features in the melody, in the harmonic structure, and in the vocal rendering of the music of the period, the last-named being illustrated by a solo from Monteverde's 'Orfeo,' in which the curious throat-catching staccato effects in the runs were well shown by Mr. Frank Pownall. That gentleman also sang the opening scene from Cavaliere's 'Rappresentatione di Anima e di Corpo,' and joined Miss Atherden in a very fine rendering of the dialogue between *Charon* and *Philomel,* composed by William Lawes. Miss Atherden also sang with great charm 'The blessed Virgin's Expostulation,' by Purcell. A small band of lady violinists played the Overture to Monteverde's 'Orfeo' and an *Entr'acte* in Locke's 'Tempest.'

At the Students' Orchestral concert of the Guildhall School of Music, on the 12th ult., the chief feature of interest was the performance of a new suite, 'Mignonne,' by Henry E. Geehl. The suite consists of four movements, entitled Burlesque, Menuet, Legende, and Valse Caprice, and is a highly promising composition. The concert, which was conducted by the Principal, Dr. W. H. Cummings, included his new song, 'A welcome to the C.I.V.'

Herr Hugo Kupferschmid, a new-comer, gave an orchestral concert on November 26 last, at St. James's Hall, and proved himself an accomplished violinist. His tone, though somewhat weak, is sweet in quality. He possesses a neat and fluent technique, and his playing of Beethoven's and Mendelssohn's concertos testified to a musical and refined temperament. Good performances were also given of 'Der Freischütz' and 'Fidelio' Overtures, under the conductorship of Mr. Gustave Ernest.

Mr. Martin Knutzen, a pianist from Christiania, who made his first appearance in London at an orchestral concert on November 26 last, at St. James's Hall, gave a recital, in the same place, on the 4th ult. He was born in 1863 at Drammen, Norway, and has studied under Madame Backer-Grondahl, Herr Heinrich Barth, and M. Leschetitzky. His technique is equal to modern requirements, and his readings were intelligent, but somewhat unsympathetic. He was assisted by M. Leroy, another new-comer and an excellent violoncellist.

Madame Steinhauer-Mallinson gave two vocal recitals at the Steinway Hall, on the 3rd and 14th ult. respectively, of exceptional interest. Madame Anna Steinhauer is a Danish soprano and a cultured and gifted singer. Her husband, Mr. Mallinson, whose songs provided the entire programme of the second recital, is a Yorkshireman, born at Leeds in 1870. His compositions include a Quartet in D minor, a Trio in G minor, a Sonata in E minor for violin and pianoforte, two choral works, and over a hundred songs. All those heard on the 14th ult. bore witness to artistic intention and ability and happy musical expression. Some of them are really beautiful and of a very high order. Of such are 'Snowflakes,' 'Slow, horses, slow,' 'Apple-blossom,' 'The Message and the Song,' and 'Elëanore,' all of which should appeal to cultured vocalists. Miss Regina Nagel, an American contralto, assisted.

The North London Orchestral Society would now seem to be firmly established and, under its conductor, Mr. Lennox Clayton, to be doing good work. The programme of its twenty-fourth concert, which took place at Portman Rooms on the 3rd ult., comprised Mendelssohn's 'Fingal's Cave' Overture, Beethoven's Sixth Symphony, and Saint-Saëns's Second Pianoforte Concerto, with Mr. Richard H. Walthew as soloist. Miss Stanley Lucas was the vocalist.

Signor Busoni gave a pianoforte recital on November 27, at the Queen's Hall, when he gave a splendid interpretation of Chopin's Sonata in B minor (Op. 58), and rendered other pieces with the utmost brilliancy.

Madame Bertha Moore gave a lecture-recital, entitled 'Three Centuries of English Song,' on the 5th ult., at 13, Lansdown Road, Holland Park. Madame Moore attacked her comprehensive subject with firmness, and gave a lucid sketch of the progress of English vocal art, speaking with enthusiasm and patriotic pride of our native composers and singing numerous examples with great charm. Mr. Algernon Lindo was the pianist.

Miss Marguerite Elzy gave a pianoforte recital on November 26, at St. James's Hall, when her playing testified to the excellence of the tuition she has received from Mr. Oscar Beringer.

Miss Grace Ellis showed great advance as a pianist at her recital at the Steinway Hall, on November 27. Her touch has become sympathetic, crisp, and delicate, and there were evidences of fine feeling in her playing.

Miss Edith Gumthorpe, who gave a pianoforte recital on November 30, at the Queen's (Small) Hall, is only fourteen years of age, but she is manifestly gifted with a musical temperament, and her style and present executive ability reflect great credit on her teacher, Miss Mathilde Verne.

Madame Eleanor Cleaver, at her recital on the 4th ult., at St. James's Hall, is a vocalist whose appearances will always give pleasure to music-lovers. Her voice is of rich quality and manifestly dominated by an artistic temperament. She was assisted by Mr. Leonard Borwick.

Miss Kathleen Bruckshaw's pianoforte playing, at her recital on the 7th ult., at the Queen's (Small) Hall, showed that she is gifted in a manner that should enable her to acquire a prominent position in her profession. She not only possesses exceptional technical command of the keyboard, but is endowed with a power of expression that indicates remarkable musical sensitiveness.

The Signorine Cerasoli proved, at their pianoforte recital on the 5th ult., at the Salle Erard, that they are now very pleasure-giving executants. Their duet playing was delightfully crisp and exhilarating. Mr. Frederick Keel sang.

Miss Gertrude Lonsdale, who gave a recital on the 5th ult., at Queen's (Small) Hall, is the possessor of a rich toned mezzo-soprano voice, which has been well-trained, and her singing indicated good taste and musical intelligence. Assistance was given by Miss May Mukle, Miss Ellen Bowick, Mr. Gordon Tanner, and Mr. Carl Weber.

The Curtius Club concert, on November 28, was given by Herren Schönberger and Hugo Heinz, and that on the 5th ult. (the last before Christmas) by Mdlle. Camilla Landi, a vocalist who should be more frequently heard in London.

Mr. William Nicholl's two lectures on the 'Art of Singing,' at the Salle Erard, on the 3rd and 10th ult. respectively, contained much valuable information and advice, and were admirably illustrated by the lecturer.

Mr. Francis Korbay gave the first of a course of three lectures on 'Hungarian Songs,' on the 10th ult., at Leighton House, Kensington. A number of most interesting examples were expressively sung by Miss Janet Duff and Mr. Plunket Greene.

Miss Lilian Gunning gave an artistic concert, on the 12th ult., at the Salle Erard. The programme included César Franck's Sonata for violin and pianoforte, the latter instrument being played by Miss Hirschfeld. Miss Clegg was the vocalist.

The Victoria Madrigal Society, conducted by Dr. Stanley Murray, began its fifth season on the 13th ult., at St. Martin's Town Hall, when an excellent selection of madrigals and part-songs were admirably rendered by the choir. The enjoyment of the evening was increased by the singing of Miss Cecile Vicars and Mr. Ben Johnson, violin pieces contributed by Miss Marion Joy, and recitations by Mr. James McGregor. This Society merits generous support.

Highly creditable performances of Gilbert and Sullivan's opera 'Princess Ida' were given by the students of the London Organ School at the Cavendish Rooms, on the 10th and 14th ult. The chorus was represented by Mr. Henry Beauchamp's choir, who sang throughout with spirit and steadiness, and the solo parts were, on the whole, very well represented. Members of the string orchestra of the School (led by their director, Mr. Edward O'Brien) gave an excellent rendering of the accompaniments. Mr. Beauchamp, who conducted, may be congratulated on the success of the performances.

The Maze Pond Choral Society, Old Kent Road, began its winter's performances, on the 6th ult., with Handel's 'Samson,' the choir numbering 100 voices. The choruses were very finely sung and the audience specially signified their appreciation of the rendering of 'Then round about,' 'Fixed in His everlasting seat,' and 'Let their celestial concerts.' The soloists were Miss Nellie Handel, Madame N. Robinson, Mr. John Probert, and Mr. Vernon Taylor. A band of eighteen gave material help in the instrumental music; Mr. E. Partridge was the organist and Mr. W. Doxter Miller conducted with his usual care.

On the 13th ult. the Bermondsey Settlement Choral and Orchestral Union gave a performance of Gounod's 'The Redemption,' in the Bermondsey Town Hall. The principal vocalists were Miss Helen Jaxon, Miss Edith Lane, Mr. Henry Franckiss, and Mr. Bertram Mills, while Miss Florence Morgan was associated with Miss Jaxon and Miss Lane in the two trios for female voices. The full orchestra and chorus, under the conductorship of Mr. John E. Borland, did excellently.

The Bishopsgate Choral and Orchestral Society gave its first concert this season, on the 13th ult., at the Bishopsgate Institute, when Mendelssohn's 'Athalie' and a miscellaneous selection were performed. The solo vocalists were Miss Kathleen Loughnan, Miss Madge Howison, Miss Alice Stroud, and Mr. Harry Greene. Mr. Arthur Trickett conducted.

The students of the South-Western Polytechnic Institute gave a concert on the 15th ult., under the direction of Mr. J. W. Ivimey, when the chief feature of the programme was Elgar's cantata 'The Banner of St. George.'

THE first concert of the season by the Bow and Bromley Choir was given at the People's Palace, on the 8th ult., when the programme included Barnby's 'Rebekah' and Mendelssohn's 'Loreley.' Miss Maggie Davies, Mr. Alfred Pinnington, and Mr. Daniel Price were responsible for the solo music. Mr. R. G. Custard was at the organ and Dr. W. Lemare conducted.

AT Union Chapel, Islington, on the 13th ult., Mendelssohn's 'Athalie' was performed by the Psalmody and Choral Class, under the direction of Mr. G. H. Betjemann. Mr. Fountain Meen presided at the organ and also gave a short organ recital.

OTHER concerts and recitals worthy of being placed on record are: The Misses Lilian Hovey and Constance Colborne's vocal and violin recital, November 29, Salle Erard.—Mr. Arthur Foxton Ferguson's vocal recital, 3rd ult., Steinway Hall.—Miss Ethel Barns and Mr. Charles Phillip's second chamber concert, 4th ult., Steinway Hall.—Miss Maud Rihll's pianoforte recital, 5th ult., St. James's Hall.—Mr. Edgar Hulland's concert, 7th ult., Steinway Hall.—Madame Blanche Marchesi's vocal and instrumental recital, 11th ult., St. James's Hall.—Miss Emma Barnett's pianoforte recital, 12th ult., St. James's Hall.—Miss Fannie Hirsch's vocal recital, 13th ult., Steinway Hall.

SUBURBAN CONCERTS.

THE West Ham Choral Society gave a performance of Mendelssohn's 'St. Paul,' on the 4th ult. The choir and orchestra (led by Mr. Frank Bonner) consisted of about 120 performers and the solo music was safe in the hands of Madame Clara Samuell, Miss Alice Crowe, Mr. Samuel Masters, and Mr. A. H. Gee. Mr. H. T. Ellingford presided at the organ and Mr. W. Harding Bonner conducted.

THE West Norwood Choral and Orchestral Society gave its first concert this season, in the Public Hall, West Norwood, on the 13th ult., when Mendelssohn's 'Athalie' and Stanford's choral ballad 'The Revenge' constituted the programme. The choir was efficient and there was an excellent orchestra, the whole performance being very creditable. The solo vocalists were Miss Esmé Atherden (an excellent young soprano), Miss Ethel Spark, and Miss Mary Connell, the illustrative verses being admirably recited by Mr. Adrian Harley, who was warmly applauded at the end of the accompanied recitation. M. Percy S. Bright conducted with care and skill.

THE Richmond Philharmonic Society gave its first concert of the present (eleventh) season on the 12th ult., in the Pavilion of the Star and Garter. Sullivan's 'In Memoriam' Overture was played as a tribute to the memory of the departed composer. The programme included Gade's 'The Crusaders,' Max Bruch's ballad 'Fair Ellen,' and the mis-named 'Tragic' Symphony of Schubert (No. 4, in C minor). The performance was admirable. In Gade's cantata and in Max Bruch's strong and musicianly ballad the chorus reached a very high level of excellence, their singing being quite notable for intelligence and expressiveness. Mr. James Brown conducted with his usual command and individuality, and Miss Winifred Marwood, Mr. Montague Borwell, and Mr. Horace Lott were capable vocalists.

THE Dulwich Philharmonic Society gave a performance of Sterndale Bennett's 'May Queen,' at the Crystal Palace, on the 15th ult. The choruses were sung excellently, especially as regards attack and phrasing. The soloists were Miss Maggie Davies, Mr. Gwilym Richards, Miss Bertha Salter, and Mr. Robert Maitland, of whom Mr. Maitland is specially worthy of mention. The accompaniments were fairly well played by the orchestra. Mr. Arthur Fagge was the conductor.

DR. FREDERICK G. SHINN delivered a lecture on 'Instrumental Music of the Nineteenth Century' before the Incorporated Society of Musicians (London section) at 20, Hanover Square, on the 8th ult.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Society gave its two usual Christmas performances of 'The Messiah,' on the 14th and 15th ult. The solo parts were sung by Miss Agnes Nicholls, Miss Gertrude Calvert, and Messrs. Whitworth Mitton and Andrew Black. The mere statement of the performance of this, the greatest of oratorios, is generally sufficient; but the concert of the 14th deserves more than a bald statement of the fact of performance, for at it the entire work (as in Novello's published score) was given without any 'cuts,' save in two of the solos, when the repetitions were slightly abbreviated. As a special favour Mr. Black sang the usually omitted 'Thou art gone up on high' and the second part of 'The trumpet shall sound.' The Ulster Hall was crowded in every part, as there was great local interest shown in the exceptional performance. Strange—and yet not strange—to say, scarcely anyone left until the last 'Amen,' and the generally expressed opinion was that the numbers generally omitted are as interesting and wonderful as the more familiar parts.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ON November 27 Mr. Halford's third Orchestral concert was given in the Town Hall. There was a Beethoven programme, comprising the 'Leonora' Overture (No. 3), the Violin Concerto (soloist, Mr. Willy Hess), the 'Eroica' Symphony, and the Overture to 'Egmont.' Very fine performances were secured. Mr. Hess was highly successful in the Concerto, and also played pieces by Joachim and David, to the pianoforte accompaniment of Dr. Winn. The fourth concert took place on the 11th ult., when Mr. Halford submitted a Tschaïkowsky programme. This consisted of the Overture 'L'Orage,' the 'Pathetic' Symphony, the Pianoforte Concerto (Op. 23), and the 'Sleeping Beauty' Suite (Op. 66). The first and last were new here and caused much interest. The Symphony was magnificently performed, its full significance being revealed. Miss Katie Goodson made a most successful first appearance here and her part in the Concerto was beautifully executed. Mr. Halford is really great as a conductor of Tschaïkowsky's music.

Mr. Max Mossel's second drawing-room concert was held at the Grand Hotel, on November 29. Herr Moritz Rosenthal made his *début* here, and created a sensation by his wonderful playing. He was assisted by M. Marix Loevensohn (violoncellist) and Miss Georgine Delmar (vocalist). The programme included the Duo-Sonata (Op. 32) for pianoforte and violoncello, Saint-Saëns; Schumann's Études Symphoniques, and Liszt's 'Don Juan' Fantasia.

The same evening the Amateur Orchestral Society gave a concert at the Midland Institute, the programme beginning with Chopin's 'Funeral March' (transcribed for orchestra), in memory of the late Sir Arthur Sullivan. This was followed by Sullivan's Overture to 'Macbeth.' The other pieces were Brahms's Symphony (No. 1) and Tschaikowsky's 'Casse-Noisette' Suite. Herr Willy Lehmann achieved a success in the Violoncello Concerto of Saint-Saëns and Mr. Arthur Fitzpatrick contributed some songs. Mr. Halford conducted.

Miss Margaret S. Holloway, a talented local violinist, pupil of M. Emile Sauret, gave a recital in the Masonic Hall, on November 30. She played Mendelssohn's Violin Concerto, and, with Madame Marie Fromm, Beethoven's Sonata (Op. 24), and both artists gave solo pieces. The young violinist is an executant of a high order, and she was most successful. Mr. G. H. Manton acted as accompanist.

Mr. Wymark Stratton gave a concert in the Masonic Hall, on the 3rd ult. The programme included Beethoven's Septet and Dvorák's 'Bagatellen' (Op. 47), Mr. Stratton playing the bassoon in the former and the harmonium in the latter. He also played a pianoforte solo, and acted as accompanist. Mr. T. M. Abbott played Coleridge-Taylor's Ballade in D minor and Mr. Joseph Owen played Elgar's 'Chanson de Nuit' for violoncello. Miss Carrie James was the vocalist.

The Festival Choral Society gave a concert-recital of Gounod's 'Faust,' in the Town Hall, on the 6th ult. The vocal principals were Miss Alice Esty, Miss Lily Moody, Mr. Robert Cunningham, Mr. Louis Frölich, and Mr. Ottley Cranston. Mr. Perkins was at the organ, and Dr. Sinclair conducted. The performance was good, but not up to the Society's standard. The Ballet music was included and the orchestral playing was the finest work of the evening.

The Chamber Concert Society's second concert was given in the Masonic Hall, on the 12th ult. The executants were the same as before, but Mr. Timperley, contra-bassist, assisted in Schubert's 'Trout' Quintet, and Mrs. Helen Trust was the vocalist. Novelties here were Glazounow's Quartet for strings, 'Novellettes' (Op. 15), and Eduard Behm's Violin Sonata (Op. 15). The Max Mossel Quartet played well, and the concert was most enjoyable.

The City Choral Society held its second concert in the Town Hall, on the 13th ult. As a tribute to the late Sir Arthur Sullivan, the function opened with his 'In Memoriam' Overture, the audience standing during the performance. A fine rendering was then given of 'The Golden Legend,' the chorus showing great improvement. 'O gladsome light' and the Epilogue went especially well. The principals were Madame Amy Sherwin, Miss Emily Foxcroft, Mr. Herbert Grover, and Mr. Louis Frölich. Mr. F. W. Beard conducted.

The Saturday evening concert of the 15th ult. was devoted to Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and Mendelssohn's 'Loreley.' Madame Annie Norledge and Mr. Edwin Bryant were the soloists. The concert was much above the average of the Saturday night entertainments and there was a very large attendance. Mr. T. Facer conducted.

The School of Music, with Mr. Granville Bantock, principal, gave its terminal concert on the 15th ult., when good work was shown; and the Amateur Orchestral Society gave a second concert at the Midland Institute, on the 17th ult. The Railway Guards' Friendly Society's concert was held in the Town Hall, on the 12th ult. Mesdames Annie Norledge and Alice Gomez, Messrs. Charles Saunders and Ivor Foster (vocalists), and Messrs. W. H. Henley, Percy Hall, Arthur Cooke, and C. W. Perkins (instrumentalists), contributed to a popular programme. There was a large and appreciative audience.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE first occasion on which there was a gathering in Colston Hall after the opening concerts given by the directors was on the 5th ult., when the Bristol Post Office Band gave its annual performance. Under the direction of Mr. Clohesy the musicians played creditably some popular compositions. The vocalists were Madame De Vere Sapio, Miss Ada Crossley, and Mr. E. C. Hedmondt. There was an immense audience.

The Ladies' Night of the Society of Bristol Gleemen, on the 6th ult., at the Victoria Rooms, was the most successful in its history. Of the ninety members, few were absent, and a well arranged scheme of unaccompanied part pieces was given, the conductor being Mr. W. J. Kidner. The compositions sung by the choir for the first time were Mr. Hamilton Clarke's 'Hark! hark! the lark,' Mr. John E. West's 'Beware,' and Dr. Cowen's 'Have you seen my lady's eyes?' Miss Katherine Nash was the special vocalist. On this occasion the Gleemen used the new orchestra presented by the President, Sir Frederick Wills, M.P.

St. Anselm's Choral Society, on the 6th ult., gave a concert at All Saints' Hall, Mr. Arthur W. Merrick conducting. The programme consisted of Gade's 'Erl-King's Daughter' and a miscellaneous selection. The soloists were Miss Maude Southey, Miss Sylvia Tippett, and Mr. Arthur Jupp. Mr. Harold Bernard led the orchestra.

There was a large attendance at the Clifton Orchestral concert, held at the Victoria Rooms, on the 8th ult. The compositions presented included Schumann's Symphony (No. 1), Mozart's 'Le Nozze di Figaro' Overture, and a selection from the first act of 'Parsifal.' In the last-named selection, the chorus was sung by the members of the Clifton Choral Society. Mr. F. W. Rootham conducted.

At the Clifton Subscription Chamber concert, on the 10th ult., the performers were the Theodore Lawson Quartet, who played Dvorák's Quartet in F (Op. 96) and Haydn's in D (Op. 64, No. 5), known as 'The Lark.' Mrs. Helen Trust was the singer and delighted by the beauty of her vocalisation.

There was a large attendance, on the 12th ult., at the Merchant Venturers' Technical College, where Sir Frederick Bridge lectured on some Mozart MSS., which were interesting as showing the manner in which the master improved the efforts of his English pupil, Thomas Attwood. Facsimile copies of two MSS., supplied by Messrs. Novello, were distributed, and the lecturer recommended his hearers to read the particulars of Attwood which appeared in THE MUSICAL TIMES for December. The illustrations of the lecture were rendered by the Rev. E. H. Fellowes (first violin), Miss Trotman (second violin), Miss C. Fyffe (viola), and Mr. R. Le Duc Bucknall (violoncello), with Sir Frederick Bridge at the pianoforte.

The Weston-super-Mare Philharmonic Society, on the 3rd ult., gave a performance of 'Elijah,' at the Victoria Hall, under the direction of Mr. Edward Cook, of Bristol. There was a competent orchestra, chiefly of Bristol players. The principal vocalists were Miss Lenora Sparkes, Miss Mary Wood, Mr. Bright Jones, and Mr. Watkin Mills.

On the 13th ult. the Oriana Society, of Bristol, gave a concert at the Assembly Rooms, Weston-super-Mare, under the direction of Mr. Ulrich Jüst. Compositions for a male-voice choir with orchestra were given, and Mr. G. F. Blanchard's part-song 'The River,' dedicated to the Society and sung for the first time, produced a favourable impression.

The Bristol Choral Society, on the 15th ult., gave a performance of 'The Messiah' at Colston Hall, under the direction of Mr. George Riseley. There was a large attendance. The principal vocalists were Miss Estella Linden, Miss Edith Leslie, Mr. Henry Beaumont, and Mr. Francis Harford.

The Riseley Male-Voice Choir, the most recently formed local society, gave its first concert on the 17th ult., at the Victoria Rooms. Mr. Riseley conducted a highly successful rendering of Mendelssohn's 'Antigone,' Gernsheim's 'Salamis,' and Grieg's 'Landerkennung,' Mr. Francis Harford being the solo vocalist in each work. The choir, numbering nearly 160 voices, displayed superb tone and sang with great vigour and excellent expression, and there was a competent orchestra of players from Bristol and Bath. Miss Olive Kennett and Mr. Charles Fry, who recited, were enthusiastically recalled at the conclusion of 'Antigone.'

The opening of the new Colston Hall is recorded on page 29.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE concert given by Mr. d'Alton, on November 26, was rendered exceedingly attractive by the charming singing of Madame Kirkby Lunn. The Dublin Glee and Madrigal Union sang some part-songs with admirable finish and refinement; so well, indeed, that one cannot refrain from wishing that these gentlemen would study a better class of unaccompanied music. Mr. d'Alton made a good effect in two charming songs in the second part.

Mr. Charles Kelly's annual concert took place on the 15th ult. An attractive programme was arranged, in which Miss Perceval Allen, Master Coatte, and Mr. d'Alton took part. Mr. Kelly was in very good form and sang his various solos with great effect.

Dr. Culwick's Orpheus Society gave its first concert on the 4th ult. The Society numbers over a hundred voices, and one may always expect a good performance of the various part-songs. The best of these were Danby's 'Awake, Æolian lyre,' John Ward's 'Die not, fond man,' and Bishop's 'Chough and Crow,' the soprano solo of which was sung by Miss Agnes Treacy, whose charming singing also of Stanford's beautiful song, 'There's a bower of roses,' was one of the best pieces in the programme. The

conductor's 'Fairy Song' was sung by the choir, the orchestral accompaniments being played as a duet by Miss Townshend and Miss La Touche.

The second concert of the Dublin Orchestral Society was noted for the first performance in Dublin of Sullivan's 'In Memoriam' Overture, which, with Mozart's 'Jupiter' Symphony and Dvorák's 'In der Natur' were admirably performed. Massenet's effective piece for the muted strings, 'Le dernier sommeil de la Vièrge,' had to be repeated. Miss Florence Schmidt sang 'Bel raggio' very finely and an air from Mozart's 'Idomeneo' with less effect.

Signor Esposito's second recital took place on the 1st ult. Chopin's Sonata in B flat minor was the most important piece and was magnificently played. Pieces by Tschaïkowsky, Brahms, Scarlatti, and Handel were also included, and the programme concluded with Liszt's Second Rhapsodie, to which the pianist added a *cadenza* of his own, admirably constructed from materials of the piece.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

A musical service was held in St. Mary's Baptist Chapel, Norwich, on the 13th ult., when Mendelssohn's 42nd Psalm was given by the chapel choir, with Mr. R. Lowne at the organ. The solos were sung with commendable care by Miss E. Lancum and Miss L. Plummer. The service also included Gaul's 'Eye hath not seen,' Mendelssohn's trio 'Lift thine eyes,' and several organ solos.

The first series of Dr. Bunnett's Saturday evening organ recitals were concluded on the 15th ult. On several occasions St. Andrew's Hall has been quite filled with audiences, who fully appreciated the good music provided by the vocalists and the instrumentalists engaged to give variety to Dr. Bunnett's excellent selection of organ solos.

A Nonconformist Choral Union has just been started in Norwich, conducted by Mr. R. Lowne, with Mr. F. A. Bond as organist. The Society will be managed by delegates from each choir in union, with the Rev. Dr. G. S. Barrett as president.

The Lynn Musical Society gave a very creditable performance of Mendelssohn's 'Elijah,' on the 12th ult., conducted by Mr. A. H. Cross. The principal vocalists were Miss Stella Maris, Miss Florence Croft, Mr. d'Arcy Clayton, and Mr. S. Heath, while a capable orchestra of forty performers, with Mr. Jones at the organ, gave a good rendering of the accompaniments.

On the following evening the Hunstanton Choral Society, a body also conducted by Mr. Cross, gave the first part of 'Elijah,' with the same soloists as sang at Lynn the previous evening.

Mendelssohn's 'Elijah' was given at a special service held in Beccles Church, on November 27, which was conducted by Dr. F. Bates, organist of Norwich Cathedral. The choir, assisted by the local choral society, were responsible for the choruses, while the solos were sung by choristers P. Phillips and H. Sampson (from the London Training School for Choristers), Mr. H. Sawford Dye, and Mr. F. A. Daines, the two last-named gentlemen being members of Norwich Cathedral choir. Mr. W. W. Harvey was at the organ.

The new organ erected in the Parish Church of Hopton, near Great Yarmouth, by Mr. Eustace Ingram, of London, was opened on November 29, when Mr. Haydon Hare, organist of St. Nicholas, Great Yarmouth, gave a recital. The fine case of the old instrument has been retained.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

Messrs. Paterson's fourteenth annual series of Orchestral concerts was successfully inaugurated, in the McEwan Hall, on the 3rd ult., before a crowded and enthusiastic audience. Dr. Cowen, the new conductor of the Scottish orchestra, was warmly received. Additional interest was lent to the occasion by the appearance of Mr. Moszkowski, as pianist, composer, and conductor. He played his own concerto and conducted two numbers from an orchestral suite, also of his composition.

At the third concert of the series (17th ult.) the Edinburgh Choral Union, under the direction of Mr. Collinson, gave the first performance in Scotland of Elgar's cantata 'Caractacus.' The many beauties of the striking work were well brought out in an extremely careful rendering. The orchestra gave the chorus better assistance than on any previous occasion on which the two bodies have been associated under the choral conductor, and the Choral Union members did their very best to answer every demand of their highly esteemed chief. The soloists were Miss Gleeson-White, Mr. Lloyd Chandos, Mr. Andrew Black, and Mr. Robert Burnett.

Mr. Denhof's enterprising scheme of Chamber concerts is meeting with a most encouraging amount of success, and the second concert (12th ult.) was given to an audience which quite filled the Music Hall.

The Edinburgh Musical Education Society held two meetings (November 28 and 5th ult.), at which papers were read by Mr. Franklin Peterson and Dr. Kennedy.

The Edinburgh Bach Society held its second meeting (November 27) in St. Giles's Cathedral, and the third in the Musicians' Rooms, on the 14th ult., when Mr. Franklin Peterson resigned the office of President, in consequence of his leaving Edinburgh. Mr. R. F. McEwen was elected to act as President until the close of the present session.

The Edinburgh Society of Musicians is to entertain Mr. Peterson on Saturday, 12th inst., before he leaves to take up his new duties in Melbourne.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Glasgow Amateur Orchestral Society gave a successful concert on November 27. The programme included Beethoven's 'Egmont' Overture, Schubert's 'Unfinished' Symphony, and Grieg's Pianoforte Concerto in A minor. The playing of the symphony was marked by great intelligence and sympathy. Mr. Frederick Dawson gave an admirable rendering of the solo part of the concerto, and Mr. W. T. Hoeck ably conducted.

Great interest centred in the opening concert of the Choral and Orchestral Union on November 29, by reason of the *début* of Dr. Frederic Cowen as conductor of the Scottish Orchestra. Dr. Cowen comes among a public familiar with his compositions, and perfectly cognisant of his success as a conductor in London, Liverpool, and Manchester. His reception, by an audience which completely filled St. Andrew's Hall, was most enthusiastic and cordial. The *personnel* of this year's orchestra is slightly changed, chiefly in the string and brass sections; but the management has succeeded in bringing together a band of musicians capable of rising to the highest level of orchestral interpretation. The programme in which Dr. Cowen elected to make his first appearance was sufficiently varied to test the conductor's versatility: Overture to 'Fidelio' in E (Beethoven); Concerto for violin and orchestra (No. 1) in G minor (Max Bruch); Harvest dance, 'Summer' (Edward German); *Adagio* from Violin Concerto, No. 9 (Spohr); and Symphony (No. 4) in F minor (Tschaïkowsky). On listening to the performance it was difficult to believe that conductor and band had met each other for the first time a few days before, so solid, so confident, so finished in detail was the playing. From beginning to end of the concert there was the most complete understanding between the conductor and his forces. Lady Hallé took the solo part in the Concerto and in Spohr's *Adagio*. Both pieces suited her admirably, and for the latter she received an enthusiastic recall. As a tribute of respect to the memory of the late Sir Arthur Sullivan, who conducted the Orchestral concerts here in 1875-6 and 1876-7, the 'Dead March' was played before the opening number of the programme.

The first Popular concert, on the 1st ult., was remarkable for a fine performance of Schubert's 'Unfinished' Symphony and Liszt's Hungarian Rhapsody, No. 1, in F.

Miss Muriel Foster made a highly successful first appearance at this concert. At the second Subscription concert, on the 4th ult., Mendelssohn's 'Elijah' was performed by the Choral Union, under the conductorship of Mr. Bradley. The chief feature of this performance was the excellence of the choral singing. The soloists were Madame Ella Russell, Miss Muriel Foster, Mr. Tom Leyland, and Mr. Daniel Price. The orchestral accompaniments were excellently played, and Mr. Berry lent judicious aid at the organ. A novelty, in the form of two movements from Mr. Percy Pitt's 'Cinderella' ballet music, a repetition of Tschaïkowsky's symphony, and the appearance of Miss Jenny Taggart, a young local soprano, were the main attractions at the Saturday 'Pop.' on the 8th ult.

The programme at the third Subscription concert, on the 11th ult., included J. S. Bach's 'Concerto for violin and orchestra of strings' (No. 1) in A minor, and Beethoven's Symphony in A. Mr. Maurice Sons, the leader of the orchestra, was most successful in his interpretation of Tartini's sonata 'Il trillo del Diavolo.'

The executive council of the Glasgow International Exhibition, 1901, are making considerable efforts in connection with music. Their desire is to make it truly international, and they have secured the services of Sousa's band from America, the Belgian Guides, and many other of the best Continental bands. The pupils of the Royal College for the Blind, Norwood, will contribute a week's performances. The best choral organisations in Glasgow and the West of Scotland have also been engaged.

During the month organ recitals have been given by Mr. Hutton Malcolm in Claremont Church, Mr. Wilby in Pollokshields East Church, Mr. D. S. Eadie in Pollokshields West Church. The choir of Govan Baptist Church gave a capital performance of Gaul's 'Ruth' on the 14th ult.

The most important choral concert of the present series took place on the 18th ult., when Elgar's 'Caractacus' was performed, for the first time in Glasgow, by the Choral Union and the Scottish Orchestra. The soloists were Miss Cicely Gleeson-White and Messrs. Lloyd Chandos, Robert Grice, and Andrew Black. The work is by far the best 'novelty' produced here for many years, and, in the preparation of it, infinite pains had evidently been bestowed. The choral singing was exceedingly fine. In the title-*role* Mr. Black was magnificent, and Mr. Bradley conducted with conspicuous skill.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

The second concert, on the 11th ult., of the series of concerts given by Mr. Theodore Lawson, in the Philharmonic Hall, was not so well filled as one would wish to see it. Chief interest centred in the appearance of Lady Hallé, who led the Beethoven Quartet in C minor, her associates being Mr. Haydn Inwards, M. Emil Kreuz, and M. Jacques Renard, and, with Miss Fanny Davies, the already named players rendered Schumann's Quintet in E flat with conspicuous effect and artistic resource. Madame Sobrino was the vocalist.

The second concert of the Hallé Society, under the conductorship of Dr. Richter, took place on the 8th ult., in the Philharmonic Hall. A novelty, as regards Liverpool, was introduced in the Overture to 'The Barber of Bagdad,' by Cornelius. Two Wagner contributions, Dvorák's Symphony 'From the New World,' and Grieg's 'Peer Gynt' Suite filled the programme.

The concerts of the Philharmonic Society, which took place on November 20 and the 4th ult., included 'The Idyllic' Symphony by Dr. Cowen, performed for the first time in Liverpool. Miss Macintyre was the vocalist, and Miss Maud Powell played Max Bruch's Violin Concerto with warm effect. At the earlier concert (November 20) Tschaïkowsky's 'Polish' Symphony was given with full point and discernment of its intrinsic qualities. 'Elijah' was given at the sixth concert, on the 18th ult., the principal singers being Madame Ella Russell, Madame Ada Crossley, Mr. William Green, and Mr. Santley.

Concerts worthy of special notice and commendation are those given by the Schiever Quartet (under the able leadership of Mr. Ernst Schiever), assisted by that talented pianist, Miss Margie Bennett, and supported by Mr. V. Akeroyd, Mr. C. Courvoisier, and Mr. W. Hatton, on the 1st ult.; and the Liverpool Orchestral Society (under Mr. A. E. Rodewald's skilful conductorship) at the City Hall, at which Mr. Alfred Ross, a young Liverpudlian artist, gave a highly meritorious performance of the *Andante* and *Rondo* from Vieuxtemps's Concerto for the violin.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

At the Hallé concert on November 29 an admirable performance was given of the 'Faust' of Berlioz, under Dr. Richter's direction. How wise was the discrimination of Sir Charles Hallé in introducing into this country the dramatic legend is proved by the fact that at the eighteenth performance the hall was as crowded as at all the previous renderings, and as it is on a 'Messiah' or an 'Elijah' night. Mr. Andrew Black and Mr. Ben Davies were excellent, Miss Jaxon was efficient, and a student of our Royal College of Music—Mr. Fowler Burton—thoroughly proved his right to be heard. It was fitting that when Lady Hallé again appeared on the platform she so oft has graced, the gentlemen of the orchestra should rise respectfully to welcome her, as did the whole audience when she was recalled. Beethoven's Violin Concerto was never more nobly played, and Bruch's Romance in A afforded another opportunity for showing the grace and finish of her style. Dvorák's Symphony 'From the New World' was nobly interpreted. At the gathering of the 13th ult. Mr. Borwick was the soloist, and the Symphony, No. 2, of Brahms.

A good deal is, just now, being said about choral performances being confided to the care of the choir-trainer; and there is no doubt respecting the prudence of entrusting the two annual renderings of 'The Messiah' to Mr. F. H. Wilson, who has so carefully directed our Christmas oratorio in former years.

To Mr. Brodsky's meeting of the 5th ult. a special interest was imparted by the production of Mr. Dayas's new Duet for pianoforte and violoncello. Not so lengthy as the violin and pianoforte duet of two or three seasons ago, the listeners were better able to follow its meaning and design; and, with Mr. Carl Fuchs, the author was warmly recalled. The programme was completed by Dvorák's Quartet in F major (Op. 96) and Beethoven's Quintet in C (Op. 29).

Mr. Max Mayer's recitals of chamber music are always welcome, and especially when he brings back to us our old friend Willy Hess; although the early Quartet of Richard Strauss betrays a youthful inexperience of which, probably, he would now be ashamed. Many who have followed with great interest the progress of Miss Néruda's pupil, Mr. Edward Isaacs, were extremely gratified by the success of his modest undertaking at the Athenæum, on the 10th ult., when he had the assistance of his friend, Mr. Wladimir Hefft, also a youthful aspirant. To the Schiller Anstalt, Mr. Carl Fuchs brought down, on the 1st ult., Miss Maude Eisele and Herr Kruse, with Mr. Edward Iles as a vocalist; and the third Harrison Subscription concert was enlivened by the pianoforte playing of Miss St. Angelo and the skilled violin playing of Mr. William Henley.

The Vocal Society of Dr. Henry Watson gave, on the 12th ult., an excellent concert, including Byrd's five-voice Mass.

That the first appearance in oratorio of so great an artist as Madame Blanche Marchesi should excite the widest interest goes without saying, and Mr. Lane's bold enterprise could not fail to meet with highest reward. The whole interpretation of 'The Messiah,' on the 19th ult., was worthy; but Madame Marchesi rendered it altogether exceptional.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The Newcastle and Gateshead Choral Union gave its first concert of the season in Olympia, Newcastle-on-Tyne, on November 28, which proved to be an event of considerable importance. The works produced were Sullivan's 'Golden Legend' and Te Deum, which were preceded by the 'In Memoriam' Overture,

as a tribute of respect to the memory of the composer. The whole of these works were exceedingly well rendered, the choral portions especially surpassing in excellence anything of the kind that has been heard in this district for a very long time. The soloists were Miss Agnes Nicholls, Miss Florence Bulleid, Mr. Edward Lloyd, Mr. Charles Tree, and Mr. Sidney Poyser, who were admirably chosen for their respective parts. Great credit is due to Mr. James M. Preston, the conductor of the Society, for the state of proficiency to which he has brought his choir and for the skilful manner in which he conducted the works performed.

Excellent service in the cause of good music is being done by the Newcastle Postal Telegraph Choral Society, which has for its president Mr. S. Coleridge-Taylor, and for its conductor, Mr. J. R. Andrews. During the past six years this Society has performed many important works, its latest effort being the production of Mr. S. Coleridge-Taylor's 'Death of Minnehaha,' which took place in the Town Hall, Newcastle, on the 10th ult. The performance was in every respect highly satisfactory, the singing of the choir being perhaps the most meritorious feature. The Society is to be congratulated upon being the first to introduce this delightful work to a Newcastle audience. The first part, 'Hiawatha's Wedding-Feast,' was, it will be remembered, performed last season, under the direction of the composer. The soloists on the present occasion were Miss Agnes Nicholls and Mr. W. Peacock. At the same concert Schubert's 'Song of Miriam' was performed, with Miss Agnes Nicholls in the solo part, and two part-songs, 'As torrents in summer,' from Edward Elgar's 'King Olaf,' and 'Phyllis tarries,' by Mr. C. Francis Lloyd, were charmingly sung by the choir, the latter being encored. Mr. J. R. Andrews conducted with his accustomed skill.

On the 11th ult. the South Shields Choral Society gave a performance of Handel's 'Judas Maccabæus,' under the conductorship of Mr. M. Fairs. The members of the choir were quite familiar with the well-known choruses and sang with that confidence which is so essential to success. The soloists were Miss Agnes Nicholls, Miss Bessie Furze, Mr. Lloyd Chandos, and Mr. Ivor Foster.

The Sunderland Philharmonic Society gave Dvorák's 'Spectre's Bride' and Schumann's 'Song of the Night' in the Victoria Hall, Sunderland, on the 12th ult., with Miss Agnes Nicholls, Mr. Lloyd Chandos, and Mr. William Llewellyn in the solo parts of the first-named work. In Dvorák's work and in Schumann's delightful but rarely performed 'Song of the Night,' the singing of the choir was excellent. The orchestra also was thoroughly efficient. Mr. N. Kilburn conducted, as usual. This Society has an excellent record of forty years' good work, and deserves a much larger share of public support than it receives.

Inspired probably by the success of the Postal Telegraph Choral Society, the National Telephone Vocal Society was formed last season, and gave its second concert on the 12th ult., in the Town Hall, Newcastle, the work selected for performance being the cantata 'King Arthur,' by Mr. J. More Smieton. The soloists were Miss Maggie Wilson, Mr. Joseph Reed, and Mr. J. Browning.

Two other concerts given on the 12th ult. were those of the Gateshead Vocal Society, in the Town Hall, Gateshead, which consisted of selections from the works of Handel, with Madame Goodall, Madame Fisher Heath, Mr. Tom Child, and Mr. W. Thornton as soloists, and Mr. Newton Laycock as conductor; and the Durham Amateur Orchestral Society, in the Town Hall, Durham. In this case Miss Miriam Edwards was the vocalist and Mr. Arthur Wallerstein the conductor, the programme consisting of works by Beethoven, Grieg, Haydn, Mendelssohn, and other composers.

On the 13th ult. the Newcastle Amateur Vocal Society gave a performance of Dr. Prout's 'Alfred,' in the Town Hall, Newcastle, under the conductorship of Mr. J. E. Jeffries, and with Madame Medora Henson, Mr. Henry Brearley, and Mr. John Nutton as soloists. This Society is now in its twenty-sixth season and continues the excellent work it accomplished for many years under the direction of Dr. William Rea.

Also on the 13th ult., the Tynemouth Amateur Vocal Society made its first appearance, under its new conductor, Mr. M. Fairs, in the Albion Assembly Rooms, North Shields, and gave very creditable performances of Goring Thomas's 'The Sun-Worshippers' and Thomas Anderton's 'The Wreck of the Hesperus.' The principal vocalists were Miss Winifred Wynne, Mr. Joseph Reed, and Mr. John Duncanson.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Nottingham Orchestral concerts opened their third season on the 12th ult., with Mr. Henry J. Wood as conductor, Mr. Lyell Taylor as leader, and Madame Kirkby Lunn as vocalist. The performances throughout the programme were of the highest order, especially the second and last movements of Mendelssohn's 'Italian' Symphony and Beethoven's 'Leonora' Overture (No. 3). Madame Lunn's rendering of 'Gerechter Gott' ('Rienzi') justified the recall she received.

The Grantham Philharmonic Society gave its first performance of this season on the 6th ult. The chief pieces were Stanford's choral ballad the 'Revenge' and the 'Last Post' by the same composer. The soloists were Miss Florence Brierley and Mr. Ford Waltham, both of whom gained the approbation of the audience. The orchestra was heard to advantage in Beethoven's 'Prometheus' Overture, and great credit is due to Mr. H. P. Dickenson, the conductor.

The Mansfield Choral Society gave its first performance on the 11th ult., when the chief item of interest was Sterndale Bennett's 'May Queen.' The vocalists were Madame Norledge, Mr. Renshaw, Mr. Buxton, and Mr. Ellis.

At Derby, on the 11th ult., Mr. Harold Henry's Orchestral Society commenced its ninth season with a concert of considerable interest. Mr. Henry, as solo violinist, was heard to advantage in the *Allegro* from David's Concerto in D, and the 'Peer Gynt' Suite (No. 1) was ably rendered; but perhaps Coleridge-Taylor's 'Dance Nègre' was the best performed piece during the evening. Miss Annie Smart proved a useful vocalist and the direction of the orchestra was in the able hands of Mr. Sydney T. Sadler.

The Melbourne Glee and Madrigal Society gave a performance of Cowen's 'Rose Maiden' on the 11th ult. The soloists were Madame Jeannie Bentley, Miss Gertrude Gill, Mr. Edgar Wollatt, and Mr. Arthur Lakin.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

IF we have not had quite so large a number of concerts here this Term, yet in one great essential—the quality of the music—we have been most fortunate, for this has been almost uniformly excellent. The first concert of importance took place in the Town Hall, on November 8. This was an orchestral one, under the auspices of the Musical Club, when the programme consisted of Wagner's 'Faust' Overture, Beethoven's Violin Concerto (solo, Carl Halir), and Schubert's Symphony (No. 9) in C major. The orchestra, which was that of the Royal College of Music, under Professor Stanford, maintained its usual high level of excellence.

On the 19th ult., under the auspices of the Musical Union, a Chamber concert was given in the Examination Schools, by Herr Ludwig's String Quartet, which included a fine performance of Beethoven's Quartet in A minor (Op. 132).

On the 22nd, in the same hall, the Oxford Gleemen gave their usual winter concert, consisting mostly of the old well-worn glees and part-songs.

On the 5th ult. the Professor of Music, Sir Hubert Parry, gave a very interesting lecture in the Town Hall, on 'The development of varieties of musical style.' Illustrations were given by the Professor's choir from the works of Monteverde, Stradella, and Lasso.

The excellent concerts at Balliol have gone their accustomed round, and (in consequence of the continued indisposition of Mr. J. Farmer) have been ably conducted by Dr. E. Walker.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

Among the most interesting Orchestral concerts during the past month have been those given by the Sheffield Amateur Instrumental Society, on the 10th ult., under Dr. Coward (Mendelssohn's 'Italian' Symphony and Sullivan's 'Merchant of Venice' music); the Brincliffe Musical Society, directed by Mr. J. H. Parkes (Haydn's 'Clock' Symphony); the Heeley Orchestral Society (conductor, Mr. W. Chapman), and the Sheffield Orchestra (Dr. Coward). The last-named calls for more than passing mention, as it formed part of a scheme the object of which is to establish a permanent professional band in the city. Under Dr. Coward's able direction, Beethoven's Eighth Symphony, Sterndale Bennett's 'Naiades' Overture, Cowen's 'Language of Flowers,' and Wagner's 'Ride of the Valkyries' were performed. Miss Violet Simpson and Mr. J. Lycett were the vocalists. At Rotherham the re-organised Orchestral Society played an excellent programme, which included two of Mozart's overtures and Haydn's Second Symphony. Mr. T. Brameld conducted.

The Doncaster Musical Society opened its thirteenth season on the 11th ult., when the 'Spring' section of Haydn's 'Seasons' and 'Hiawatha's Wedding-Feast' were performed, under the baton of Mr. T. Brameld. Vigorous and expressive chorus singing was a feature of the concert. The principals were Miss L. Brooks, Mr. H. Brearley, and Mr. R. Crawshaw. Mr. Charles Reasbeck led the band and Mr. H. Moore was at the organ.

The Sheffield Male Glee and Madrigal Society made two appearances during the month, singing on the 3rd ult. at the Albert Hall, when, in conjunction with Madame Albani and Mr. Douglas Powell, it sang a selection from 'Tannhäuser,' including the 'Pilgrims' chorus,' which was given with fine effect; and later, on the 13th ult., winning fresh laurels at its ordinary Winter Subscription concert. On the latter occasion the programme included Mendelssohn's 'To the sons of art,' Stainer's 'Bind my brows,' and a number of shorter pieces. Miss Margaret Cooper and Miss Ethel Griffith were the soloists and Mr. J. A. Rodgers conducted.

Reference should be made to the excellent performance of Mr. Elgar's 'Caractacus' given by the Sheffield Choral Union, on November 29, too late in the month for notice in the last issue. The work was performed in the Albert Hall, under Mr. S. Suckley, and was warmly received by a large audience. The chorus singing gave evidence of painstaking preparation, and the principals, Madame Goodall, Mr. Tom Child, Mr. J. Browning, and Mr. T. C. Fagg acquitted themselves with credit. Mr. Phillips was at the organ. The orchestra played the overtures to 'William Tell' and 'Tannhäuser.'

The Norton Lees Choral Society gave Mr. Elgar's 'King Olaf' on the 14th ult., in praiseworthy style, and performed its task with credit to itself and Mr. Horace Reynold, who conducted. The principals were Miss Ethel Bird, Mr. J. Farnsworth, and Dr. C. H. Cairns, and Mr. A. Farnsworth accompanied.

The performance of 'St. Paul,' by the Sheffield Amateur Musical Society, on the 18th ult., was in some respects the best thing the Society has done, the choir singing with pure, full tone and working up to a number of imposing climaxes in several of the more elaborate choruses. Mr. Schollhammer conducted, Mr. John Peck led an excellent orchestra, and Mr. J. W. Phillips rendered invaluable service at the organ. The soloists were Miss Maggie Jaques, Miss A. Whitehead, Mr. H. Brearley, and Mr. J. Lycett.

At Barnsley, the St. Cecilia Society does admirable work under Dr. Coward, and in its performance of Mr. Coleridge-Taylor's 'Hiawatha' (complete), on the 18th ult., it scored another success. The solos were sung by Miss Alice Esty, Mr. Gregory Hast, and Mr. Charles Copland. Mr. G. W. Buckley led a capable orchestra.

The St. Peter's (Abbeydale) Choral Society gave a successful concert on the 10th ult., performing Mendelssohn's 'Walpurgis Night' and 'Hear my Prayer,' under Mr. Wm. Gadsby.

The Baslow Choral Society (Mr. E. U. Ireland, conductor) performed Handel's 'Judas Maccabæus' on the 19th ult., and on the same date the newly-formed Penistone and District Choral Society gave its initial concert under Mr. James Cooper, singing selections from 'The Messiah' and Mendelssohn's 'Hear my Prayer.'

MUSIC IN STAFFORDSHIRE.

(From our own Correspondent.)

The Albrighton Choral Society recently gave its first concert of the season in the Assembly Room. The performance was very successful and there was a large audience. The first part of the programme consisted of Roland Rogers's cantata 'The Garden.' In this Miss Ella Field was heard to advantage in the solo, 'Oh! the sunny day has fled,' and in several duets with Mr. W. Whitehouse. The band and chorus were under the conductorship of Mr. Ernest Darby.

The Wolverhampton Festival Choral Society opened its thirty-third season on November 29, under circumstances which must have evoked mixed feelings, for not only has the Society itself had to mourn the death of its popular conductor, the late Dr. Heap, but the main feature of the concert was one of the noblest works of Sir Arthur Sullivan. On this occasion Mr. Henry J. Wood, the successor to Dr. Heap, made his *début* before a Wolverhampton audience and fully bore out his high reputation. Sullivan's chorus from the 'Martyr of Antioch,' 'Brother, thou art gone before us,' was sung as a mark of respect to the memory of the late conductor, Dr. Swinnerton Heap. To this succeeded Sullivan's 'Golden Legend.' The principals were Miss Agnes Nicholls, Miss Alice Lakin, Mr. Lloyd Chandos, and Mr. Daniel Price. Mr. John Shinton, a member of the Society, also took a small part. Seldom, if ever, was the choir in such magnificent form and voice. Mr. Wood was heartily cheered at the close.

The Stafford Choral Union gave a good performance of 'The Messiah' on the 18th ult.

MUSIC IN WALES.

(From our own Correspondent.)

The Cardiff Musical Society gave its first concert for the season on November 28, when the 'Spectre's Bride' (Dvorák) and the 'Revenge' (Stanford) were performed, the soloists being Madame Sobrino, Mr. Charles Saunders, and Mr. David Hughes. Mr. Aylward conducted with his accustomed care and ability, the performances being of high merit throughout. During the interval Handel's Dead March in 'Saul' was played on the organ in memory of Sir Arthur Sullivan.

On November 29 the third of a series of organ recitals was given by Dr. Arthur Bly, at Llandaff Cathedral, the programme including compositions by Schumann, Sullivan, Guilmant, Saint-Säens, Wagner, Tschaïkowsky, Bairstow, and Widor. Mr. J. Lane Herbert contributed two solos from 'Elijah.' These recitals have drawn large congregations and are evidently much appreciated.

Mendelssohn's 'Elijah' was very successfully rendered at Barry, Glamorganshire, on the 12th ult., by the local choral society, under the baton of Mr. W. T. Samuel, and an effective orchestra, led by Mr. Paul Draper and Mr. A. G. Roberts. The solo parts were entrusted to Miss Drinkwater, Miss Rachel Thomas, Miss Rees, Mr. Todd Jones, and Mr. David Hughes, whose singing of the part of the *Prophet* was, as usual, of a very high order.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

LEEDS.

Leeds has been distinguished during the past month by two choral concerts of exceptional excellence which may be said to indicate that competition is sometimes as good for art as it is proverbially declared to be for trade. On November 21 the Philharmonic Society gave a most interesting performance of Dr. Stanford's 'Elegiac Ode,'

than which he has written nothing that may so advisedly be styled 'charming.' There are certainly very few works by native composers that are so fresh in melody, so refined in colour, and so fragrant in feeling. The composer has been genuinely inspired by Walt Whitman's poetic imagery and musical, though irregular, diction, and an opportunity of hearing a work that has been unduly neglected was very welcome, especially in view of a remarkably good performance, in which Miss Agnes Nicholls was the soloist. The 'Prologue in Heaven' from Boito's 'Mefistofele' gave variety to the concert, and the highly original music, perhaps bizarre, but undoubtedly impressive, was enjoyable on its own account. Mr. Andrew Black's fine declamation of the part of *Mefistofele* was a striking feature of the performance, in which Dr. Stanford had taken great pains. The concert ended with a really fine rendering of the Choral Symphony, in which the joint efforts of the Philharmonic chorus and the Hallé Orchestra marked the Society's highest achievement, and one that has, on the whole, never been surpassed at Leeds, even on the three occasions when the work has been heard at Leeds Festivals. Miss Ada Crossley and Mr. Lloyd Chandos completed the quartet of soloists. A week later, on November 28, the Leeds Choral Union undertook the whole of Mr. Coleridge-Taylor's 'Hiawatha' Trilogy. Conducted by the composer himself, the work met with what was probably the best performance it has yet had. The choir, though a very large one, sang with spirit and great beauty of tone, while their close acquaintance with the music must be placed to the credit of their ordinary conductor and trainer, Mr. Benton. The soloists were Miss Evangeline Florence, Mr. Brearley, and Mr. Black. Though on a much smaller scale, a concert by the St. Chad's Choral Society, under Mr. H. P. Richardson, must be singled out for especial notice, since it revived an almost unknown Handelian work: the incidental music written for Smollett's 'Alceste.' Like every Handelian revival, it revealed some interesting features, and was efficiently performed.

The other concerts of the month require only a brief chronicle. Miss Eisele, a well-known Leeds pianist, gave a good programme of chamber music on the 3rd ult., being assisted by the Schiever Quartet in works by Saint-Saëns, Beethoven, and Brahms (the Pianoforte Quintet in F minor). On the 10th ult. Miss Edith Robinson, the Manchester violinist, gave a very pleasant concert, Miss Fanny Davies appearing as pianist and Mr. Fröhlich as vocalist. The third of the Messrs. Haddock's 'Musical Evenings,' on the 11th ult., introduced Liza Lehmann's now well-known song-cycle, 'In a Persian Garden,' which was sung with moderate success by Madame Amy Sherwin, Miss E. Foxcroft, Mr. Mandego Jackson, and Mr. W. Llewellyn; with Mr. H. D. Thomas as accompanist. Mr. Liebling was the pianist and Mr. Clensy played some violin solos. The Leeds Symphony Society gave a concert on the 17th ult., under Mr. Grimshaw's conductorship, the chief thing in the programme being Schumann's 'Rhenish' Symphony, played with moderate success by the orchestra, which is largely amateur in its composition. Miss G. M. Dawson played one of Mozart's violin concertos and Miss Ada Beecroft was the vocalist.

BRADFORD.

The second of the Subscription concerts, which took place on November 23, was of the miscellaneous order, but of more artistic interest than is generally implied by this description. Not only were the songs that were sung by Miss Palliser, Madame Marian McKenzie, Mr. Ben Davies, and Mr. Denham Price well chosen, but these artists, perfectly accompanied by Mr. Henry Bird, gave a really brilliant performance of the 'Persian Garden' cycle. Miss Maud Powell's artistic violin playing and Mr. Rosenthal's extraordinary technical achievement as a pianist were the other features of the concert. The next concert of the series was on the 7th ult., when 'The Messiah' was given. It is understood that this was chosen as the fittest work to celebrate the close of the century, and, though there is nothing very distinctive in one more added to the innumerable 'Messiah' performances in the West Riding at this season, it is certainly a striking testimony to the enduring vitality of an oratorio written more than a century and a half ago. This occasion was interesting as being the farewell of Mr. Edward Lloyd, with whom was associated the veteran, Mr. Santley, whose singing was quite remarkable for its power and artistry. The chorus of the Bradford Festival Choral Society sang well, if not brilliantly, and the Hallé Orchestra had an easy task. Dr. Cowen conducted, his reading of the music following the accepted lines.

On the 15th Dr. Cowen, who has done much for music in Bradford of late years, conducted the Permanent Orchestra's concert, at which the first three movements of Raff's 'Lenore' Symphony were played with much fire, the strings being particularly good. Mr. Landon Ronald's clever and attractive 'Suite de Ballet' was also introduced to Yorkshire. The vocalists were Miss Palliser and Mr. W. Green. After the concert the Society presented its conductor with a handsome testimonial in recognition of his having been raised to the Doctorate.

On the 4th ult. Miss Annie Robinson, a young pianist of very exceptional promise, gave a most successful recital, her programme showing command over an extraordinary range of styles and periods. She was assisted by Miss Wehner, an artistic singer, whose name was inadvertently mentioned in our last in connection with Miss Lummert's concert, in which she took no part.

OTHER YORKSHIRE TOWNS.

The two Huddersfield Subscription concerts that have taken place during the past four weeks do not need criticism. The Glee and Madrigal Society, conducted by Mr. Ibeson, gave one of its programmes of concerted vocal music on the 11th ult. At Dewsbury the Choral Society, which is less active this season than it has been of late, gave a miscellaneous concert on November 26, singing Schubert's 'Miriam's Song' and a tuneful little cantata, 'Spring,' by a local amateur, the Rev. J. F. Downes. Mr. Rawdon Briggs's string quartet party and Madame Bertha Moore gave variety to the concert, which was conducted by Mr. T. L. Chadwick. The Morley Choral Society, under Mr. Alfred Benton, gave Mr. Coleridge-Taylor's three 'Hiawatha' cantatas on November 29. The performance was a very plucky one, though Mr. Benton's *tempi* differed in several cases from the composer's. Madame Sadler Fogg, Mr. Brearley, and Mr. Uttley were the principals. At Keighley the Musical Union opened its season on November 27 with 'Judas Maccabæus,' which was efficiently performed under Mr. J. B. Summerscales, who is also conductor of the Keighley Orchestral Society, at whose concert, on the 12th ult., Beethoven's 'Eroica' Symphony was most creditably given. Miss May Mukle was the violoncellist and Miss Palliser the vocalist. The Pudsey Choral Union chose 'Elijah' for its concert, on November 26. The soloists were Madame Storer, Miss Ramsden, Mr. T. Child, and Mr. Lightowler, and Mr. Albert Jowett conducted. One of the excellent Wakefield Chamber concerts, which are organised by an enthusiastic lady amateur, took place on November 22, when a remarkably brilliant rendering of Brahms's Pianoforte Trio in C minor (Op. 101) was given by Miss K. Goodson, Miss Maud Powell, and Mr. M. Loevensohn, all of whom contributed solos, while Mr. Lawrence Rea proved a highly artistic vocalist.

At Harrogate a Sullivan programme was given, on November 30, by the Choral Society, which has made very satisfactory progress since Mr. C. L. Naylor became its conductor. The 'Golden Legend' was the chief composition and was effectively given. Of the soloists, Miss Agnes Nicholls and Mr. Charles Tree (*Lucifer*) were the most efficient. York has been unusually active in musical matters of late. On November 26 the Musical Union gave a chamber concert, Mr. Kruse's excellent quartet party being the artists. On the 1st ult. Mrs. Burrell and Miss Bigge gave a very pleasant concert in aid of the Minster organ fund, which now, owing in large measure to the activity of the York ladies, reaches about £4,000. On the 6th the Symphony Orchestra, under Mr. T. T. Noble, gave a concert, of which Schubert's 'Unfinished' Symphony and a Mozart concerto (with Mr. Padel as pianist) were the principal features. The Musical Society is now also under

Mr. Noble's direction, and gave, on the 11th ult., the first performance in York of the "Wedding-Feast" and 'Death of Minnehaha,' with Miss Atherden, Mr. W. Green, and Mr. J. Sandbrook as principals. Mr. Noble's conducting was marked by much vivacity and energy, and he will undoubtedly increase the efficiency of the society. On the 8th ult. Miss Edith Robinson gave a concert in York similar to that which has been already chronicled at Leeds. At Malton an interesting Chamber concert was given on the 17th ult., by Miss Wheelhouse, a violinist of the Joachim school. She was assisted by Miss Alderson-Smith (violoncello), Miss Bigge (pianoforte), and Miss McLaughlin (vocalist).

At Scarborough a concert was given, on the 4th ult., by Dr. Ely's Select Choir, Elgar's cantata 'The Black Knight' being followed by a miscellaneous selection; and, on the 10th, one of Messrs. Cass and Owen Williams's Chamber concerts took place, quartets by Mendelssohn and Schumann being included in an interesting programme.

The Scarborough Choral Union gave 'Hiawatha's Wedding-Feast' and Cowen's 'Rose Maiden,' on the 14th ult., Mr. Pitcher conducting, and Miss Raper, Mr. Brearley, and Mr. John Browning being the principals. A MS. overture by the conductor was an interesting feature of the concert.

FOREIGN NOTES.

BAYREUTH.—Siegfried Wagner has completed the score of a new opera, 'Herzog Wildfang,' to which he has likewise written the libretto. It is to be first produced in the course of the present month at the Munich Royal Theatre.

BREMEN.—The first performance took place, on November 29, at the Stadt-Theater, of a new three-act opera by Alexander von Fielitz, a composer already well-known in German musical circles. The work, entitled 'Das stille Dorf' ('The quiet village'), is founded upon a popular story by R. Baumbach, the score being highly effective and replete with tuneful melody. It was received with great favour.

BUDAPEST.—At the second Philharmonic concert of the present season a new orchestral suite, entitled 'In the Hungarian style,' by Akos von Buttykay, proved a clever and effective work, which was received with much favour. ——A new opera, entitled 'Rosamunda,' by Vavrinecz, was brought out at the Royal Opera, last month, and achieved a brilliant success, such as has been vouchsafed hitherto to no national composer here, with the exception of Erkel and Goldmark.

CAMPINAS (BRAZIL).—A monument, the requisite funds for which (300,000 francs) have already been fully subscribed, is about to be erected here to Carlos Gomes, composer of 'I Guarany,' and the only native musician who has hitherto achieved a European reputation.

DARMSTADT.—A new symphonic poem, entitled 'Zwei Königskinder,' by the well-known Mayence conductor, Fritz Volbach, was produced last month for the first time, at a Symphony concert of the Court orchestra, under the composer's direction, and received with great favour.

LEIPZIG.—The Riedel-Verein opened its new season with the performance, on November 18, of 'The Messiah' (Dr. Chrysander's version), and, on November 21, of Bach's 'Hohe Messe,' the latter occasion being rendered special on account of its being the 250th concert given by this excellent society. The Riedel-Verein was founded in 1854, and has been the first to institute annually recurring performances of Bach's stupendous Mass. Both the works referred to received an admirable interpretation, under Dr. Georg Goebler's direction, the solo parts being in very able hands, and Herr Paul Homeyer ably holding the important post of organist. Heinrich Zöllner's 'Die versunkene Glocke' was produced at the Stadt-Theater for the first time last month with marked success.

MOSCOW.—A new opera, 'King Soltan,' by Rimsky-Korsakoff, was brought out at the Imperial Opera last month, and very favourably received.

PARIS.—Under the name of Opéra Populaire, a new lyrical stage has been added to the theatres of the metropolis. It was opened, on November 27, with the performance of Gounod's 'La Reine de Saba,' a work which had not been heard in Paris since its first production in 1862, and, having been well mounted, it achieved a measure of success.—— On the 1st ult. the excellent choir and orchestra of the Schola Cantorum, under the direction of M. Ch. Bordes, gave the first of a series of three performances devoted to Johann Sebastian Bach, a composer as yet but little known and appreciated by the generality of French amateurs. The programme included the cantata 'Alles nur nach Gottes willen' and the Pianoforte Concerto in A, the latter ably played by Mdlle. Berth Duranton. M. Guilmant was the organist.

PRAGUE.—A posthumous opera, in three acts and a prologue, by the recently deceased national composer, Zdenko Fibich, was produced for the first time, last month, at the Czech National Theatre, with great success. The work is entitled 'Pád Arkuna,' a Sclavonic subject, effectively treated by the librettist, Agnes Schulz, who also wrote the books of several others of the same composer's operas. The performance, under the direction of Capellmeister Kovarovic, a pupil of Fibich, was an excellent one, and the audience were most enthusiastic.

PRESSBURG.—In the presence of a very numerous congregation, including many well-known musicians, Beethoven's 'Missa Solemnis' was performed on November 28, at the Krönungs Dom, in connection with the celebration of High Mass. This is believed to have been the first occasion on which that sublime work has been used in association with the liturgy of the Roman Catholic Church.

SONDERSHAUSEN.—A new Symphony in D minor, with the motto 'Durch Kampf zum Sieg,' by Carl Kleemann, was produced with considerable success at a recent concert of the Hofcapelle, under Professor Schroeder's direction.

MISCELLANEOUS.

THE good work of the Oxford House Musical and Dramatic Association, to which we have already called attention, continues to make satisfactory progress. The choir has now over 100 members, drawn from all classes of working people. At a performance of 'The Messiah,' on the 15th ult., with full orchestral accompaniment, the Bishop of Stepney gave an address on Hooliganism. It is very gratifying to learn that some 16,000 persons were present at the twenty-eight performances during last winter. Mr. Mr. A. P. Charles, Excelsior Hall, Bethnal Green, is the hon. secretary.

THE 'Programme for 1901' of the Stratford Musical Festival (founded in 1883) is, as usual, an interesting document, which gives evidence of the continued vitality and success of this competitive undertaking. The various contests are announced to be held in the Town Hall, Stratford, on March 18, 20, 22, and 23. As heretofore, the energetic Secretary is Mr. J. Graham, 70, Dacre Road, Upton Manor.

'A WALTHEW CONCERT,' consisting entirely of the compositions of Mr. Richard H. Walthew, formed (on November 25) one of the series of the South Place Sunday Popular Concerts. The new compositions by the rising young composer performed on this occasion included a String Quartet in E minor and Drei Intermezzi for violin and pianoforte.

THE orchestra of the Nonconformist Choir Union will resume its Saturday afternoon rehearsals, at 3 p.m., on the 5th inst., in Essex Hall, Essex Street, Strand. Mr. T. R. Croger is the conductor.

THE Orchestral Association has removed from 39 to 28, Gerrard Street, Soho, where the Society has acquired more suitable premises for the carrying on of its important work.

MESSRS. S. AND P. ERARD have recently opened additional showrooms at 189, Regent Street.

THE current issue of the *School Music Review* contains an article (with music type examples) on '"O hush thee, my babie" (Sullivan)—A study in arrangements.'

OBITUARY.

HEINRICH PORGES, the distinguished Munich musician and critic, whose death, at the age of sixty-three, occurred in that city on November 17, was a native of Prague. He was editor for some time of the *Neue Zeitschrift fur Musik*, the journal founded by Schumann, and upon taking up his residence in the Bavarian capital he became the highly influential musical critic of several leading journals there. Both in his numerous writings and in his double capacity of professor at the Royal Musikschule and conductor of a choral society founded by him, the deceased artist proved himself throughout an enthusiastic exponent and consistent champion of the works of Berlioz, Liszt, and Wagner. He took a leading part in the foundation of the Bayreuth Theatre, assisted in the rehearsals for the original 'Nibelungen' representations, and in 1882 was chorus-master in the 'Parsifal' performances, his admirable training of the flower maidens in the last-named drama causing the poet-composer humorously to bestow upon Porges the name of 'Blumenvater,' which clung to him through the remainder of his distinguished career.

On the 13th ult., at 5, Stanford Road, Kensington, WENTWORTH LINDSAY COLE, aged sixty-four years. Mr. Cole, who was for many years connected with the management of the Royal Albert Hall, took an important part in the establishment of the Royal Choral Society and of the Royal Amateur Orchestral Society, and rendered Messrs. Novello invaluable aid in their series of daily concerts in the Royal Albert Hall in 1873 and 1874.

On November 26, at 30, Cranley Gardens, ELIZA PUDSEY, widow of the late Sir Charles Freake, Bart., of Cromwell House, South Kensington. Only four days before her death Lady Freake sent a wreath to be placed on the coffin of her old friend and *protégé*, Sir Arthur Sullivan.

The death of Mr. HENRY RUSSELL is referred to in another column.

CORRESPONDENCE.

A CORK CORRECTION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Referring to your Belfast notes in the current number, I beg leave to state that the 'Martyr of Antioch' was performed in Cork by the local Musical Society some time between the year 1880—the year of its publication—and 1882, under the conductorship of Dr. J. C. Marks. As a boy soprano, I lent my puny aid to that performance, and had also the pleasure of being a unit in the Belfast Philharmonic Chorus (as a bass), on the 16th ult.—a unique experience. With best wishes,

Yours sincerely,

G. C. JEFFERYES.

136, Fitzroy Avenue, Belfast,
December 10, 1900.

[We are able to supply, from THE MUSICAL TIMES, Mr. Jefferyes with the exact date of the Cork performance to which he refers, and at which he lent his aid. It took place in the Assembly Rooms, Cork, on March 15, 1882, when the solo vocalists were Mrs. T. Wood, Mrs. Murphy, Mr. J. H. Scott, Mr. J. Sullivan, and Mr. E. Herbert. The foregoing information, and the fact that Dr. Marks conducted, is duly recorded in the issue of this journal for April, 1882.—ED., *M.T.*]

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ADELAIDE.—Gounod's 'Redemption' was performed by the Choral Society, assisted by the Adelaide Grand Orchestra, on October 4. The performance was under the direction of Mr. C. J. Stevens, who was the first to introduce the work here—some eleven years since. The choir numbered 250 voices and it was evident throughout that the work had been most carefully rehearsed, the choir showing great power and precision, and the orchestra (led by Mr. A. C. Quin) being highly efficient. The solo vocalists were Misses Guli Hack, Ethel Hack, and Emily Lyall; Messrs. J. Chamberlain, F. G. H. Allen, J. J. Virgo, P. Dawson, and W. S. Deane. Mr. J. M. Dunn presided at the organ, and Mr. C. J. Stevens, who conducted, is to be congratulated on a very successful performance.

ALL SAINTS', PETERSHAM (SYDNEY, N.S.W).—The thirtieth anniversary of the dedication of the above church was held with befitting solemnity on November 1. The anthems were 'Give thanks, O Israel,' by Rev. Sir F. A. Gore Ouseley, and 'I will sing of the mercies of the Lord for ever.' A distinct improvement was noticed in the singing, and the marking of light and shade was observed with commendable care and taste. The ordinary choir was augmented by St. James's choir, Sydney, All Saints' Mission Church, and portions of other church choirs, which made altogether about 125 strong. Mr. William T. Wood, hon. choirmaster, conducted; Mr. William Angus, organist of All Saints', ably presided at the organ; Mr. Arthur Mason, organist of St. James's, Sydney, playing the concluding voluntary.

BANBURY.—The first concert of the Banbury Philharmonic Society was given on the 11th ult., when the programme included 'Hiawatha's Wedding-Feast' (Coleridge-Taylor), 'Elizabeth's Prayer' (Wagner), and the 'Hymn of Praise' ('Lobgesang') (Mendelssohn). Mr. Coleridge-Taylor conducted his own work, which was most enthusiastically received, and Mr. W. L. Luttman (conductor of the Society) directed the band and chorus through the rest of the programme. The band and chorus numbered 175 performers, and Miss Amy Sargeant and Mr. Henry Franckiss were the vocalists.

BARNSTAPLE.—The first concert this season of the Musical Festival Society took place in the Music Hall, on the 3rd ult., when Coleridge-Taylor's 'Hiawatha's Wedding-Feast' was performed (for the first time here), together with Dr. Edwards's fine motet 'Praise to the holiest' and a miscellaneous selection. Mr. Henry Beaumont gave the solo in 'Hiawatha' and Madame Emily Squire that in the motet. The choir sang excellently throughout, and the orchestra played the accompaniments in the two choral works and some overtures very brilliantly. Dr. Edwards conducted, and the performance was entirely successful.

BISHOP'S STORTFORD.—The fourth concert of the Musical Union took place on November 28, the chief feature of the programme being Mendelssohn's 'Hymn of Praise,' which was very creditably rendered by choir and orchestra. The solo vocalists were Miss Zippora Monteith, Miss Adelaide Lambe, and Mr. Samuel Masters. Mr. A. Eaglefield Hull conducted.

BURY.—The members of the New Road Congregational Church choir gave a performance of Handel's 'Samson' on the 4th ult. The choir, which numbered over sixty voices, sang with intelligence and precision. The soloists were Miss N. S. Cummins, Madame Ellen Schofield, Mr. Thurgate Simpson, Mr. Frank Barker, and Mr. Jesse Lee. Mr. J. A. Meale presided at the organ, and Mr. George Webb, who conducted, deserves much credit for his care in training the choir.

CHELMSFORD.—The Musical Society gave a good performance of 'Hiawatha's Wedding-Feast' and the 'Death of Minnehaha,' in the Corn Exchange, on the 11th ult. The solo parts were undertaken by Miss Esther Palliser, Mr. Iver McKay, and Mr. Lawrence Rea. The band (led by Mr. G. H. Wilby) and chorus comprised over 100 performers, and Mr. F. R. Frye conducted.

CHORLTON-CUM-HARDY.—The first concert by the Choral Society this season took place on the 8th ult., in the Public Hall, when Handel's 'Samson' was performed. The solo vocalists were Miss Nellie Teggin, Madame Barker, Mr. Harry Berrey, and Mr. Fowler Burton. Miss A. M. Norquoy and Mr. G. F. Walter presided at the pianoforte and organ respectively, and, in addition, this accompaniment was augmented by a small string band. The choruses were sung with precision, under the direction of Mr. T. M. Ferneley.

Coventry.—The Musical Society gave a performance of Handel's 'Judas Maccabæus,' in the Corn Exchange, on the 4th ult. The choir displayed satisfactory results of its training by the conductor, Mr. Hoyle, the choruses, 'Fallen is the foe' and 'See, the conquering hero,' especially being sung with much vigour and expression. The orchestra was also excellent. The soloists were Madame Siviter, Miss Alice Lakin, Mr. Herbert Grover, and Mr. S. J. Bishop. Mr. W. Aubrey Edwards was at the organ.

Darlington.—The Darlington Choral Society was founded in 1856 and the Orchestral Society in 1878. This year an amalgamation has been effected between the two societies and the first combined concert was given in the Drill Hall on the 13th ult. The programme included Rossini's 'L'Italiana' and Gounod's 'Mirella' Overtures; Beethoven's Symphony, No. 2, in D; Dvorák's Sclavonic Dances, Nos. 1 and 4; Serenade for strings (Pierne); Hungarian March from 'Faust' (Berlioz), and the March and Chorus from 'Tannhäuser.' The choir was heard in Gaul's part-song 'The silent land' and Bishop's 'Now tramp.' Madame Goodall was the solo vocalist and Mr. T. Henderson conducted.

Exeter.—Mr. Bishop is doing excellent work here in his efforts to establish concerts of high artistic merit, as indicated by the fact that the programmes of the afternoon and evening concerts, given on November 23, included Beethoven's Trio (Op. 97) and Tschaïkowsky's Trio in A minor, performed by Mr. W. Henley, Mr. Marix Loevensohn, and Mr. Arthur Cooke. So good an enterprise deserves, if it does not command, success.——The Oratorio Society gave two concerts on the 14th ult., in the Victoria Hall. In the afternoon, Dr. H. J. Edwards's oratorio 'The Ascension' was performed, and received an excellent interpretation under the direction of the composer. The solo vocalists were Madame Emily Squire, Miss Fanny Emerson, Mr. Reginald Brophy, and Mr. W. Llewellyn. The programme also included Professor Stanford's 'The Last Post'; and Sullivan's 'Brother, thou art gone before us,' in memory of the late composer. In the evening 'The Messiah' was performed.

Frizinghall.—Haydn's 'Creation' was creditably performed by the Choral Society, on the 4th ult., in Aireville Road Church, under the direction of Mr. Fitton. Mr. J. H. Patrick presided at the organ, and the solo vocalists were Miss Maud Sugden, Mr. F. Fallas, and Mr. W. Roberts.

Gloucester.—The Choral Society scored a great success in its production of Coleridge-Taylor's complete trilogy, 'Scenes from the Song of Hiawatha,' on the 4th ult. The choir, which has received a large accession of members since last season, sang with great spirit and admirable expression. The members seemed impressed throughout with evident appreciation of the beauties of the work, which they sang *con amore*, and great credit attaches to Mr. A. Herbert Brewer for his admirable training and spirited conducting. The orchestra, led by Mr. E. G. Woodward, was also excellent. The solo vocalists were Miss Adelaide Mullen, Mr. Henry Beaumont, and Mr. Robert Grice. The cantata was preceded by a concert-overture in A, composed by Mr. J. W. G. Hathaway, which was played with much spirit.

Hull.—An interesting ceremony took place in the Vestry of St. Mary's Parish Church, at the close of the morning service on Advent Sunday, when Mr. Walter Porter, who on that day completed his twenty-fifth year as organist and choirmaster, was presented by the choirmen with a walnut revolving bookcase in commemoration of the event.

Leicester.—The New Musical Society gave a successful performance of Handel's 'Samson' on November 29. The choir sang with precision and vigour, reflecting much credit on their conductor, Mr. Hancock. The solo vocalists were Madame Annie Norledge, Miss Ethel le Marchant, Mr. C. Saunders, and Mr. Charles Knowles, the last-named artist being specially successful in 'Honour and arms.'

Lincoln.—The autumn concert of the Lincoln Musical Society, of which Dr. G. J. Bennett (organist of the Cathedral) is hon. conductor, took place in the Drill Hall, on November 28. The first part of the evening was devoted to the performance of Handel's 'Acis and Galatea,' which was received with every sign of satisfaction by a crowded and fashionable house. There was a full orchestra (leader, Mr. Edward O'Brien) and a chorus of upwards of 200 performers. The soloists were Madame Bertha Rossow, Mr. William Green, and Mr. Charles Woodward (of the Cathedral choir), all of whom greatly distinguished themselves. A notable feature of the choral singing was the rendering of 'Wretched lovers,' which was given with splendid volume of tone and admirable precision. The second part of the programme included a fine performance of P. Cornelius's ballad 'Die Vatergruft,' the solo being sung by the Rev. H. A. Tapsfield, priest-vicar of the Cathedral, who has just been appointed to a minor Canonry at St. Paul's Cathedral. The orchestra contributed Mendelssohn's 'Ruy Blas' Overture, two movements from Delibes's ballet 'Sylvia,' and Rubinstein's ballet music from 'Feramors.'

Manchester.—The Whalley Range Choral Society gave its first concert of the season, on November 26, at the Whalley Range High School. Sullivan's oratorio 'The Prodigal Son' occupied the first portion of the programme and the choruses, on the whole, were admirably rendered. The second portion consisted of miscellaneous items, including Leslie's 'Lullaby of Life' and Elgar's 'It comes from the misty ages,' the latter of which was specially appreciated by the audience. In memory of Sir Arthur Sullivan, Mendelssohn's Choral from 'St. Paul,' 'To Thee, O Lord, I yield my spirit,' was sung at the commencement of the concert. Mr. Harold Elveston presided at the pianoforte and Mr. Oliver West at the organ. Mr. John Browning conducted.

Port Elizabeth.—Rossini's 'Stabat Mater' was sung at St. Augustine's Roman Catholic Church on November 22. The choir and orchestra numbered fifty performers, almost entirely consisting of resident amateurs, conducted by Mr. C. W. Smart, organist of the church. Such performances deserve far better support than the one referred to received.

Portland.—The Choral Society gave its eighth concert in the Jubilee Hall, on the 5th ult., when a selection from Handel's 'Judas Maccabæus' was given, under the able conductorship of Mr. Matthew W. Loam, the choir singing with firmness and spirit. The soloists were Miss Ethel Beetlestone and Messrs. Dean Trotter and Norman Kendall. A small orchestra (selected from several naval bands here and led by Mr. Alec Stone) acquitted itself well. Mrs. M. W. Loam accompanied on the pianoforte and Mr. W. H. Markham Lee was at the organ.

Portsmouth.—The choice of Coleridge-Taylor's 'The Song of Hiawatha' (Parts 1 and 2) for performance by the Borough of Portsmouth Philharmonic Society at its recent concert was fully justified, as a repetition of the work is already contemplated. The singing of the chorus, under the excellent direction of Mr. W. Monk Gould (hon. conductor to the Society), was deserving of highest praise, and the orchestra, with Mr. Matthew Lewis as leader, gave a good account of themselves in performing the bright and picturesque accompaniments to the work. The soloists were Madame Bertha Moore, Mr. Henry Beaumont, and Mr. Francis Harford. The concert—the first of the twentieth season—which took place in the Town Hall, on the 13th ult., was crowned with success.

Preston.—The first concert given this season by the Choral Society took place on the 10th ult., when the programme included Parry's 'Blest Pair of Sirens,' Schubert's 'Song of Miriam,' and Mendelssohn's 'Hear my Prayer,' the solo parts in the last two works being superbly sung by Madame Ella Russell. The choir sang with excellent expression, the voices being admirably balanced, and the orchestra was fully efficient, both in the accompaniment of the choral work and in the performance of Mendelssohn's 'Italian' Symphony, Sullivan's 'In Memoriam' Overture, and Mackenzie's 'Benedictus.' Mr. E. Richardson was at the organ and Mr. Risegari conducted with much skill.

St. Neots.—The Choral Society gave an excellent performance of Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' on the 18th ult., under the direction of Mr. A. Thompson.

Saltburn.—The Choral Society gave a concert in the Assembly Hall, on the 6th ult., when Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and Elgar's 'Banner of St. George' were very creditably performed by the choir, assisted by an efficient string orchestra (led by Mr. Arthur Wilson). Some songs and a string quartet by the conductor, Mr. H. R. Wooledge, were also included in the programme.

Scarborough.—The Scarborough Choral Society performed, on the 14th ult., in the Grand Hall of the Spa, Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' Cowen's 'Rose Maiden,' and an orchestral overture by the conductor, Mr. R. J. Pitcher, which was well received. The principals were Miss M. Raper, a fine mezzo-soprano singer who has recently made her *début*, Mr. T. H. Brearley, and Mr. J. Browning.——On the 17th ult. a lecture on Schubert was delivered by Mr. R. J. Pitcher, in the Mechanics' Institute, to a good audience. Among the several illustrations was Schubert's Duet (Op. 70) for violin and pianoforte, which was performed by the lecturer and Mr. W. H. Cass.

Wellington (N.Z.).—A musical welcome was given, on October 15, to Mr. Robert Parker, on his return from England, by the Glee and Madrigal Society, the Wellington Liedertafel, and the choir of St. Paul's Pro-Cathedral, of which bodies Mr. Parker is director. A delightful programme, chiefly of old English music, had been prepared, the most successful pieces being Dowland's 'Awake, sweet love,' Weelkes's madrigal 'As Vesta was,' Orlando Gibbons's 'The Silver Swan,' and Pearsall's 'In Dulci Jubilo' and 'When Allen-a-Dale'; all of which were sung with admirable expression and perfect balance of parts, under the direction of Dr. Kingston Fyffe. Three of Henry Purcell's songs were artistically interpreted by Madame Eveleen Carlton, Dr. Fyffe, and Mr. John Prouse. In reply to a congratulatory speech made by the Rev. T. H. Sprott, vicar of St. Paul's, Mr. Parker gave a brief account of some of his musical experiences in England.

Windsor.—The Windsor and Eton Choral Society gave its first concert of the season on the 10th ult., at the Royal Albert Institute, when the programme included Handel's 'Alexander's Feast' (Sir Walter Parratt accompanying the recitatives on the pianoforte), Stanford's choral ballad 'Phaudrig Crohoore,' and Mozart's Symphony in C major. The orchestra consisted of members of the Windsor and Eton Amateur Orchestral Society. The solo music was interpreted by Miss Delia Mason, Mr. J. W. Dempster, and Mr. Eaton Cooter. Dr. Harford Lloyd conducted.

ANSWERS TO CORRESPONDENTS.

Student.—*We know of no book treating of the Commercial aspect of 'Copyrights' and 'Royalties'; but as regards the legal side of the question, you will find the whole subject simply, yet exhaustively, dealt with in the last edition of Stainer and Barrett's 'Dictionary of Musical Terms' (Novello) under 'Copyright.' It would not follow that the payment of a sum down by a publisher necessarily transferred the Copyright to him, nor is publication by the composer himself usual in the case of Royalties.*

J. M.—*It is possible to make organ pipes of paper; there is an example in the Royal Victoria and Albert (South Kensington) Museum. It is a fifteenth century Positive organ. We know of no recent instances nor of any treatise where the making such pipes is described. Mr. Thomas Elliston, of Siam House, Sudbury, Suffolk, has written the latest book upon organ construction; he would, perhaps, answer your question authoritatively.*

C. C.—*The proportion for each succeeding equal semitone in the ascending musical scale may be thus found (we quote from Dr. A. J. Ellis's History of Music Pitch):—'Form a series of equal tones by continually adding 12½ per cent. . . . then the semitones may be found by adding 6 per cent. to each of the tones, and afterwards subtracting 1 in 2,000. The result ought not to be wrong by a tenth of a vibration anywhere.'*

Exam.—*In many old editions of pianoforte and other music the slurs may be regarded more or less as in the nature of engraver's flourishes—ornamental or otherwise—than as phrasing indications* per se. *Modern editions, though not always above reproach, are more musicianly in this important respect.*

695.—*It is rather difficult to put into cold print phonetic pronunciation. The following must be considered as being the approximate pronunciation in singing:—*

Dulci = *Doolchi.* | *Cælorum* = *Chaylorum.*
Princeps = *Princheps.* | *Regis* = *Ragis* (*g soft*).
Jesu, Jubilo = *Yeasoo, Yubilow.*

H. E. W.—*As aids to score reading (one or more C clefs) try 'Studies in Strict Counterpoint,' by Gordon Saunders (No. 41 of Novello's Primers), and the volume of examination papers published by the Royal College of Organists, Hart Street, Bloomsbury.*

Novice.—*The book by John Hullah to which you refer is probably 'Time and Tune in elementary schools,' published by Messrs. Longmans. Stainer's Harmony Primer, and 'A Course of Harmony,' by Bridge and Sawyer, might be of service to you.*

W. M.—*We have already had submitted to us half-a-dozen poems on the late Sir Arthur Sullivan—all of which have been returned to the poets who kindly sent them—and we cannot entertain any more: not even a sonnet!*

Musicus.—*Mendelssohn's 'Athalie.' The Overture may be played:—Maestoso con moto, crotchet* = 96; *Molto allegro, minim* = 120; *the March, crotchet* = 132.

I. S. M.—*We are sorry that we cannot trace the lines, although we have made every effort to do so. Send your enquiry to* Notes and Queries.

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Overture—"The Taming of the Shrew" .. .. .. Percy Pitt.

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Trinity College London (Inst. 1872.)

President:
The Right Hon. LORD COLERIDGE, M.A. Q.C.
Warden: EDMUND H. TURPIN, Mus.D.
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Registrar: J. GORDON SAUNDERS, Mus.D.

FIFTY-FIFTH HALF-YEARLY HIGHER EXAMINATIONS.

Diplomas and Certificates were presented at the public distribution by the Warden (Dr. E. H. Turpin), on Wednesday, January 16, 1901, to the following successful candidates:—

Licentiate in Music.—George Wilkes.

Associates in Music.—Edith Alice Bacon, Lucy Isabel Baker, Thomas Austin Blake, Claude Grisbrook Chitty, Laura Fanny Cooke, Redgewell George Dansie, Frank Ellerton, George Tattersall Firth, Percy Fairbrother Ramsey, Janet Rostron, Thomas Walton Hardy.

Preliminary Certificates.—For Associate in Music: Lilian Baylis, Daisy Christine Lang, Charles James August Oppermann, Edward Brown.

Matriculation.—Honours: Laura Fanny Cooke, Madge Spillman Fry, Edith Grace Godwin Hill, Jean Douglas Simpson, Alice Wills. Pass: Annie Day, Mary Evelyn Kempson.

Practical Licentiates (Organ).—Arthur Ernest Jones, Douglas Hugh Sankey Ware.

Organ Associate.—Bithiah Wales.

Certificated Organists.—Arthur Judge, John Nankivell, Edith Agnes Richards, Kathleen Blanche Turton, Louisa Wainwright.

Associate Violinists.—Daisy Lewis, Lilian Amy Marshall.

Certificated Violinists.—Lenore Wyvyan Davidson, Dorothy Tatham Hughes, Sheila Alice Mackintosh Jamieson.

Associate Flautist.—Melchior William Amberg.

Certificated Vocalists.—Evelyn Creese, Jessie Hughes, Clarie Roberts.

Associate Pianists.—Mary Winifred Bell, Jessie Boswell, Nellie Florence Bullock, Irene S. Burr, Ethel Cosier, Frederic William Dewhurst, Jessica Lilian Fairy, Sidney Herbert French, Ada Beatrice Elizabeth Isbister, Mary Large, Winifred Mary Palfreman, George Leonard Talbot, Ellen Watson, Ewart George West.

Certificated Pianists.—Mary Elizabeth Archer, Edith Mary Baldry, Margaret McKenzie Baxter, Edith Annie Clark, May Cox, Winifred Beatrice Critchley, Annie J. Draper, Inez Frances Fullbrook, Fanny Elizabeth Garfield, Pauline Marie Garner, Daisy Beckham Goff, William Brown Haslam, Juliet Mary Helson, Laura Elizabeth A. Hern, Violet Hunton, Agnes Thomassine Jackson, Gertrude Annie Jenkins, Susie Jenner, Kathleen Carrey King, Harriet Elizabeth Knight, Elsie Leach, Edith E. Lewis, Rose Lowick, Irene McCall, Lydia Aske McIlroy, Beatrice Matthewman, Gertrude Lily Maunder, Maude Neale, Ethel Nice, Ethel Gertrude Norton, Eveline Norton, Ella Grace O'Dell, Agnes Kate V. Pedley, Stella Georgina Platt, Bertha Player, Kathleen Winifred Poore, Ruth Nina Pritchard, Violet Estelle Puzey, Archibald Rowles, Edith Maria Sharp, Edith Shewen, Lily E. M. Skudder, Norah Sweet-Escott, Annie Charlotte Tilley, Lavinia Tozer, Constance Eva F. Upstone, Edith Gertrude Williams.

Counterpoint Certificate.—Kenneth Sullens.

Harmony Certificate.—George Henry Sadler.

Number of Candidates, 230. Total number of Passes, 105.

Examiners.—G. E. Bambridge; W. Lewis Barrett; Francesco Berger; Henry R. Bird; Charles Copland; W. Creser, Mus.D.; A. E. Drinkwater, M.A.; Alfred Gilbert; A. J. Greenish, Mus.D.; James Higgs, Mus.B.; Rev. H. G. Bonavia Hunt, Mus.D.; Haydn Keeton, Mus.D.; E. H. Lemare; Walmsley Little, Mus.D.; Alfred Mistowski, Mus.B.; C. W. Pearce, Mus.D.; J. Gordon Saunders, Mus.D.; E. H. Turpin, Mus.D.; Charles Vincent, Mus.D.; and A. H. Walker, B.A., Mus.D.

The following are Annual College Awards: Pianoforte Accompaniment Prize (Five Guineas), May Sullens; Maybrick Prize for Ballad Singing, Sydney Bushnell, B.A.; Silver Medal for Solo Singing, Jessie Hughes (Scholar). The Examiners for these competitions were A. Carnall, Mus.B.; Charles Copland; F. A. W. Docker; A. J. Greenish, Mus.D.; Coleridge-Taylor; and (Madame) Rita Radcliff.

By order,
SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, W.

GRESHAM COLLEGE MUSIC LECTURES.

February 5.—"Old Musical Worthies," continued (William Byrd).
February 6 and 7.—"Orchestral Studies," continued (The Trumpet).
February 8.—"Handel's Concerti grossi, &c."

The first Lecture will be given in Gresham College, the others in the City of London School, commencing at 6 p.m. Admission free.

J. FREDERICK BRIDGE, Mus.D., Gresh. Prof. Mus.

THE BACH CHOIR

(Founded 1876).

Musical Director: Prof. C. Villiers Stanford, Mus. Doc., D.C.L.

SEASON 1900-1.

This Society is being re-organised on a larger basis, and there are VACANCIES for a number of capable SINGERS, especially Tenors and Basses. Rehearsals will be held on Tuesdays, from 6.30 p.m. to 7.45 p.m., during February and March, 1901, in the Lecture Theatre, Victoria and Albert Museum, South Kensington, S.W.

Ladies and gentlemen wishing to join are requested to communicate with the Secretary, Mr. W. R. B. Tann, 55, Warwick Road, Maida Vale, W.

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AND INTERNATIONAL COLLEGE OF MUSIC,
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Established 1865.
Principal: T. H. Yorke Trotter, M.A., Mus. Doc., Oxon.

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The following are some of the Classes:—
HARMONY, COUNTERPOINT, COMPOSITION, ORCHESTRATION, and MUSICAL DICTATION (Dr. Yorke Trotter).
QUARTET and ENSEMBLE PLAYING (Mr. Edward O'Brien and Mr. J. Edward Hambleton).
ELOCUTION and DRAMATIC ART (Mr. Charles Fry and Mr. Arthur Fayne).
CHORAL (Mr. Henry Beauchamp).
LADIES' CHORAL (Mr. J. Mewburn Levien).

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BOSWORTH & CO., 5, Princes St., Oxford St., W.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
FEBRUARY 1, 1901.

VICTORIA,

OUR BELOVED QUEEN.

BORN, MAY 24, 1819.
DIED, JANUARY 22, 1901.

THE common sorrow which has fallen on this Empire in the passing away of our much revered and most gracious QUEEN—the Dearly Loved MOTHER QUEEN—leaves its impress, and that not lightly, upon those who follow the art of music—an art which was always a source of great enjoyment to her, whether as a listener or as a performer, throughout her long, eventful, and beautiful life.

At the time of the Queen's Diamond Jubilee (June, 1897) an article appeared in these columns on The Queen as a Musician. We may now supplement the information then given by some lesser known incidents in the life of the Queen connected with music. There seems little reason to doubt that she inherited her musical gifts and love of the art from her mother, the Duchess of Kent. That she was, as Princess Victoria, a singer at the age of eleven is recorded by the poet Thomas Moore. He was a guest at a country house where the Duchess of Kent and her daughter, the future Queen of England, were staying. In his diary, under date of October 23, 1830, Moore records this incident:—

> Music in the evening. The Duchess sang a duet or two with the Princess Victoria, and several pretty German songs by herself . . . her manner of singing just what a lady's ought to be. No attempts at bravura or graces, but all simplicity and expression.

Mr. Richard Holmes, Librarian of Windsor Castle, in his Life of the Queen, gives a glimpse of the girlhood period of her career. He says: 'Another great enjoyment was the frequency of her visits to the opera, where she greatly enjoyed the performances of Duvernay and Taglioni, and listened with delight to Pasta, Malibran, Grisi, Tamburini, Rubini, and other celebrated singers, as well as to Paganini playing on the violin.'

It may not be generally known that the Queen was once in the organ loft of St. Paul's Cathedral. The occasion was the annual gathering of the Charity Children on June 9, 1836. The Queen—or Princess Victoria, as she was then—had just turned seventeen. She was present at the service—as, by the way, was also her future husband, Prince Albert of Saxe-Coburg Gotha. In order to get a better view of the children, the royal party sought the vantage ground of 'the habitation on high' of dear old Attwood. The distinguished worshippers afterwards adjourned to the Mansion House to enjoy the hospitality of the Lord Mayor. A contemporary account of this function says:—

> The Princess Victoria had all the freshness of a country girl about her, appeared in rude health, and drew many expressions of admiration from those of both sexes who had the honour of being in her company.

'The Queen,' records Mr. Holmes, in the 'Life' already referred to, 'always took a deep interest in Mendelssohn's work and career, and a marble bust of him has been placed by her command in the corridor of Windsor Castle.' An exceedingly interesting incident of the good Queen's domestic life is associated with the last visit which Mendelssohn paid to London in 1847—the year of his death—when he was commanded to call on the Queen and the Prince Consort at Buckingham Palace. As on a former occasion (in 1842), he was much pleased with the Queen's rendering of some of his own songs, which he had the honour of accompanying; he also played to the illustrious pair some pianoforte pieces. When he rose to take his departure, the Queen warmly thanked him for his music, and added: 'You have given me so much pleasure, now what can I do to give *you* pleasure?' As Mendelssohn seemed loth to reply, she insisted upon an answer. He then frankly admitted that he had a desire which only Her Majesty could gratify. As the head of a household himself, he felt intensely interested in the Queen's domestic arrangements, and at last he said: 'Might I be allowed to see the Royal children in their nurseries!' The Queen at once entered into the spirit of his request, and in her most winning manner conducted Mendelssohn through the Royal nurseries, comparing notes with him on those family matters in which both had a common interest.

No more fitting words can be found as an *In Memoriam* of the beneficent reign and beautiful life of our revered and beloved Queen than these, written by Tennyson, most musical of poets:—

> She wrought her people lasting good;
>
> Her court was pure; her life serene;
> God gave her peace; her land reposed;
> A thousand claims to reverence closed
> In her as Mother, Wife, and Queen.

THE SISTERS OF TWO GREAT COMPOSERS.

I.—Nannerl Mozart.

The article on 'The Wives of some great Composers' which appeared in our issue of September last has prompted the following chit-chat on 'The Sisters of two great Composers.' If any objection should be raised to the limitation 'two,' the answer is that the sisters of the great composers, other than Miss Nannerl Mozart and Miss Fanny Mendelssohn, possessed no claims to musical distinction.

Maria Anna Mozart was born at Salzburg, July 30, 1751, thus she was about four and a half years older than her genius brother. She and Wolfgang were the only surviving children of Leopold Mozart and Anna Maria Pertlin (or Bertlin), reputed to be the handsomest couple of their time in Salzburg. Their daughter Nannerl—to adopt her pet name in the family circle—very early showed a decided talent for music. The clavier lessons which she received from her father had no small part in developing the musical instincts of her tiny brother, then only three years old! 'He perched himself at the clavier,' says Jahn, 'and amused himself by finding out thirds, which he struck with much demonstration of delight; he also retained the more prominent passages in the pieces which he heard his sister play.'

Nannerl was ten and Wolfgang six years old when Leopold Mozart took his prodigy offspring on their first professional tour. It is quite natural that Nannerl had to play second fiddle to her brother in the attention bestowed upon the gifted pair. But in the notices of two concerts given in Paris with brilliant success we learn that 'Marianne Mozart played the most difficult compositions of the musicians then living in Paris, especially of Schobert and Eckard, with a precision and correctness that could not have been surpassed by the masters themselves.' What has become of the music of Schobert and Eckard? The former composed six 'Sinfonies' for pianoforte, violin, and two horns, six pianoforte concertos, and four books of sonatas for pianoforte solo, in addition to many sonatas for pianoforte and violin, violin and violoncello, &c., all apparently now in the limbo of oblivion.

Let us now change the scene to our own Metropolis and take a few glimpses into the musical life of the little Mozarts during their visit to London in the year 1764—Nannerl, a little maiden of twelve, and Wolfgang, a young gentleman of some eight summers. The Mozart quartet—Papa, Mamma, and their two children—obtained lodgings at a 'Mr. Couzin's, Hair-Cutter, in Cecil Court, St. Martin's Lane.' The saloon of the Hair-Cutter of 1764 has, however, been razed in the rebuilding of the old Court. New habiliments first claimed their attention. Wrote Leopold Mozart: 'How do you suppose my wife and girl look in English hats, and the great Wolfgang in English clothes?' The two children played at Court within a week of their arrival in London, when they were charmed with the friendliness of King George III. and his Consort. His Majesty gave them an honorarium of twenty-four guineas for each appearance at Court.

Here is the advertisement of their first London 'recital,' as we should call it nowadays, given in a building which in all probability forms a portion of the offices of the London County Council:—

> At the Great Room in Spring-Garden, near St. James's Park, Tuesday, June 5, will be performed a grand Concert of Vocal and Instrumental Music. For the benefit of Miss *MOZART* of eleven and Master *MOZART* of seven years of age. Prodigies of Nature; taking the opportunity of representing to the Public the greatest Prodigy that Europe or that Human Nature has to boast of. Every Body will be astonished to hear a Child of such a tender Age playing the Harpsichord in such a Perfection—It surmounts all Fantastic Imagination, and it is hard to express which is more astonishing, his Execution upon the Harpsichord, playing at Sight, or his own Composition. His father brought him to England, not doubting but that he will meet with Success in a Kingdom, where his countryman, that late famous Vertuoso, Handel, received during his Life-time such particular Protection.
>
> Tickets at Half a Guinea each; to be had of Mr. Mozart, at Mr. Couzin's, Hair-cutter, Cecil Court, St. Martin's Lane.—(*The Daily Advertiser*, May 31, 1764.)

The phraseology of this puff preliminary, no less than the shrewd reference to 'that late famous vertuoso, Handel,' is worthy of a twentieth century Barnum.

Thrift (now Frith) Street, Soho, afterwards became the lodging location of the Mozart family. They occupied rooms in the house of a Mr. Williamson, 'Wax and Sperma Cœti-chandler,' which stood on the site of the present No. 21 in that thoroughfare. At Mr. Williamson's the little people were 'at home' (to paying callers!), as the following advertisement sheweth:—

> Mr. Mozart, the Father of the celebrated young Musical Family, who have so justly raised the Admiration of the greatest Musicians of Europe, intending soon to leave England, proposes, before his Departure, to give to the Public in general an Opportunity of hearing these young Prodigies perform both in public and private, by giving at the end of this month, a Concert, which will chiefly be conducted by his Son, a Boy of Eight years of Age, with all the Overtures of his own Composition.
>
> Tickets may be had, at 5s. each, of Mr. Mozart, (at his lodgings) at Mr. Williamson's, Thrift Street, Soho; where such Ladies and Gentlemen, who chuse to come themselves, and take either Tickets or the Sonatas,

composed by this Boy, and dedicated to her Majesty (Price 10s. 6d.) will find the Family at home every Day in the Week, from Twelve to Two o'clock, and have an Opportunity of putting his Talents to a more particular proof, by giving him anything to play at Sight, or any Music without a Bass, which he will write upon the Spot, without recurring to his Harpsichord. Notice of the Day, and Place of the Concert, will be given in due Time.—(*The Daily Advertiser*, April 9, 1765.)

The title of the sonatas referred to in the foregoing advertisement is as follows:—

Six sonates pour le Clavecin qui peuvent se jouer avec L'accompagnement de violon ou flaute Traversiere. Très humblement dediées à sa majesté CHARLOTTE, Reine de la Grande Bretagne, composées par J. G. Wolfgang Mozart. Agé de huit Ans. Oeuvre III.

London:

Printed for the Author and sold at his Lodgings at Mr. Williamson, in Thrift Street, Soho.

THE MOZART FAMILY.

PAINTED BY VON DE LA CROCHE ABOUT 1780.

(*From a Photograph of the original Picture in the Mozart Museum at Salzburg.*)

A circumstance, not without interest, connected with this 'Oeuvre III.' is that the violin part was not originally printed separately. But the copy presented to Queen Charlotte—handsomely bound in royal red, and now in the Royal music library at Buckingham Palace—includes the violin part; it is, however, in *manuscript*, and is probably in the handwriting of Wolfgang's father, Leopold Mozart, who, being an excellent violinist, doubtless played these sonatas with his little son in the hearing of George the Third's Consort. The final words of the long and fulsome dedicatory preface (in French) to the Queen may be quoted. It is dated 'A Londres, ce 18 Janvier, 1765.'

Je suis avec le plus profond respect, Madame, de Votre Majesté, Le très-humble et très-obéissant petit serviteur, J. G. W. Mozart.

One more reference to London experiences of the Mozarts must be made before we pass on. It may be assumed that the crown (*i.e.*, the five-shilling) callers were less enthusiastic about the prodigies than their Sovereign admirer, and it was doubtless for this reason that some performances at the reduced payment of half-a-crown were given at the Swan and Hoop, in Cornhill. The subsequent announcements stated that 'The two Children will play also together with four Hands upon the same Harpsichord, and put upon it a Handkerchief, without seeing the Keys.' This 'handkerchief' trick was doubtless resorted to as a bait for additional half-crowns.

It is now time to leave the public side of Nannerl Mozart's life and to get some peeps into her home life. Nannerl was exceedingly

proud of the fame that came to her brother. Although four years his senior, she would always say, after being complimented upon her performances, 'I am but the pupil of my brother.' Wolfgang had a high opinion of his sister's judgment, as after he had left the parental roof he used to send his pianoforte compositions to her for criticism. She made only a few attempts at composition; of these a song which reached her brother in Rome excited his astonishment by reason of its excellence. On one occasion Wolfgang sent her from Paris a Prelude—'a sort of capriccio to try the piano with'—as a birthday greeting, with which she played a little joke upon her father. She received the piece at four o'clock in the afternoon, and at once set to work to practise it till she knew it by heart. When her father came in an hour later she told him that she had an idea, and that if he liked she would write it down. She at once began to place the prelude on paper. 'I rubbed my eyes,' records old Leopold Mozart, and said, "Where the deuce did you get that idea?" Thereupon she laughed, and drew the letter and Wolfgang's manuscript from her pocket.'

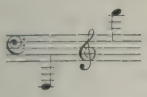
After the various professional journeys of the Mozarts, Nannerl settled down at home as a teacher of the pianoforte. Unlike her brother, she possessed the qualities of self-denial and industry—in fact, her earnings were a considerable source of revenue to the needy family circle. She was intensely sympathetic and kind-hearted—indeed, a thoroughly 'good girl'—always ready to assist Wolfgang in many ways. And, moreover, she was an excellent housekeeper. We are told that her father, to whom she was greatly devoted, praised her for her attention, economy, and industry, and for her good management of the maid-servant, who was both dirty and untruthful! After her mother's death she had the entire care of the household, which was occasionally increased by boarders. Pianoforte practice, generally with her father, for some hours in the evening, and lessons to various young ladies, filled up her time. She was much liked as a teacher, and her pupils were distinguished for the precision and accuracy of their playing.

A pretty and attractive child, Nannerl (or Marianne, as she was sometimes called) became a handsome woman. No wonder, then, that she had suitors not a few. But she did not quit the state of single blessedness until she had attained the age of thirty-three. She married Johann Baptist, Baron von Berchthold, of Sonnenberg, Councillor of Salzburg and steward of St. Gilgen. He was a widower with five children, and perhaps it is no wonder that she had not always an easy time of it with her husband. In 1801, after having been married to Nannerl Mozart for twenty-three years, the Baron von Sonnenberg died, whereupon his widow removed to her native place, Salzburg, and resumed her former occupation of giving music lessons. In 1820 she became blind. That she bore this terrible affliction with resignation, and even cheerfulness, the following anecdote will prove. One day the sightless old dame received a visit from a lady whom she disliked—a well-meaning person, no doubt, who endeavoured to relieve the trials of blindness with a too obvious attempt at amusement. When the said visitor had departed Nannerl exclaimed: 'What an infliction to be obliged to talk to that person! I am glad that I cannot see her!'

Nannerl Mozart died at Salzburg, her native town, on October 29, 1829, aged seventy-eight, having outlived her distinguished brother thirty-eight years. Three months before her death she was visited by Vincent Novello, who handed her a sum of money which had been privately subscribed for—upon Novello's initiative—by English admirers of Mozart. The circumstances attendant upon this visit, almost the *Nunc dimittis* of her long life, may best be described in Novello's own words, as recorded in his diary in the year 1829:—

Monday, July 15th.—A still more delightful day, if possible, than yesterday. Mozart's son came to me at about 11 to conduct us to his Aunt Sonnenberg. After a little chat we accompanied him to her house, which was within a few yards of where we resided. It seems that she had passed a very restless and sleepless night for fear we should not come to see her, and had repeatedly expressed her regret that we had not been admitted when we first called. On entering the room, the sister of Mozart was reclining placidly in bed—but blind, feeble, nearly speechless. Her nephew kindly explained to her who we were, and she seemed to derive much gratification from the intelligence we conveyed to her. During the whole time I held her poor thin hand in mine. She appeared particularly pleased that the little present we had brought her should have arrived on her own Saint's day (St. Ann, the 26th of the month). Her own birthday is on the 30th, on which day she will have completed her seventy-eighth year. Her voice is nearly extinct, and she appears to be fast approaching 'that bourne from whence no traveller returns.' Her face, though much changed by illness and drawn by age, still bears a strong resemblance to the portraits that have been engraved of her; but it was difficult to believe that the helpless and languid figure which was extended before us was formerly the little girl represented as standing by the side of her brother and singing to his accompaniment.

Near the bed was the original painting of which Madame Nissen has a small copy, and which has been engraved in the Biography, representing Mozart and his sister playing a duet on the pianoforte, the likeness of Mozart's mother in a frame, and the father leaning on the pianoforte with a violin in his hand. In the adjoining apartment, over the sofa, was the print which his son told me was generally considered the best likeness after that in Madame Nissen's possession, in which opinion he himself coincided. Around the room was hung a very numerous collection of portraits of the greatest painters, amongst whom I particularly noticed those of Vandyck and Rembrandt. In another part of the room was a miniature of herself; another of her son (who had some resemblance to Leigh Hunt); and another likeness in miniature of Mozart. In

the middle of the room stood the instrument on which she had often played duets with her brother. It was a kind of clavichord, with black keys for the naturals and white ones for the sharps, like our old English cathedral organs. The compass was from—

and it had evidently been constructed before the additional keys were invented. The tone was soft, and some of the bass notes, especially those of the lowest octaves—

were of a good quality. At the time it was made it was doubtless considered an excellent instrument. You may be sure that I touched the keys which had been pressed by Mozart's fingers with great interest. Mozart's son also played a few chords upon it with evident pleasure. The key he chose was that of C minor, and what he did, though short, was quite sufficient to show the accomplished musician. On the desk were two pieces of music, the last which Mozart's sister had ever played before she took to her bed, six months ago. They were 'O cara Armonia,' from her brother's opera of the 'Zauberflöte,' and the Minuet in his 'Don Giovanni'; this to me was a most touching proof of her continued sisterly attachment to him to the last, and of her tasteful partiality for his inimitable productions. About two days before we arrived she had desired to be carried from her bed and placed at the instrument. On trying to play she found that although she could still execute a few passages with her *right* hand, yet with her *left* hand she could no longer press down the keys, and it was but too evident that her powers on that side were entirely gone.

On leaving this estimable and interesting lady both Mary [Mrs. Vincent Novello] and myself could not refrain from kissing her weak and emaciated hand with tender respect, convinced as we were that we should never again behold her. I fear that she cannot continue much longer in her present exhausted state; but whenever that hour arrives which no one living can ultimately avoid, I can only hope that it will not be attended with the least suffering, and that she will calmly cease to breathe as if she were merely sinking into a tranquil sleep. I was particularly charmed by the respectful and kind cordiality with which Mozart's son behaved to her, calling her repeatedly, 'Meine liebe Tante,' and exerting himself to the utmost to ascertain and fulfil all her wishes.

Shortly after the death of Nannerl, and as 'a homage to her illustrious brother,' Vincent Novello organised a performance of Mozart's 'Requiem.' This memorial service took place in South Street Chapel, of which Novello was organist. It was a no less fitting and worthy tribute to the memory of Nannerl than to the genius of her brother Wolfgang, one of the *great* Masters of Music.

The portrait of Mozart, at the age of seven, which forms one of our Extra Supplements, is reproduced from an old French print.

Fanny Mendelssohn will form the subject of the second and concluding sketch of 'The Sisters of two great Composers.'

SPIRITUAL SONGS.

If any be merry, let him sing psalms.—*St. James.*

Prayer for the sad, psalms for the glad—such was the prescription of James the Epistolar, and surely no advice was ever more in harmony with the nature of things. But the Apostle did not mean that the afflicted should refrain from singing between their petitions, or the merry from praying in the intervals of cheerful strains. There are, at any rate, plenty of spiritual songs for the sorrowful—most ample provision, and as varied as ample. Our modern hymn writers suit all stages of distress, from gentle grief to wild despair, and so attractive are their effusions that persons with no reason for other than thankfulness place them as sweet morsels on their tongue and become *malades imaginaires* for the sake of a luxurious sentiment. A favourite form of such indulgence consists in expressing dissatisfaction with the conditions of our present life and dwelling upon the glories of that which is to come. This weakness is natural. 'Man never is but always to be blest.' But it is none the less a sign of degeneration, and has points of comparison with the habits of those who obtain beatific visions through the use of drugs. We neither smoke bhang nor drink an infusion of it. Religious poetry of a certain kind is a much safer road to the same end.

Paradisaical hymns, everybody knows, had their origin long ago, in the days when Simeon Stylites was a typical Christian and asceticism fostered dreams of indulgence. There was, however, some excuse for our primitive predecessors in the faith. They had a hard time of it, whether they would or no, and made it harder, not only to open a credit account with heaven, but also the sooner to have it paid, principal and interest. But the modern revival of such hymns as 'Jerusalem the golden,' and much more the abuse of them to the end of a kind of spiritual intoxication, cannot be palliated.

> For the fount of life eternal
> Thirstily the spirit yearns;
> Swift the soul to break her prison
> In the flesh, a prisoner, burns,
> And like exile, panting, writhing,
> Struggling, homeward ever turns.

I once heard sung a hymn of which the above stanza is part. It was heartily rendered, with much apparent unction, but nothing more hollow could be conceived. The congregation looked extremely comfortable, well dressed and contented; removed, moreover, as far as possible from any suggestion of the 'panting, writhing, struggling' about which they sang with evident enjoyment. So, to the pealing of the organ, went on the vocal strain. 'Long-drawn swell of solemn organs, charmèd ears enrapturing,' sang the comfortable worshippers, or saw in anticipation 'this universal framework roll,' or forecast the joy of having the 'soldier's belt unbuckled.' No doubt there is something of the charm which pleasant fiction possesses

in such an exercise, and it may not be amiss as a relief from serious realities. But to get drunk upon it and shed maudlin tears over delights for which, as a grim matter of fact, nobody is in a hurry to exchange the troubles of earth—that, in the much-quoted words of Mr. Kipling, is 'another story.'

The Paradisaical hymns, when examined apart from the mere sentiment that undoubtedly recommends them, are seen to be, for the most part, a glorification of material symbols rather than of the things symbolised. A tendency to this is one of the dangers which beset all religious forms and exercises, and is of course to be measured by the degree in which symbols are employed. The hymns in question dwell rapturously upon the golden streets, the jasper walls, the crowns and palms, the harps, and all else that enters into popular notions of the higher life in a future state. Properly looked at, the splendour of these material things only serves to indicate, faintly and brokenly, a state the realities of which eye hath not seen, nor ear heard, nor the heart of man conceived. But we sing about them as though they were the be-all and end-all of the matter; sometimes in this manner:

Flash the streets with jasper,
Shine the gates with gold;
Flows the gladdening river
Shedding joys untold.

Or in this:

When shall these eyes thy heaven-built walls
And pearly gates behold?
Thy bulwarks with salvation strong
And streets of shining gold?

A hundred examples come to mind, and there is no need to multiply them here. The purport of them all, more or less, is to represent heaven as a sort of Aladdin's palace, full of the Oriental magnificence which the Visionary of Patmos had doubtless seen in the splendid Court of Herod the Great, and the shining temple which he built.

One result of morbidly dwelling upon the physical delights of Paradise is dissatisfaction with mundane existence, and a tendency to depreciate the state of life in which we are called upon to quit ourselves like men and be strong. How many of our hymns assist the encroachments of this form of degeneracy! Here is one:

Far from my heavenly home,
Far from my Father's breast,
Fainting, I cry, 'Blest Spirit, come,
And speed me to my rest.'

My spirit homeward turns,
And fain would thither flee;
My heart, O Zion, droops and yearns,
When I remember thee.

To thee, to thee I press,
A dark and toilsome road;
When shall I pass the wilderness,
And reach the saints' abode?

God of my life be near;
On Thee my hopes I cast;
O guide me through the desert here
And bring me home at last.

I have quoted this hymn of Lyte because it seems to me a striking example of the decadence which rejects a manly sense of duty, which cannot see that we are here to do with all our might whatever worthy work lies to our hands, and that in so doing we may find happiness. The hymn suggests to me a spoiled boy who, thrust out into the world to be made a man, becomes homesick, whines for the 'rest' of the paternal dwelling, and is of no good to himself or others. Our path 'a dark and toilsome road'! our world 'a desert'! That is as we ourselves make them, and as, no doubt, the unwholesome ascetics of early Christian days found them. Anyhow, the tendency of such spiritual songs is, to my mind, downward on a rapid slope. Their religious ethics are as debasing as their origin is neurotic, or, at the best, distortedly sentimental.

I have already referred to the misuse of symbols, and must now indicate the gross materialism of some among its resultants. This is especially seen in the adoration of the instruments connected with our Lord's sufferings. The Cross, in one instance, is actually invoked:

Cross of Jesus, Cross of Sorrow,
Where the blood of Christ was shed,
Perfect man on thee was tortured,
Perfect God on thee has bled.

In another lyric we read of 'sweetest wood and sweetest iron.' In yet others the Cross is rightly held up as a glorious symbol; but in others it is branded as 'shameful' and 'accursed.' From the instruments of suffering to the agonies of the Sufferer Himself is an easy transition, and the old monkish hymns, with their modern imitations, dwell upon these with painful emphasis, for which not the smallest excuse can be urged on the score of advantage. It might be well if hymnists would, in this connection, imitate the restraint of the Gospels, but they rather appear to gloat over the details of the great tragedy. The old Greek dramatists did their killing off the stage; our Christian lyrists, or some of them, have no such sense of decency. Look at this, for example:

Bound upon the accursed tree,
Faint and bleeding, who is He?
By the eyes so pale and dim,
Streaming blood and writhing limb,
By the flesh with scourges torn,
By the crown of twisted thorn,
By the side so deeply pierced,
By the baffled burning thirst,
By the drooping death-dewed brow,
Son of Man, 'tis Thou, 'tis Thou.

Even in the case of a mere mortal thus done to death a proper, almost instinctive, reverence for humanity would conceal the details. But when the Victim is Divine—well, we can only wonder and not admire. Surely such anatomical particularity is then very much out of place. The reader need not be told that examples could be multiplied almost indefinitely, but one suffices. The subject is revolting.

By some writers the vogue of the class of ultra-sentimental or neurotic hymns, spoken of above, is ascribed to the revival amongst us of mediæval practices in worship and the culture of religious emotionalism. It is reasonable to assume that from these causes the effect partially arises, but, in all probability, more of it is due to the general spread of nervous sensibility, which has come to play so great a part in the conduct of individuals and communities, and has furnished those who assert the degeneration of society with a principal reason for the faith that is in them. It is characteristic of such exaggerated sensibility to ally itself for support with everything sensational; to refuse wholesome sustenance and resort to condiments—the hotter in the mouth the better. In religion, the tendency of those who suffer from it is towards a dangerous morbidity, which sometimes ends in the lunatic asylum, and at best creates an excess of feeling that amounts to disease. Hence the exaltation of mere symbols, those especially of the grosser kind; those connected with suffering and death, and upon which the mind can dwell with the half-terrified pleasure that the morbid love. Hence, too, the indulgence in ravishing Paradisaical visions — visions which, in the days of asceticism, were easily traced to physical degeneration, the result of insufficient nourishment. It is the man dying of thirst to whom the desert sands appear as a river of water of life, flowing sweet and limpid between palm-shaded banks.

It is not here intended to condemn the moderate use of hymns such as those above indicated, though in no case can it be claimed for them that they are the best nutriment of the religious spirit. The danger, as with opium and morphine, lies in excess, to which there is generally a tendency more or less decided.

Happily our hymnaries contain a large proportion of healthy spiritual songs, fit for the 'merry' and the manly to sing. It may be doubted if these, some exceptions apart, are really first favourites with the 'neurotic girls and ecclesiastical old ladies,' who, a clergyman tells us, form so large a part of congregations. Still, there the wholesome hymns are for those who care to use them. How may they be recognised? By the spirit which suggests that a man's first duty in this life is not to languish for another of greater ease and general desirableness, but to make the best of his surroundings, to be his Master's 'faithful soldier and servant' — a position which has nothing to do with lazy longings, and to discern the fact that, though this world may be the scene of much troublesome probation, it is, after all, a very beautiful world for everyone who has eyes to see and sense to understand.

All the world is God's own field,
Fruit unto His praise to yield.

Let us gather that particular fruit, and leave Dead Sea apples to their own ashes.

Some of our hymns—not too many—assert the beauty and charm around us. Here is an extract from one which comes to us like a fragrant breeze charged with the sweetness of fresh-turned earth:

The golden sunshine, vernal air,
Sweet flowers and fruits, Thy love declare;
When harvests ripen, Thou art there,
Who givest all.

For peaceful homes and healthful days,
For all the blessings earth displays,
We owe Thee thankfulness and praise,
Who givest all.

Take this also:

When Spring doth wake the song of mirth,
When Summer warms the fruitful earth,
When Winter sweeps the naked plain,
Or Autumn yields its ripened grain,
Still do we sing
To Thee, our King, &c.

And this:

Summer suns are glowing
Over land and sea,
Happy light is flowing
Bountiful and free.

Everything rejoices
In the mellow rays,
All earth's thousand voices
Swell the hymn of praise.

Does not the healthy pulse bound to such music? Even the sane afflicted have equal strains after their kind:

So tired! yet I might reach
A flower, to cheer and teach
Some sadder heart:
Or for parched lips perhaps might bring
One cup of water from the spring,
Ere I depart.

How much better is this thankful recognition of beauty, how far nobler are those thoughts of dutifulness which appeal to us as beauty and something more, than the feeling that bids us sing of God's world as a wilderness, and long, in words at any rate, to get away from it.

Belonging to another class, equally wholesome, but more stimulating, are the hymns that sound a trumpet call to the strenuous duty which is often conflict. One lyric does this with a 'sweet reasonableness' that atones for lack of martial clangour:

Teach us, O Lord, to see Thy will
In everything we undertake,
And let Thy blessing guide us still
To toil and work for Thy dear sake.

To all Thou dost not give to do
Great acts of wisdom or of power,
But in our duties, old and new,
We each can serve Thee every hour.

'Those also serve who only stand and wait':

Ye servants of the Lord,
Each in his office wait,
Observant of His heavenly word,
And watchful at His gate.

But the armour must be worn :

Gird thy heavenly armour on,
Wear it ever, night and day;
Near thee lurks the evil one,
Watch and pray.

—and the fight valiantly fought :

From strength to strength go on,
Wrestle and fight and pray;
Tread all the powers of darkness down
And win the well-fought day.

These spiritual songs, and others like them, are for a manly, clear-sighted Christianity—for the use of those whose minds as well as hearts are in the right place, and to whom things appear as they really are, not as a phantasmagoria seen through a mist of puling sentiment. Hymns of simple prayer or praise, and those of religious 'experience,' stand, for the most part, out of the range of debate. As for the tunes in use, I may have something to say about them in due time.

Joseph Bennett.

MUSIC IN ENGLAND IN THE NINETEENTH CENTURY.

A BRIEF AND UNCONVENTIONAL SURVEY.

(*Continued from page 12.*)

The concluding theme of last month's instalment of this 'unconventional survey' was the foundation of the Philharmonic Society. By way of a coda thereto the following observations of that gossiping oboeist, Mr. W. T. Parke, may be quoted :—

The Philharmonic concert, instituted in the year 1813, is a public subscription concert, and consists of a certain number of proprietary members, embracing nearly all the superior talent of the metropolis. At its foundation it was so arranged that all the members, however high their professional rank, should, when not appointed to play quartets, quintets, &c. (for concertos were interdicted), descend from their stilts, and play ripieno parts, thereby forming a combination of excellence such as no other concert (since the dissolution of the Professional concert) could boast. The French horns, bassoons, trumpets, and oboes were not admitted as members, but were engaged by the season; but for what reason that distinction was made I cannot divine, unless it proceeded from the idea, that in paying their foundation subscriptions, professors of those flatulent instruments might be too long-winded.

One is tempted to ask: Is playing the oboe conducive to the making of jokes? Parke could, however, be serious. Here is one of his aphorisms: 'It sometimes happens that a great composer, like a great beauty, imagines others will be pleased with him as long as he is pleased with himself.'

How was it with music in the church at the beginning of the century that has just gone? Cathedral services were conducted in a slovenly and perfunctory manner. At St. Paul's, for instance, a spirit of utilitarianism prevailed, which ranged from the 'tuppence, please,' vergerly demanded from each entrant into the Cathedral, to the anthem superscription 'Very suitable for a cold day.' This composition was not, as might be supposed, a setting of certain verses in Psalm 147, but was considered 'suitable,' on account of its brevity, as in those (winter) days St. Paul's was like a refrigerator.

In regard to parish churches, the late Bishop of Chichester (Dr. Durnford) has left on record his personal recollections in these words :—

My memory goes back to the first decade of this [the nineteenth] century. The singing was limited to the performance of the New Version of the Psalms, two portions of which were commonly sung at each service. The musicians were some four or five of the notables of the parish, the village clerk acting as precentor, and the singers (about the same number and the same class), all were ranged in front of the western gallery. The instruments chiefly in request were bassoons, hautboys, flutes, clarionets, and sometimes a violoncello or double-bass. Psalms and Canticles were read alternately by minister and people, the people bearing their part far better than is now usual. In towns, owing to the existence of schools, the singing was often done by young girls in their charity school dresses, to the accompaniment of a barrel organ.

The worship-song in the Nonconformist churches was organless and crude. The Minutes of the Wesleyan Conference of 1805 thus laid down the law in regard to instrumental aid in Divine Service :—

Let no instrument of music be introduced into the singers' seat, except a bass viol, should the principal singer require it.

Scotland—now a veritable Eldorado of the organ builder—would have naught of the kist o' whustles. Any innovation upon the droning order of psalm-singing was instantly nipped in the bud, or knocked on the head. Here is an instance: A very popular minister was preaching in church when the precentor presumed to air his new-fangled notions in the matter of 'raising the tune.' The eminent divine thereupon leaned over the pulpit, and bringing down his psalm-book on the head of the precentor below, said: 'Now come, gie us nane o' your lilts.' Thus the 'innovation,' through the medium of the innovator, was knocked on the head.

How much the true historian—not the scissors and paste penny-a-liner—is indebted to periodical publications only he himself can tell. At the beginning of the last century there were no English journals entirely devoted to music. The first, which came into existence in 1818, was entitled the *Quarterly Musical Magazine and Review*. Although published in London, this periodical owed its origin to one Richard Mackenzie Bacon, one of the earliest of musical critics, and a native of Norwich, who claimed the merit of originating the Musical Festival of that easternly city. Bacon was projector, editor, and chief writer of this musical *Quarterly*, which was in size royal octavo, and which lived for ten years.

Let us take a peep into its first volume. The 'plan of the work' occupied no less than ten pages! Here is a sentence which may serve

as a specimen of Baconian style as made at Norwich in 1818, eighty-three years ago. Says the Editor :—

At the outset we do no more than erect a mere mortal fabric; but we have given it the dimensions, and we hope it may come to enjoy the privileges of a sacred edifice—to be consecrated by the gifted hand of genius, to be endowed by the benevolences of taste.

Present day controversies, shortcomings, fault findings, &c., constantly crop up in the pages of these old musical periodicals—of which, by the way, the present writer possesses an unbroken chain, extending back to 1818, many of the intervening years being more than duplicated by various journals. Even in the 'forewords' of this *Quarterly*, the Editor 'goes for' the critics of the day in these terms :—

The mass of the public is at all times either partially directed by the remarks of individuals (privileged, as it were, by the sanction of their known acquaintance with the principles of taste), conveyed orally from one to another, or generally by the criticisms of the daily and periodical prints. And here again we have to deplore the want of the requisite characteristics in many of those who, under the semblance of discharging a trust, indifferent to themselves, but vitally important to others, are but too often weak in judgment though fluent in objection, destitute of the real faculty of discrimination, but fully conversant with the murderous art of dealing out keen and cutting dispraise.

A foot-note to the foregoing reads thus :—

There are sometimes in *The Times* and *Morning Chronicle*, and *Literary Gazette*, articles which are the exceptions to the rule; but generally speaking the criticisms, even in these highly-esteemed journals, are too vague and loose.

The value of a foot-note, as a brick in the historical fabric, is further exemplified in an article entitled 'A slight sketch of the present state of music in London,' in Volume I. of the *Quarterly Musical Magazine and Review*. Therein is recorded a change in the fashion of 'encores' in the year 1818. 'It is not unfrequent,' says the scribe, 'to witness the repetition of instrumental pieces by an *encore*, as it has been long the custom to call for vocal a second time.' The information-giving foot-note is to this effect :—

We may here not unaptly remark the change which has taken place in the mode of bestowing applause in the concert-rooms and theatres of London. When a song or piece is highly approved, the applause by clapping of hands is long continued, or ceases, and is renewed, which is now esteemed to be equivalent to the former cry of *encore*, while in the theatre the efforts of a successful performer are crowned by long and continued shouts.

The *Quarterly Magazine and Review* had the rare merit of being well indexed.

The Professors of Music at the Universities a century ago were Dr. Crotch at Oxford and Dr. Hague at Cambridge. The former, as everyone knows, was a very distinguished musician. Not the least notable of his achievements was that of lecturing plenteously on musical subjects. Professor Crotch published a *resumé* of his discourses in a volume entitled :—

Substance of several courses of Lectures on Music, read in the University of Oxford, and in the Metropolis. By William Crotch, Mus. D. Professor of Music, Oxford; and Principal of the Royal Academy of Music, London.

London: Printed for Longman, Rees, Orme, Brown and Green, Paternoster Row. 1831.

Here again the value of a foot-note (on p. 122 of the above book) is of great importance. Dr. Crotch, solemnly and Professorially, says :

Handel quoted or copied the works of Josquin de Prez, Palestrina, Turini, Carissimi, Calvisius, Uria, Corelli, Allessandro and Dominico Scarlatti, Sebastian Bach, Purcell, Locke, Caldara, Colonna, Clari, Cesti, Kerl, Habermann, Muffat, Kuhnau, Telemann, Graun, Mondeville, Porta, Pergolesi, Vinci, Astorga, Bononcini, Hasse, &c.

Here we have the names of no less than *twenty-nine* composers, exclusive of a very significant '&c.,' to whom, according to Dr. Crotch, Handel was indebted! 'Startling' is a mild adjective to use in commenting upon this extraordinary foot-note. It raises these questions :

(1) Did Dr. Crotch himself discover these 'quotations, or copyings'?

(2) Did he acquire his information from some other source?

(3) Has any student ever verified the Professor's statement by furnishing chapter and verse from the works of every one of these 'twenty-nine &c.' composers?

In these days, when all sorts and conditions of professional musicians are votaries of the stick, it seems strange that England was ever musically batonless. But so it was until Spohr, in the year 1820, came and showed us how to 'wag the stick.' As the story of the introduction of the baton into this country has already been fully told in these columns (The Musical Times for June, 1896), there is no need to recapitulate it here. Suffice it to say that Spohr, when he unexpectedly drew his baton from the pocket of his coat tail and began to use it, quite upset the members of the Philharmonic band by his innovating conduct, not to say manner of conducting. In fact, the instrumentalists in question were on the verge of *mis*conducting themselves! But notwithstanding the obvious advantages of a real conductor, a dozen years elapsed before the baton became (in 1832-33) one of our institutions. We are a conservative folk.

In the next instalment of this survey we hope to say something about the earliest days of the Royal Academy of Music and some other matters.

F. G. E.

(To be continued.)

HANS VON BÜLOW IN HIS LETTERS.*

By publishing Hans von Bülow's Letters and Writings it has been his widow's aim to furnish a more or less complete account of his musical career. In calling attention in The Musical Times to four volumes already issued, we, as far as possible, followed her example. It may be well therefore to recall the dates of our previous notices—viz., March and April, 1896, February and March, 1897, and September, 1899. These included three volumes of 'Letters' and one of 'Selected Writings.' We have now to turn our attention to a fourth volume of letters, which has recently been issued, and will probably be followed by others.

This new volume of letters covers the period 1864—1872, which, curiously enough, coincides with Wagner's residence in Munich and at Triebschen on the Lake of Lucerne. It was early in 1864 (March 10) that Ludwig II., the late King of Bavaria, succeeded to the throne. One of the first acts of his reign was to call Wagner out of exile to Munich, where he installed him as his right-hand man in matters musical, if not also political. With Wagner, or soon afterwards, came Bülow as his lieutenant, and he was appointed pianist to the King, conductor of the Court concerts, and subsequently of the Court opera, as Wagner's health and his desire to devote himself to the completion of the 'Ring,' by the King's command, did not admit of his undertaking such onerous duties as conducting concerts and operas. In Munich, Bülow, always an enthusiastic and diligent worker, at first found himself in his proper element. From one of his earlier letters we learn that he regarded Munich as an unmusical city. He now set to work in earnest to reform it, by instituting performances of classical works hitherto unknown there, and making propaganda for the new school of Liszt and Wagner. This he effected in 1865 by bringing Liszt's 'St. Elizabeth' to a first hearing there; and, what is still of more importance, by being the first to conduct Wagner's 'Tristan und Isolde,' of which he had previously arranged the pianoforte score, and, wonderful to relate, was thus enabled to conduct this most complicated work from memory and without the aid of a full score before him. Notwithstanding several incomparable performances of 'Tristan,' which Wagner thoroughly approved, it cannot be said that matters went on smoothly for either Wagner or Bülow. Ministers were jealous of the attention the King bestowed upon Wagner, the press regarded the pair as interlopers, and on war, so disastrous to art, breaking out in 1866, the two left Munich for Switzerland. Bülow, after staying some time with Wagner at Triebschen, took up his abode at Basle, where he started a music school, and maintained himself by teaching and giving concerts in the neighbouring towns of Zürich, Mülhausen, Freiburg, and Baden-Baden. This did not last long, for on the war being brought to a close, he was recalled by the King to Munich in April, 1867. He was now reinstated in his old posts, with the addition of that of director of the reorganised Royal Music School, which added much to his labours. Besides conducting rehearsals and performances of concerts and operatic works, he had to devote sixteen hours a week to the music school. With the exception of occasional excursions for health's sake or for artistic purposes in the way of concert-giving, things went on in much the same way.

Towards the close of this year, at the King's command, 'Die Meistersinger' was put into rehearsal, and after enormous exertions on Bülow's part was brought to a most successful first performance in public on June 10, 1868. During the period of which we have just spoken, and which has justly been spoken of as the most heroic of his career, Wagner paid frequent visits to Munich, where he was accommodated at Bülow's house, and where he had full opportunity of increasing his familiarity with Bülow and ingratiating himself with his wife and daughters. Early in the following year (1869), just when Bülow was looking forward to conducting the first performance of 'Das Rheingold,' came the most tragic point in his life. His wife, with her daughters, had gone to France on a visit to her sister, the wife of M. Ollivier, the famous French statesman. Instead of returning to Munich, they went on a visit to Wagner at Triebschen. Thence came the news that his wife would not return to him. At one fell blow he lost his wife and his dearest and most idolised friend—Wagner. Could anything have been more tragic? Against the loneliness which he felt and the worries of his official duties in Munich he bore up manfully, but at once begged the King to grant him his dismissal. The King, no doubt hoping that he would soon get over his worries, granted him three months' leave of absence, when we find him revisiting Berlin, &c. But it was not till towards the end of September that he got quite clear of Munich, where life seemed unbearable, and the King awarded him a liberal pension.

He at once betook himself to Italy, where he made Florence his headquarters, and where he renewed acquaintance with Madame Jessie Laussot (now Madame Hillebrand), whom he regarded as a sister, and who warmly befriended him. As director of the Cherubini Society, which this lady had founded for the propagation of German classical music (Beethoven, &c.), he did his best to make Florence a musical place from his German point of view, by instituting performances of German classical works, both chamber and orchestral, and with a decided amount of success.

Though he regarded Florence as a temporary

* Hans von Bülow, Briefe und Schreiben. Band V. Briefe von Hans von Bülow herausgegeben von Marie von Bülow. Leipzig: Breitkopf und Härtel. 1900.

home, he was frequently on the move; for we find him successively in Milan, Berlin, Padua, Nuremburg, Gmunden, Lucca, Brenta, Rome, Vienna, Pesth, Graz, Görlitz, Warschau, Danzig, Dortmund, Zürich, and Naples. His visits to these places were mostly for health's sake or concert-giving purposes.

On the whole he seems to have enjoyed his stay in Italy—for he speaks enthusiastically of its scenery, its climate, its people, and its works of art—and to a great extent recovered his usual spirits during his stay there. Its national music, of course, he could not appreciate, and in all directions did his best to Germanise it by bringing forward German masterpieces, especially of Beethoven, which had not been heard there before. To a great extent his efforts were crowned with remarkable success. So frequently was he on the move, that at this time he habitually signed his letters to Madame Laussot with 'Quicksilver,' or one of its many varied equivalents.

During his wanderings in Italy he was assiduous in studying the language of his adopted country, and this he did with such success that he not only learnt to speak it fluently, but also to correspond in it, as his many letters to his old friend and pupil, Giuseppi Buonamici (all written in Italian), sufficiently testify. Great were his linguistic acquirements. During his visits to England he not only learnt our language, even to the use of 'slang' terms, so as to be able to speak it fluently and correspond in it, but also studied Spanish. With French he had been familiar from his earliest youth.

The greater number of some 250 letters, contained in this volume, are addressed to his mother, Madame Laussot, Dr. Gille, Richard Pohl, Joachim Raff, Felix Draeseke, Peter Cornelius, Alexander Ritter, Albert Heintz, E. von Nicholavich, Hans von Bronsart, Lorenz von Düfflip, Eugen Spitzweg, Adolf Jensen, and others. They are interspersed with communications addressed to Bülow by the King of Bavaria, by Wagner, E. F. Weitzmann, Karl Hillebrand, and Karl Klindworth.

The last letter written from Italy is dated Naples, May 5, 1872, and the volume is supplemented by an interchange of letters between Bülow and the late Friedrich Nietzsche, which brings us to the beginning of 1875, and adds much to the interest of the correspondence.

What strikes us most in perusing these letters is the wonderful faculty which Bülow possessed of accommodating his style to the varied temperaments of the personages whom he was addressing. When addressing an Intendant on business matters, or writing to the Press, he could be frigidly polite; when writing to intimate friends—*e.g.*, R. Pohl, he gave vent largely to his jokes; but with correspondents whom he knew to be of a more serious turn of mind, he knew how to restrain himself.

In carefully reading this new volume of Bülow's letters we have marked so many passages as worthy of translation and quotation that it is quite impossible to reproduce them within our limited space. It would be invidious to make a short selection from them, and therefore it seems best to leave it to Bülow's readers to discover them for themselves.

C. A. B.

OCCASIONAL NOTES.

Sir John Stainer includes the following interesting autobiographical incident, not unconnected with the founding of the Musical Association, in some reminiscences he has kindly sent us of his friend, the late Dr. Pole. Sir John writes:—

'On one of Dr. Pole's visits to Oxford—I think at the time he came to take his Mus. Doc. (1867)—I had the pleasure of meeting him at Dr. Corfe's house. After dinner (or lunch) we were sitting in the garden talking "shop." It was on this occasion that I stated to Dr. Pole that I thought there ought to be a musical society on the same lines as our *learned* societies. He encouraged the idea, and I promised that if ever I lived in London I would try and carry it out.

'The kind invitation of the Dean and Chapter of St. Paul's to follow Goss as organist, which I received in 1872, gave me the opportunity I wanted. A meeting of influential musicians, practical and scientific, was called, at which were present: Dr. Pole, F.R.S., Mr. W. Spottiswoode, F.R.S., Professor Tyndall, F.R.S., Professor Wheatstone, F.R.S., Dr. George Grove, Dr. Stone, Dr. John Hullah, Messrs. Joseph Barnby, G. A. Osborne, A. J. Ellis, F.R.S., Charles Salaman, and others. Salaman took up the matter warmly, and by his work, and tact, and knowledge of musicians, backed by W. Spottiswoode, he really placed the Association on the sound basis on which it now stands. The idea was mine, but the construction was his; all praise to him!'

The initiatory meeting, to which Sir John refers, was held on April 16, 1874, at the residence of Mr. William Spottiswoode, 50, Grosvenor Place.

The Royal Academy of Music announces that competitions will shortly be held for two important scholarships:—(1) The Goring Thomas Scholarship, for Lyrical Composition, which entitles the holder thereof to three years' musical education at the Royal Academy of Music; and (2) the Dove Scholarship, for Violin playing, which is of the value of about £32 per annum and tenable for three years. Full particulars of these scholarships, which may be competed for by male and female candidates, can be obtained from the Secretary of the Royal Academy of Music.

The third annual choral competition of choirs composed of 'female voices only,' is announced to be held in Kensington at the end of March. Of the five classes in the scheme, one is 'limited to church choirs,' and another, we are glad to notice, is a 'two-part sight-reading test.' All particulars of the competition may be obtained upon application to the honorary secretaries, Miss C. E. Denison, 2, Strathmore Gardens, W., and Miss Rawson, 34, Pembroke Road, W. Dr. McNaught will adjudicate.

'The R.A.M. Club,' to give its official title, seems to be in a flourishing condition. Founded in 1889, this banding together originated with 'the desirability of promoting a friendly intercourse amongst past students of the Royal Academy of Music, and of preserving, unbroken, those associations which were formed within its walls'—the walls of the 'old place' at Tenterden Street. The present membership consists of nearly 200 gentlemen. The original idea of the promoters was to limit the membership of the Club to 'mere man,' but last year the rules were so modified as to permit ladies to become eligible for election as Associates, with certain privileges. As no less than 111 ladies have already been enrolled under the banner of Associateship, the wisdom of this elasticity cannot be questioned. The latest achievement of the Club is that it has burst into journalism! We have before us copies of No. 1 and No. 2 of 'The R.A.M. Club Magazine,' both double numbers. There seems to be quite an ideal atmosphere surrounding this magazine. We find among the 'notices':—

1. 'The R.A.M. Magazine' will be published three times a year, about October, January, and May, and will be sent gratis to all members and associates on the roll.

. . . . . .

4. New publications by members will be chronicled but not reviewed.

No definite 'press day.' Happy and enviable Editor! No subscribers, no advertisements, no reviews of members' publications! How very delightful! Under such Elysian conditions the magazine really ought to succeed. The two numbers already issued are in every way excellent, and should greatly aid in extending the ramifications of the R.A.M. Club. Mr. Percy Baker, its indefatigable secretary, will be glad to enrol new Members and Associates, as well as to furnish every information.

The Philharmonic Society, now in the eighty-ninth year of its existence, has issued its prospectus for 1901. Among the more prominent features of the season, the directors announce the following works under the heading of 'first performances':—

Edward Elgar: Concert-Overture, 'Cockayne.'
Landon Ronald: Song-cycle, 'Summer-time,' sung by Mr. Ben Davies.
William Wallace: 'Symphonic Poem,' No. 4.

Other quasi-novelties to be played at these concerts will include:—

Dr. Frederic Cowen's Symphony in E, No. 6 ('The Idyllic'); Sir Hubert Parry's Orchestral Song, 'The Soldier's Tent,' to be sung by Mr. Plunket Greene, for whom it was written; and Herr Emil Sauer's Pianoforte Concerto in E minor, the solo part to be played by himself.

Dr. Frederic Cowen retains his place as conductor and the high level of excellence to which he brought the performances last year may be expected during the approaching season.

News comes from Toronto of a young soprano singer who, according to the experienced judgment of Mr. F. H. Torrington, is likely to make a great name for herself and that corner of Greater Britain which is the land of her birth. The name of the young lady in question is Miss Eileen Millett, a pupil of the Toronto College of Music. She recently sang the solos, at short notice, in 'The Messiah,' with much acceptance, and during a recent visit to the Dominion, Madame Albani heard Miss Millett and predicted that she would be heard in London. 'Her voice,' writes Mr. Torrington, 'is a pure soprano of sympathetic quality, with a range from A below the stave to D flat above, and already her repertoire is very extensive. She possesses the requisite qualities of modesty and refined feeling which go to satisfy the musician as well as to please her hearers.' It is to be hoped that Miss Millett will continue to retain those qualities—all too rare in 'singing madams.' She is coming to London to complete her training and afterwards to be introduced to a London audience. Canada has already given us our leading soprano singer, and we shall look forward to the pleasure of welcoming Miss Eileen Millett as Albani the Second.

It is always interesting to hear of the sons of musicians treading in the artistic footsteps of their fathers, and rendering good service to the cause of music. Such an instance is before us in three volumes of the 'Music Lovers' Series,' issued by Messrs. L. C. Page and Company, of Boston, Mass., entitled 'Famous Pianists,' 'Famous Violinists,' and 'Famous Singers,' in each case 'of to-day and yesterday.' The author of this trio of attractive books is Mr. Henry C. Lahee, son of the venerable Mr. Henry Lahee, the well known musician on this side. Mr. Lahee, Junr., who writes in an interesting and companionable manner, has managed to convey much information in a concise and readable form, and the portrait illustrations add not a little to the merits of his chatty letterpress.

Mr. Vernon Blackburn has contributed a very appreciative article on Sir Arthur Sullivan to the *Fortnightly Review* for January, of which the following is the peroration:—

I take my farewell of Arthur Sullivan with a very heavy heart; I regret his going as I welcomed his coming, and, though I use the first person so persistently, it is not by way of egotism; it is merely because one human person wishes to put on record something that an engrossing and delightful man has done for him. He was one of those curious people who never seemed to make a mistake. Tact, which has been called by a fine wit 'the nimble sense of fitness,' was always like an Ariel by his side, and seemed in some curious way to direct every action of his life. To see him conduct was to see the man of tact; to hear his music was to hear the composition of the man of tact; to be welcomed by him in his own rooms was to be welcomed by the man of tact; he always knew how to order his life; and he ordered his life well. He went through it gaily, sweetly, and with vitality always dancing at his heels; he seemed to embrace vitality as it were, and the gods conferred upon him all the dues which so worshipful an adoration of vitality as his deserved. He goes from us leaving a great legacy, an artist without a stain, a beautiful character without a slur. He sleeps among the great dead of St. Paul's, and, though he prospered in life—I say that for the sake of the jeers of them that think that prosperity must always be disassociated from genius—he remains to my mind one of the planets of art, a worthy compeer of him who lies at Bayreuth, the Master of the 'Meistersinger,' and of him who lies, no man knows where, who wrote 'Don Giovanni.' For the creator of that immortal work, the master of 'Die Zauberflöte,' was Sullivan's ideal, Sullivan's god, and indeed there is no man who so resembled his idol as he who has gone. 'Nothing is here for tears. . . . Ripeness is all.'

Mr. Andrew Deakin, the veteran musical critic of Birmingham, kindly sends us the following interesting recollections of the late Henry Russell. As the first incident to which Mr. Deakin refers happened nearly sixty years ago some idea may be formed of the length of his active and useful life:—

During the last two or three years of my apprenticeship I frequently played at the Birmingham Private Subscription Concerts. These music-makings were founded in 1799 by Mr. Joseph Moore (Mendelssohn's friend), and were well supported by most of the well-to-do townspeople for nearly fifty years, the best vocalists and instrumentalists of the time repeatedly appearing.

At one of these concerts, in 1842, I heard, for the first time, the well-known composer and singer, Henry Russell. His appearance was announced as his 'first in England,' the statement being supplemented by the information that he had just come from America and was on his way from Liverpool to London. He sang 'The Maniac,' 'The old Arm Chair,' and 'A Life on the Ocean Wave.' The audiences at these concerts were, or were supposed to be, gentlemen and ladies of refined taste and properly educated lovers of high-class music. Hence it may be taken for granted that widely different opinions were formed of Mr. Russell's compositions and his style of singing. I remember that the initial word of his 'Maniac' song, 'Hush!' was given with a gigantic aspirate, an infantile vowel, and a long continued final double-consonant sound; but the succeeding words, more legitimately sung, impressed his hearers with the fact that Mr. Russell was endowed with a voice of grand quality. Some who heard him applauded, others mocked, while many said: 'We will hear thee again, O Henry!' I did hear him again many times afterwards. About fifty years ago I was present at our Town Hall when he sang 'There's a good time coming, boys,' with a strange and in one sense effective accompaniment. The favourite entertainer asked the immense audience to repeat the refrain of each verse, 'There's a good time coming, boys; wait a little longer!' in vigorous chorus. To ensure choral precision Mr. Russell said that he would stamp with his foot when his friends were to take up the strain. This he did, and all went well for a time; but when that audience-chorus took to beating time with *their* feet the consequences were decidedly unpleasant. Before the last verse was reached the stamping of a thousand or more feet had so provoked the silent dust that the risen cloud not only hid the soloist entirely from sight, but it caused the concluding 'Wait a little longer' to be followed by a loud and long symphony of coughing and sneezing! Some of the afflicted audience laughed, others scoffed, and may be some said: 'We will hear thee again' in 'There's a good time coming, boys,' but—'*We'll wait a little longer, Henry!*'

Mr. A. J. Hipkins has had the very unusual compliment, to an Englishman, of a tribute from a German writer on music. Dr. Oscar Bie, of Berlin, has recently brought out a second edition of his book, entitled 'Das Clavier und seine Meister,' of which the historical part has been purged of the errors that appeared in the first edition. On page 16 of the revised volume, Dr. Bie says to his readers: 'You are advised to read in Hipkins's "History of the Pianoforte" the latest and best description of the construction and development of the instrument. I should prefer thus to shorten my task.' We understand that Dr. Bie is an entire stranger to Mr. Hipkins, and therefore the tribute of the German expert is all the more gratifying to him. Those who are familiar with the interesting primer on the pianoforte by Mr. Hipkins will not be surprised at the good advice Dr. Bie has given to *his* readers.

Professor Villiers Stanford has been appointed to the conductorship of the Leeds Musical Festival in succession to the late Sir Arthur Sullivan. We gave a biographical sketch, with special portrait, of Dr. Stanford in our issue of December, 1898, and to this must now be added congratulations upon his new and important appointment. Some particulars of the approaching Festival are given by our Yorkshire correspondent in another column.

We regret to state that the veteran composer, Signor Verdi, has been stricken down with apoplexy, and at the time of our going to press it was reported that all hope was abandoned and that the worst news might be anticipated at any moment. The illustrious composer's munificent bequest for the foundation of an Institution for 'poor and sick musicians' will be still fresh in the memory of our readers.

The recent performance of 'Judas Maccabæus' at the Albert Hall reminds a correspondent that not long ago, when the oratorio was given in the country, the local paper alluded to the 'magnificent chorus "Piano Organs"' (pious orgies). A similar misfortune nearly befell the writer of these lines, for a printer made him speak of 'Lohengrin's Farewell to the Swine.' Luckily he saw a proof! On one occasion too he was actually made to allude to 'Ninepin Andrew.' No one could guess that what he really wrote was 'Non più andrai.' Not long ago, too, the readers of a Northern paper were informed that Dr. Elgar had composed some 'Tea Pictures.' Shades of 'Polly, put the kettle on'!

Attention has been called to the fact that a recently deceased organist was never once late at a service during the thirty-five years' tenure of his last appointment. While in no way wishing to detract from the merits of such praiseworthy punctuality, we venture to put the question: Is it not the duty of an organist to keep good time? But however punctual such an official may be while he is in the flesh, as soon as the breath goes out of his body he becomes of necessity the *late* Mr. So and So.

A VISIT TO CANTERBURY ON NEW CENTURY'S DAY.

Seated in the Choir of Canterbury Cathedral when the twentieth century is only a few hours old, and while waiting for the commencement of the special service which is to mark this important footprint on the sands of time, one's thoughts, naturally perhaps, become retrospective. The Archbishop's throne suffices to recall some of the famous occupants of the Metropolitan See. Thomas à Becket, for instance, whose tragic death took place on the steps of an altar which stood in the North Transept of the stately fane, and Stephen Langton, who, some seven centuries ago, was the first to divide the English Bible into chapters. Did not the familiar tune of Tallis, known as 'Tallis' Canon,' and associated with Bishop Ken's evening hymn, make its first appearance in Archbishop Parker's 'Whole Psalter translated into Englysh Metre,' about 1550? The visitation of Archbishop Laud—a musical Primate, be it noted—in 1634 furnishes us with a glimpse of

the Cathedral staff when Charles the First was King. Here is an extract:—

In lieu of a deacon and subdeacon, whose office it was to read the Epistle and Gospel (supplied now by the Dean, prebendaries, and petticanons), are substituted two corniters and two sackbutters, whom we most willingly maintain for the decorum of our quire, though with greater charge than we might have done the other.

Was it not at Canterbury that Orlando Gibbons drew his last breath? The composer of 'The silver swan' and 'Hosanna,' in his capacity of organist to the Chapel Royal, was in attendance on King Charles I. to await, at Canterbury, the arrival of Henrietta Maria, the bride of that ill-fated monarch. A letter written from London and dated 12 June, 1625, thus refers to the melancholy event:—

Orlando Gibbons the organist of the chappell (that had the best hand in England) died last week at Cannterburie not wthout suspicion of the sicknes.

Biographers have always stated that Orlando Gibbons died of small-pox at Canterbury; but the above extract points to the plague ('the sicknes') as the cause of his death. Neither disease is, however, correct. Some fifteen years ago Mr. W. Barclay Squire, in the course of some researches among State Papers, was able to throw an interesting light upon Gibbons's fatal illness, which he recorded in the *Athenæum* of November 14, 1885. It appears

CANTERBURY CATHEDRAL FROM THE NORTH-WEST.
(*From a Photograph by the Photochrom Company, Limited.*)

that Sir Albertus Morton, one of the Secretaries of State of Charles I., wrote from Canterbury to his fellow Secretary, Lord Edward Conway, as follows, the letter being endorsed: 'June 6, 1625. Mr. Secretarie Moreton Touchinge the musitian that dyed at Canterburie and suggested to haue the plague':—

My very good lord,—Vnderstanding this morning yt Mr Chancellor of the Exchequr was gone to the Court, I thought it requisit to delay my departure from hence, till I might certify yor lop what the opinion of the phisitions is after opening of the head, wch is done. And they avow to all or comforts, yt there is vpon the body no token of any infection, and in the brayne most apparent signes of a lethargie. I willed them to certify their knowledg vnder their hands, the copy of wch I send heere inclosed, and the issue being so succesfull I am not sorry for the expence of one day vpon this purpose wch I beseech yor lop to present vnto his Matie.

The remainder of the letter is without interest, but the enclosure, as Mr. Barclay Squire says, 'is extremely curious.' It is endorsed 'Doctor Poe his Certificatt':—

Wee whose names are heere vnderwrytten: having beene called to giue or counsailes to Mr Orlando Gibbons; in the tyme of his late and suddaine sicknes, wch wee found to be in the beginning, lethargicall, or a profound sleep: out of wch, wee could neuer recouer him, neyther by inward nor outward medecines, and then instantly he fell in most strong, and sharp convulsions: wch did wring

his mouth vp to his eares, and his eyes were distorted, as though they would have beene thrust out of his head and then suddenly he lost both speach, sight, and hearing, and so grew apoplecticall and lost the whole motion of euery part of his body, and so died. Then how vpon (his death beeing so suddaine) rumors were cast out yt he did dye of ye plague, wherevpon wee together wth [the] Maiors appoyntment, caused his body to be searched, by certayne woemen that were sworne to deliuer the truth, who did affirme yt they never saw a fayrer course. Yet notwithstanding wee to giue full satisfaction to all, did cause the skull to be opened in or presence, and wee carefully viewed the bodye, wch wee found also to be very cleene wthout any shew or spott of any contagious matter. In the braine, wee found the whole, and sole cause of his sicknes. Namely, a great admirable blacknes and syderation in the outside of the braine, wthin ye braine (being opened) there did issue out abundance of water intermixed wth blood and this wee affirme to be the only cause of his suddaine death.

(Signed) Poe. Domingo.

MONUMENT TO ORLANDO GIBBONS IN CANTERBURY CATHEDRAL.

(*Specially photographed for* The Musical Times *by Mr. J. G. Charlton, Mercery Lane, Canterbury.*)

The remains of Orlando Gibbons are buried in the Cathedral. We give a photograph of the monument erected to his memory on the North aisle of the Nave. The following is a free translation of the Latin inscription:—

> To Orlando Gibbons, of Cambridge, born among the muses and music; Organist of the Royal Chapel; emulating by the touch of his fingers the harmony of the spheres; composer of many hymns which sound his praise no less than that of his Maker; a man of integrity whose manner of life and sweetness of temper vied with that of his art; being summoned to Dover to attend the nuptials of King Charles and Mary; he died of apoplexy, and was conveyed to the Heavenly choir on Whitsun Day, A.D. 1625. Elizabeth, his wife, who bore him seven children, little able to survive such a loss, to her most deserving Husband hath, with tears, erected this monument.

Was it not in the month of July, 1765, that Mozart, his father, mother, and sister sojourned at Canterbury on their way homewards? It may reasonably be assumed that they 'looked round' the Cathedral during their one-day's visit to the city. How interesting it would be to know what the great composer, then a little boy of nine, thought of the beautiful sanctuary and the music—if any.

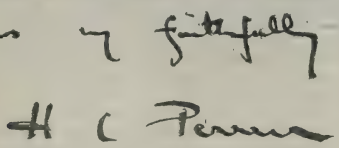
The brothers Stephen and George Job Elvey were natives of Canterbury and choristers in the Cathedral; and a wayfarer passing along Best Lane early in January, 1760, might have learned from the gossips that Shrubsole, the blacksmith, had received an addition to his family—a son, who has since become widely known as William Shrubsole, the composer of the hymn tune 'Miles's Lane.' But one's pleasant retrospect of these bygone times is broken by strains of music which prelude the special service on this first New Year's Day of the new century.

The municipal and military authorities of Canterbury co-operated with the Cathedral dignitaries in making the morning service (at 11.30 a.m.) worthy of the city and the occasion. The Mayor and Corporation attended in state and there were contingents from cavalry and infantry regiments. The local clergy mustered in strong force, chief among them being the venerable Primate (who vigorously preached an extempore sermon of thirty minutes' duration) and Dean Farrar. As it was a *Præcum* day, the prayers were intoned by a canon—Canon Mason—instead of by a minor canon. The specially augmented choir consisted of about 140 singers, of whom forty were ladies. The band of the Royal Engineers (Chatham division) furnished the players on brass instruments—the corniters and sackbutters—which, in combination with the organ, produced an excellent effect in the accompaniments throughout the service. The Te Deum and Benedictus, a typical festal setting and quite modern in character, was from the pen of Mr. H. C. Perrin, organist of the cathedral, while the anthem—a setting of the words 'O Lord, Thy word endureth for ever in heaven'—had been specially composed for the occasion by Sir Frederick Bridge, who conducted it in person. After the Archbishop's sermon, a hymn, written for the occasion by Dean Farrar, was sung to a pleasing tune—also new—by Mr. Perrin, and the voluntaries, played by 'brass and organ,' were selected from Beethoven and Gounod. With the exception of the anthem, Mr. Perrin conducted throughout, and Mr. J. Sterndale Grundy presided at the organ, which is invisible at Canterbury. Criticism on the rendering

of any service is, of course, always undesirable. But it is permissible to remind our young and enthusiastic present-day cathedral organists that the rich store of music left to us by our old English church composers should not be passed by, even on Festival occasions. We made a similar remark in recording a festival service at a northern cathedral, and its iteration, while made in all friendliness, seems to us to be justifiable. English church music is our own peculiar possession—a glorious heritage which should be reverently preserved.

The remaining features of the new century's day services included (in the afternoon) Sir George Martin's bright festal service in A and the Hallelujah chorus of Handel; and (in the evening) a performance of 'The Messiah' (Part I.), held in the Nave in the presence of a congregation of some 3,000 people. At both these last-named services the

(From a Photograph by Mr. H. J. Whitlock, New Street, Birmingham.)



strings (led by Mr. Gann) and wood-wind of Mr. Perrin's own orchestra, aided by the Royal Engineers' band, lent their valuable assistance. The musical excellence of the three services was worthy of the remarkable occasion.

Mr. Harry Crane Perrin, organist of Canterbury Cathedral (whose portrait we give), was born at Wellingborough, August 19, 1865. He studied under Sir Robert Stewart and took his degree of Bachelor in Music at Dublin in 1890. His organ appointments have been St. Columba's College, Rathfarnham, 1886; St John's Church, Lowestoft (where he conducted the local choral society), 1888; and St. Michael's Church, Coventry, 1892. At the last-named place he was conductor of the Coventry musical society as well as choir inspector and conductor to the Church Choral Association for the Archdeaconry of Coventry. In 1898 he became organist and master of the choristers of Canterbury Cathedral, in succession to Dr. W. H. Longhurst, who has seen no less than seventy years' active musical service in that fine old sanctuary. Mr. Perrin, who is a Fellow of the Royal College of Organists, has composed 'church music, songs, pianoforte music, &c.' Like other young men who hold the position of 'chief musician' in so many English cathedrals at the present time, he is full of energy and is alive to the responsibilities of his important office.

PROFESSOR NIECKS ON MELODRAMA.

The Edinburgh Professor, always on the look out for something fresh and instructive in the way of 'a dainty-dish' to set before his students, chose the subject of Melodrama for the second of his Four Historical Concerts, given in the University Music Class Room, on December 19. The erudite occupant of the Reid Chair spake thus in the 'Preface' to his interesting programme:—

Melodrama meant originally Musical Drama, either in the sense of Opera or of Spoken Drama interspersed with Music. In the last quarter of the eighteenth century the word began to be used in the specialised sense of Spoken Drama accompanied by Instrumental Music, and has since been applied to recitation of any kind accompanied by instrumental music—to long and short passages in operas and cantatas, to epic and lyrical poems, to prose tales, &c. Although, no doubt, instrumental music was thus employed in the spoken drama in earlier times, even in antiquity, Jean Jacques Rousseau has been credited with the invention of Melodrama, and it must be allowed that he originated a particular kind, the lyrico-dramatic scene, and gave the impulse to the artistic cultivation of an interesting form of mixed art, which, if previously practised, had gone out of fashion, and been forgotten. Rousseau wrote the words of his *Pygmalion* in the sixties. It is a lyric scene in prose, intended to be recited and acted in costume on a properly equipped stage, with instrumental music accompanying, not the words, but the actor's pantomime during the pauses between the words. The first performance of this work took place at Lyons in 1770, the first Paris performance in 1775. The music used on these occasions, with the exception of two pieces by Rousseau, was by Horace Coignet, a Lyons amateur.

The new *genre* became at once very popular, especially in Germany. Several French and German composers followed Coignet in composing music to *Pygmalion*, and new libretti were written and set to music. The most prolific and successful of the many melodramatic composers who then arose was George Benda, musical conductor (*Capellmeister*) of the Duke of Gotha. The most famous of his melodramas, *Ariadne in Naxos*, will be performed (with two short cuts) to-night. Mozart was so delighted with this and another of Benda's works, *Medea*, that in travelling he carried the scores about with him; and conceived so high an idea of the *genre* that he occupied himself with the composition of a melodrama, *Semiramis*. What has become of it is unknown. Except in his serious operetta, *Zaide*, he does not in any of his operas resort to the melodramatic treatment.

The interest taken by the public in the new art form lasted about a quarter of a century. But while the cultivation of the melodrama as an independent form was of

short duration, its introduction into operas and plays saved it from oblivion. To give a few instances—Beethoven in *Fidelio*, Weber in *Der Freischütz* and *Preciosa*, Marschner in *Der Vampyr* and *Hans Heiling*, Mendelssohn in *A Midsummer Night's Dream*, and Schumann in *Manfred*. But about the middle of the nineteenth century composers began again to cultivate the melodramatic form independently. It will suffice to mention here Schumann, Liszt, Grieg, Mackenzie, and Richard Strauss. Mackenzie cannot be named without mentioning his felicitous utilisation of the melodramatic form in his cantata, *The Dream of Jubal*.

The aim of the melodramatic treatment is to emphasise what the words express, and to supply what they only imply or hint at; music being superior to speech in emotional expression, and also able to add descriptive touches. As a rule, the most important part of melodramatic music is heard in the pauses of the recitation, during the speaking the music is either silent or subordinate, consisting oftenest only of a few sustained harmonies. The procedures of composers differ, however, in this respect very considerably. To show how much they sometimes differ, Massenet's opera *Manon* may be instanced, where the continuous music accompanying the purely conversational spoken dialogue is neutral with regard to expression, and serves only to bridge over the musical silences that otherwise would arise between the lyrical and dramatic portions of the work. This, however, is melodramatic treatment only in form, not in spirit.

These remarks would be incomplete without an indication of the principal defects of the *genre*—namely, that the speaking voice and the music do not blend, and that melodramatic music is a thing of formally undeveloped and unconnected patches and snatches.

In conclusion, it should yet be stated that in connection with the melodrama the terms Monodrama and Duodrama were frequently used in the olden time. In the monodrama there was only one *chief* actor, in the duodrama there were two. Thus *Pygmalion* was called a monodrama, although there was, besides Pygmalion, Galatea, who, however, had only a few words to pronounce; and *Ariadne in Naxos* was called a duodrama, although there were, besides Ariadne and Theseus, an Oread, who had little, and some Greeks, who had nothing to say.

Here is the programme:—

Georg Benda (1721-95):
Ariadne in Naxos, duodrama, the words by J. C. Brandes, after Gerstenberg's cantata *Ariadne*. (First performance in 1774.)

Robert Schumann (1810-56): Op. 115.
Manfred, a dramatic poem in three acts, by Byron, with music by R. S. (Composed in 1848 and 1849.)
(*a.*) Calling of the Witch of the Alps.
(*b.*) Invocation of Astarte.
(*c.*) Manfred's Address to Astarte.

Robert Schumann: Op. 122.
The Fugitives, by Shelley.

Franz Liszt (1811-86):
Leonore, ballad by G. A. Bürger, translated by F. Corder.

Edvard Hagerup Grieg (*b.* 1843): Op. 42.
Bergliot, a poem by Björnstjerne Björnson, translated by F. Corder.

Richard Strauss (*b.* 1864): Op. 38.
Enoch Arden, by Tennyson, Part II.

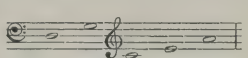
A. C. Mackenzie (*b.* 1847):
Queen Mab, by Tom Hood.
Jabberwocky, by Lewis Carroll.

The recitations were given by Mrs. Tobias Matthay (Jessie Kennedy), Mr. Cuthbert Whitemore accompanying her on the pianoforte. These were interspersed with some violoncello pieces played by Mr. David Millar Craig, accompanied by Mr. A. Scott Jupp. The music students at Edinburgh University are to be congratulated on their Professor and the excellent fare he provides for their delectation.

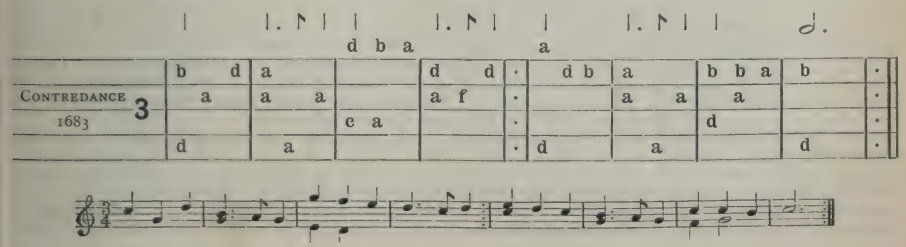
LA CONTREDANSE.

Despite the eminent authority of M. Littré to the contrary, there can be little doubt that the French contredanse was an adaptation of the English country dance. In England the country dance was well known at least as early as 1579, when Mr. E. K., in his notes to Spenser's 'Shepherd's Calendar,' explained 'haydeguies' as meaning 'a country daunce or rownd'; and in 1597, Thomas Morley, in his 'Introduction,' speaks familiarly of 'our countrey daunce' and 'the English country daunce.'

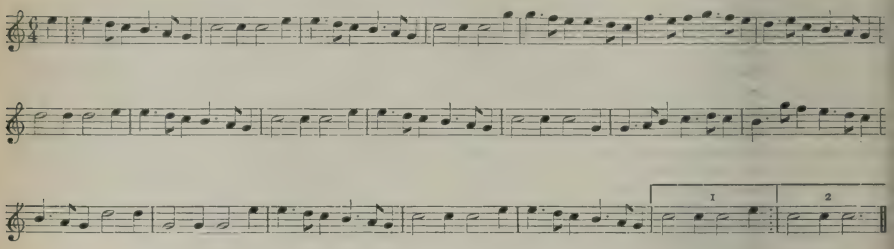
In France, on the other hand, there is no trace of the contredanse till quite late in the seventeenth century. The earliest example that I know is dated 1683. It occurs in one of the manuscripts of the Music School at Oxford (MS. Mus. Sch. c. 94), and is written in tablature for a guitar of five strings, tuned—



or to corresponding intervals. This, at least, is the tuning given in the manuscript, but the music seems to require that the D string should be tuned an octave higher. Here is the tablature with a transcription in staff notation (transposed a fifth higher):—



This is to all intents and purposes a saraband, and would certainly not pass as a contredanse unless it were so named in the manuscript. The next example, however, is in the genuine country dance rhythm. It is a 'gigue' entitled 'La Contredance,' which is be found in a collection of dances composed by a M. Pecour, and printed, in 1700, as an appendix to Feuillet's 'Chorégraphie.' This is the tune:—

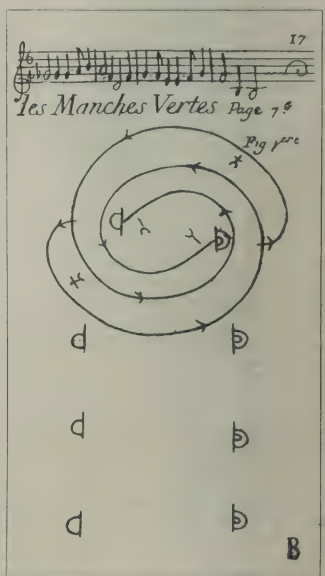


Six years later, in 1706, Feuillet himself published a 'Recueil de Contredances.' This collection, the first of its kind published in France, though in England the Dancing-Master had been printed and re-printed for more than half-a-century, seems entirely to have escaped the notice of musical historians. It is a small duodecimo volume of 186 pages, and contains the tunes of thirty-two dances 'mises en chorégraphie'—*i.e.*, with diagrams framed in accordance with the system elaborated by Feuillet in his previous publication, the 'Chorégraphie' of 1700. These are placed below each section of each tune to illustrate the movements of the dancers.

Of these thirty-two tunes three are composed by Feuillet himself, and five by another French dancing master named Voisin. Of the remaining twenty-four at least fifteen are English tunes with scarcely concealed English names, many of which had appeared in the Dancing-Master as early as 1670. Thus 'Green Sleeves' appears as 'Les Manches Vertes,' 'Excuse me' as 'Excuses my,' 'Northern Nancy' as 'La Bergère,' 'Jamaica' as 'La Bonne Amitié,' 'Buffcoat' as 'La Buffecotte,' 'Lilliburlero' as 'La Lirboulaire,' 'Christ Church Bells' as 'Le Carillon d'Oxfort.' In one instance Feuillet seems to be in error. He prints a tune entitled 'Jeanne qui saute,' an obvious translation of 'Bobbing Joan'; but the tune is, in fact, not 'Bobbing Joan,' but the equally well-known 'Joan's Placket.'

The appearance of so many English country dances in the first printed collection of French contredanses is certainly strong evidence of a common English origin, and Feuillet does not hesitate to state in his preface—'Les Anglois en sont les premiers inventeurs.' The preface also gives a possible clue to the date of their introduction into France. 'Les contredanses,' says Feuillet, 'sont presentement la plus grande partie des divertissements des assemblées où l'on danse, depuis que Madame la Dauphine en a amené l'usage en France.' The Dauphin at this time was Louis, the son of Louis XIV. He was only once married—viz., on December 30, 1679, to Marie Anne Christine of Bavaria, and this lady died early in 1690—*i.e.*, some sixteen years before Feuillet's book was published. If she is really the person meant, the contredanse must have found its way into France between 1680 and 1690. It is possible, however, that the lady referred to is Adelaide of Savoy, who married the Duke of Burgundy, eldest son to the Dauphin Louis, in 1697. The Duke did not succeed to the title of Dauphin till his father's death in 1711, but he was known as 'le petit dauphin' even during his father's lifetime, and his wife (a lady by all accounts far more likely than the Bavarian princess to have been interested in dancing) may have been spoken of as 'Madame la Dauphine.' This would take the French contredanse back to about 1700.

Further evidence of the English origin of the contredanse is afforded by the directions which Feuillet gives for dancing it. Any number of couples, he tells us, may take part. The ladies and gentlemen are to be ranged in two lines facing each other, and the steps shown in the choregraphic diagrams are to be danced by each couple successively until all have



in turn passed from the top to the bottom. This is nothing more or less than the English country dance 'longways for as many as will,' as still exemplified in our 'Roger de Coverley.'

The photograph here reproduced, which is just two-thirds of the actual size of the page, shows the first strain of 'Green Sleeves' and the steps to be danced to it by the first couple. The semi-circular object on the right is the lady, and that on the left the gentleman. The curved lines show their movements. The

little arrow-heads are rather misleading: they do not mark the direction in which the dancers move, but the position in which they ought to find themselves at the close of each bar of the music. It will be noticed that the clef employed is the old French violin clef, G on the lowest line. This page contains only the first of eight strains into which 'Les Manches Vertes' is divided; each strain has a page to itself, and the step-diagrams vary from page to page.

Feuillet is not alone in giving to the English the credit for the invention of the contredanse. It is a point on which all writers of the early part of the eighteenth century are agreed. Essex in his 'Treatise on Chorography, or the Art of Dancing Country Dances,' printed in 1710, writes: 'This which we call country dancing is originally the product of this nation.' Two years later John Weaver, in his 'Essay towards an History of Dancing,' speaks of the country dance as 'the peculiar growth of this nation (England), though now transplanted into almost all the Courts of Europe'; and the French writer Bonnet ('Histoire de la Danse' (Paris), 1724) tells us that the contredanse was introduced into France some twelve or fifteen years ago (*i.e.*, about 1710) by an English dancing master. From this last statement is probably derived the account of the contredanse given in 'Grove,' and followed by the editors of the new Oxford dictionary—namely, that it was a dance of English origin introduced into France during the Regency, 1715-1723.

J. F. R. Stainer.

ARTHUR SULLIVAN.

NEW ANECDOTES AND FRESH REMINISCENCES.

Miss Helmore, who kindly lent the youth-period photograph of Sir Arthur Sullivan which we reproduced in our last issue, writes as follows:—

How very well the photograph has come out. I ought to have told you that it was a birthday present to my mother, signed, at her special request, 'Arthur Sullivan,' not Arthur S. Sullivan, which was his usual signature at that time, and for many years later. He was rather proud of his inappropriate initials! But my mother did not like them, and always wanted him to drop the Seymour, and this after some time he did to please her. He was always devotedly attached to her, and at the time of her death—in March, 1886—he was like one of ourselves in his grief. I thought I had better explain about the signature as you might be asked about it, and its authenticity questioned.

Miss Helmore, in the course of a recent conversation, kindly supplied for The Musical Times some additional reminiscences of Arthur Sullivan's boyhood. From 1854 (*ætat* 12) to 1857, he was one of the Children of the Chapel Royal, all of whom lived under the roof of the late esteemed Rev. Thomas Helmore (Miss Helmore's father)—for more than forty years Master of the Children—at 6, Cheyne Walk, Chelsea. The circumstances that led to Arthur Sullivan's becoming a Chapel Royal chorister were peculiar. In the Helmore establishment in Cheyne Walk was a certain housemaid. This domestic went home for a holiday to Sandhurst, where Mr. Thomas Sullivan was Bandmaster at the Royal Military College. 'How Master Arthur would like to live in our house, where there is so much music,' said the Helmore's maid to the musical son of Thomas Sullivan. This observation fired the ambition of the youthful Arthur to become a Chapel Royal chorister, with what result we all know—but to the said housemaid is the first step due.

Arthur Sullivan, 'just turned fourteen,' won the first Mendelssohn Scholarship on July 5, 1856. On the ensuing day his father wrote the following letter to Mr. Helmore:—

[Sandhurst] 6th July, 1856.

Rev. Sir,

I received your letter conveying the gratifying intelligence of my dear Arthur's success, and it would indeed be difficult to describe what I felt at that moment.

Should the Almighty spare him, I think he will at no distant day achieve much greater things. His mother is yet in London, and I have requested her to call and arrange about his remaining with you. I can see no objection to it myself, provided his health and mind do not suffer by over fatigue.

Believe me, Sir, yours respectfully,
Thomas Sullivan.

Miss Helmore states that Arthur Sullivan was a very delicate boy from his birth. On Sundays, between the services, he always had to lie down in the afternoon in order to recover from the fatigue of the morning service and the walk to and from the Chapel Royal in his heavy gold-adorned coat.

Let us now get a glimpse of him at Leipzig. Here is an extract from a letter written by Ignaz Moscheles to Sir George Smart, the chairman of the Mendelssohn Scholarship committee, in reference to Sullivan's studies at the famous Conservatorium:—

Leipzig, 21 Sept., 1859.

. . . I am happy to find much improvement in young Sullivan. He is steadily working out his natural abilities, and gaining ground in playing as well as composition; the latter is clearly proved by the new overture he is just finishing. You may rely upon my every way fostering his musical talent, and I like him for his love of you and the gratitude with which he names you and Lady Smart. . . .

Believe me, my dear Sir George,
Ever your faithful friend,
I. Moscheles.

Arthur Sullivan was strongly attached to the Helmore family by ties of the deepest affection—ties which remained unbroken while life remained. The Master, as Mr. Helmore was called, he ever regarded with feelings of veneration and gratitude. In proof thereof the following letter, written a day or two after that memorable 'Tempest' performance at the Crystal Palace, may be quoted:—

3, Ponsonby Street, Pimlico, S.W.
April 9, 1862.

My dear Mr. Helmore,

I was exceedingly glad to see your letter in to-day's *Times*, for two reasons:

1stly: As I think it no small honour to have been in a school which has produced so many of our best English musicians, and to have had your instruction for more than three years, I was naturally pleased to see it thus publicly stated.

2ndly: If any little success attends me in my professional career, surely *you* ought not to be overlooked amongst those to whom the chief credit is due. For to you I owe more than to anyone else perhaps.

The high principles and elevated tone, applying equally to *Art* as to Morals, with which you strove, more by

example than by precept, to imbue me (God grant that it may have been with some success), the care and attention bestowed upon every branch of my education, and the constant and kindly interest taken in my progress, have been in no small manner influential in making me what I am—viz., an earnest labourer in the cause of true Art.

Believe me, dear Mr. Helmore, with all the respect and esteem of an old pupil,

Yours most affect'ly,

Revd. T. Helmore. Arthur S. Sullivan.

The following is the letter above referred to by the young ex-Mendelssohn scholar:—

TO THE EDITOR OF 'THE TIMES.'

Sir,—The young English composer, Arthur Seymour Sullivan, whose music for Shakespeare's 'Tempest' was so favourably noticed in *The Times* of Monday, was a chorister in the Chapel Royal, St. James's, at the time he was chosen Mendelssohn scholar; he then studied for two years at the Royal Academy of Music, and was afterwards sent to the Conservatorium, Leipsic. He entered the Chapel Royal in April, 1854, and left in June, 1857; and it seems just to the oldest school of English composers that this fact should not be wholly ignored in any notice of his educational career.—I am, Sir, your obedient servant,

Thomas Helmore, M.A.,
Priest in Ordinary, and Master of the Children of Her Majesty's Chapels Royal.

6, Cheyne Walk, Chelsea, April 8 [1862].

As a Christmas present (in 1889) the Master sent his old and distinguished pupil a copy of a new translation of Thomas à Kempis. The following letter of acknowledgment is one of more than passing interest. Does it not open up an exceedingly interesting subject—the limitations of music?

1, Queen's Mansions,
Victoria Street, S.W.,
December 26, 1889.

Thank you many times, my dear old Master and friend, for your thought of me. I would have come myself to acknowledge it, but every moment of the day has been taken up with rehearsing the company we are sending out to America to perform 'The Gondoliers.' I shall, however, have a chance now of coming to see you, as I am getting a little freer from work.

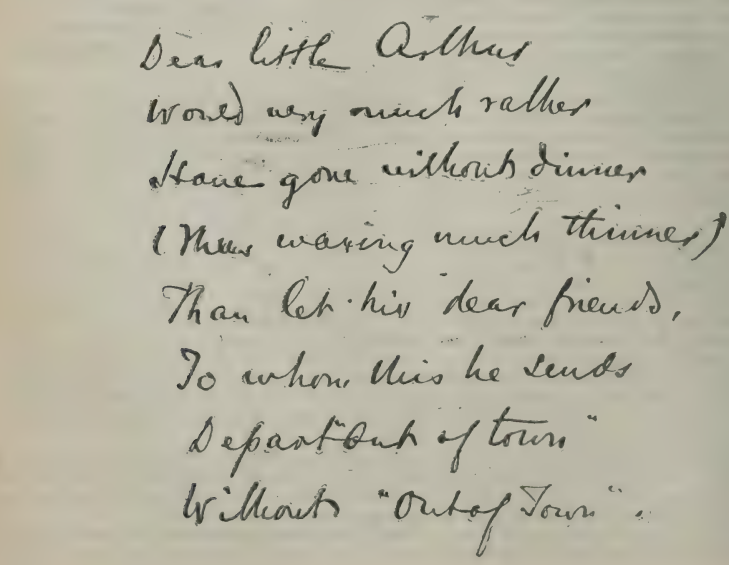
It seems to me, from the hasty glance I have been able only to throw at the book, that the lines require no music—the rhythm itself is music, and of a most beautiful character. It sounds paradoxical, but there are times to me when the music would be more beautiful and more complete without notes. I suppose it is that the diatonic and chromatic scales are so limited. How often have I longed to be free of fixed intervals; more especially in the prologue to the 'Golden Legend,' I felt myself hampered by having to express all I wanted to say by voice and instruments of limited means, and definite, unchangeable quality. After all it is only human to be longing and striving for something more than we have got.

My best love to the girls, with my wishes for peace and happiness now and always.

Ever yours affectionately,
Arthur Sullivan.

Miss Helmore adds that Sullivan was by no means overburdened with riches when he returned from Leipzig in 1861. For about a year he attended four afternoons a week as an assistant-master to Mr. Helmore, not to give the Chapel Royal choristers music lessons, but to teach them the 3 R's!

We give in facsimile a specimen of Arthur Sullivan's poetry—its theme being the loan of a copy of Mr. F. C. Burnand's book, 'Out of Town,' to the Helmores, before starting for a summer holiday in 1869:—


Dear little Arthur
would very much rather
Have gone without dinner
(Mem wasting much thinner)
Than let his dear friends,
To whom this he sends
Departure of town
Without "Out of Town".

Mrs. Walter Carr, a most valued contributor to Sir George Grove's 'Dictionary of Music and Musicians,' has very kindly sent us some exceedingly interesting recollections of Sir Arthur Sullivan's organist days. As the daughter of his first vicar, the late Rev. J. H. Hamilton, of St. Michael's, Chester Square, Mrs. Carr authoritatively speaks from the fulness of her knowledge of and friendship with Arthur Sullivan in the following letter:—

St. John's Vicarage,
Worcester,
January 14, 1901.

Dear Sir,

Sir Arthur Sullivan was appointed organist of St. Michael's, Chester Square, in the summer of 1861, very soon after his return from Leipzig, but my impression is that he did not begin work till the month of October. My reasons for thinking so are, first, that my governess, who left in July, 1861, said to me: 'I am so afraid that you will have lessons from that new organist, and it would be a *great mistake*'; and second, that he had been at work long enough for classes to be established for congregational practice of the church music before the production of the 'Tempest' music at the Crystal Palace, on April 5, 1862. I distinctly remember his receiving at one of those congregational practices the congratulations of the ladies on the brilliant success of his work.

Immediately after his return from Leipzig, Arthur Sullivan took some organ lessons from George Cooper—they lasted for about five months. I was present at the trial for the vacant post at St. Michael's, and was quite enthralled with the performance of the E minor Fugue of Bach, one of the pieces played by the slim, curly-headed, black-eyed youth. The eight years during which he held the post saw the rapid development of Arthur Sullivan's genius, and, no doubt, materially contributed to it. He was introduced to my father by Captain Ottley, an old friend of the Helmores. I may add that I was not only one of his earliest pupils in organ playing and harmony, but for many years I took the Wednesday morning and Sunday afternoon services for him.

The origin of the policeman choir was this: cordial relations had always existed between the police station, situated close to St. Michael's, and the Church—indeed, a special service was held for the constables every Wednesday morning. So when there was a difficulty about procuring tenors and basses, it occurred to my father that there was this raw material ready to hand. Raw material indeed it was at first, but with patience and perseverance it proved capable of results surprising to those who knew the beginning. Many doubtless have heard Sir Arthur tell in later days the story of that Easter evening when the Psalms were chanted for the first time; how after weeks of patient teaching them their parts, his tenors and basses, having got through a couple of verses, feebly and tentatively, in harmony, burst into a joyful unison—the melody of Mornington in E flat. The 'Harmonious Blue-bottles,' however, completely wiped out this disgrace afterwards, and made an efficient and steady choir, if not one distinguished for beauty of tone.

Arthur Sullivan's conducting power was shown still more in what he could make the congregation do. As a rule, the hymns were sung very heartily by everybody in the congregation, but he could subdue the whole body of voices to a whisper when he chose; as, for instance, in such passages as the last verse of 'Rock of Ages,' sung to a German tune named 'Cassell,' in Mercer's Hymnal. It may not be generally known that at this very period, when Sullivan was twenty-two or twenty-three years old, Sir Michael Costa said to him that he considered that he (Sullivan) was the only man in England capable of succeeding himself as conductor of the Handel Festival.

My most vivid recollection of Arthur Sullivan in the old organ-loft is on the day he came for sympathy after his father's death. He was dressed entirely in black, his usually brilliant eyes were dull and lifeless, and his face deadly pale, so that he looked the embodiment of grief. As was his custom when writing anything new, he played me portions of the *In Memoriam* overture, which I heard subsequently at the Crystal Palace. I shall never forget seeing the occupants of the side gallery start to their feet by an incontrollable impulse at the first crash of those triumphant chords in C major, just before the close. I wondered that the papers took no notice of this fact at the time.

On one occasion, to use his own words, I 'saved his life' by helping to copy out the violin parts for 'Cox and Box' on the morning of its first band rehearsal. He had written all through the night, and I still possess the note he sent round to ask me to do the copying. For many years our friendship was very close. My last visit to him was in May, when I saw death in his face; but he was not only as charming as ever, but most interesting in his remarks on music of the present day. He used to ask me to hunt up subjects for him, but I never succeeded, though he said that if he wrote another oratorio he would have taken a libretto I sent him on 'Daniel.'

There is no need to dwell on the charm he exercised over the Church officials at St. Michael's, nor on the affectionate intimacy between himself and his vicar. All this was part of his character, and many similar instances came out after his death. The man was as great as the musician, and how great that was only those know who have watched his career throughout. He said only the other day, in speaking of one of our rising composers, 'He is a musician by the grace of God.' The expression aptly fitted himself. When we were all young it was a joke among us that I was to write Sir Arthur's life, so it will be a pleasure to me to supply you with any information in my power.

Yours very truly,

To the Editor of The Musical Times. Mary C. Carr.

Next month we hope to give some boyhood recollections of Sir Arthur Sullivan by his old friend and fellow chorister at the Chapel Royal, St. James's, Mr. Christopher Vicary Bridgman.

CHURCH AND ORGAN MUSIC.

A CURIOUS GAUNTLETT ORGAN.

In the obituary article on Dr. Pole in another column (p. 103) reference is made to his having deputised for his brother-in-law, Dr. Gauntlett, at the Church of St. Olave, Southwark. Therefore, it may not be without interest to give some particulars about the curious organ erected in that church half-a-century ago. First, we may quote from a letter received from Sir John Stainer relating to his old friend, Dr. Pole. Sir John says: 'St. Olave's, Southwark, was close to my old home, and I was often taken by my father, when a little boy (8-10), to hear the concluding voluntaries at St. Olave's when our service was finished at St. Thomas', which, by the way, had no organ!'

The following inscription appeared on a brass plate between the manuals:—

This organ, of a 32 feet Manual Gamut, was designed by Mr. H. J. Gauntlett, commenced by Mr. Lincoln, 1844, and perfected by Mr. William Hill, 1846.

Here is a list of the stops:—

Great Organ (27 stops).

1. Sub Bourdon, Tenor C 32 feet
2. Tenoroon, Tenor C .. 16 ,,
3. Bourdon .. 16 feet tone
4. Unison, open.. .. 8 feet
5. Unison, closed 8 feet tone
6. Unison Bass, closed .. 8 ,, ,,
7. Violdi Gamba, Tenor C 8 feet
8. Salicional, Tenor C.. 8 ,,
9. Clarabella, Tenor C.. 8 ,,
10. Quint .. .. .. 6 ,,
11. Octave.. .. .. 4 ,,
12. Wald Flute, Tenor C 4 ,,
13. Decima.. .. .. 3⅓ ,,
14. Duo Decimo .. .. 3 ,,
15. Super Octave .. 2 feet
16. Piccolo, Tenor C .. 2 ,,
17. Octave Decima .. 1⅓ ,,
18. Sesquialtera, III. ranks
19. Mixture, II. ,,
20. Furniture, III. ,,
21. Doublette, II. ,,
22. Glockenspiel, II. ,,
23. Posaune .. .. 8 feet
24. Clarion .. .. 4 ,,
25. Octave Clarion .. 2 ,,
26. Kromhorn, Tenor C 8 feet tone
27. Corno Flute, Tenor C 8 feet

Swell Organ (10 stops).

28. Tenoroon .. .. 16 feet
29. Unison Open .. 8 ,,
30. Unison Closed 8 feet tone
31. Octave.. .. .. 8 feet
32. Suabe Flute .. .. 4 ,,
33. Super Octave .. 2 feet
34. Flageolet .. .. 2 ,,
35. Octave Fifteenth .. 1 ,,
36. Cornopean .. .. 8 ,,
37. Hautbois .. .. 8 ,,

Pedal Organ (3 stops).

38. Contra Bourdon 32 feet tone
39. Principal Contra Bass 16 feet
40. Bass Trombone .. 16 feet.

Couplers, &c.

1. Grand Organ combined.
2. Swell to Great.
3. Grand to Pedal.
4. Swell to Pedal.

Compass.

Great, CC to f^3 in alt.
Swell, Tenor C to f^3 in alt.
Pedal, CCC to Tenor d.

The great organ has two separate sound-boards, which accounts for the Coupler denominated 'Grand Organ combined.'

The peculiarity of this specification, as compared with those of present day organs, is obvious.

Mr. George T. Gallwey, organist of St. John's Cathedral, Antigua, has sent us an extract from the *West Indian Guardian* relating to the organ over which he so ably presides. It appears that the instrument, ordered from Messrs. Longman and Broderip, No. 26, Cheapside, arrived in the West Indian Island on March 25, 1789, its cost being £630, *plus* £136 for insurance, freight, &c. The 'description' (specification) of the organ was supplied by Mr. Thomas Pierce, the organist at that period, to whom the Vestry made 'a present of £50 to purchase a hogshead of wine, in compensation for his loss of time and great attention paid in putting up the new organ.' Mr. Gallwey sends a list of services in the Cathedral on Christmas Day, which commenced with a Choral Celebration at 6.30 a.m.

A new organisation has been formed in the breezy northern suburb noted for its *heathen*—as a Scotch professor chooses to designate the inhabitants thereof—with the title of 'The Hampstead Nonconformist Choir Union.' The object of the federation, which is to embrace the choirs of all the Nonconformist churches in the Borough, is 'to enable each separate choir to put in practice at their weekly rehearsals musical works of a different character from that ordinarily sung at the Sunday services.' Mendelssohn's 'St. Paul' is now in rehearsal with a view to its performance by the combined choirs on March 20. The honorary secretary of the Association, Mr. Joseph Moody, 12, Canterbury Mansions, West End Lane, Hampstead, will gladly furnish further information.

Mr. E. H. Thorne, that excellent musician and Bach lover, will give the last three of his interesting Bach recitals during the month at St. Anne's Church, Soho. As a specimen programme of this educational series of performances, the scheme for Saturday, the 2nd inst., at 3.30 p.m., may be given. (The remaining recitals are announced for the 9th and 16th inst., at the same hour.)

Prelude and Fugue in B minor.
Choral Prelude, from the 'Little Choral Book': (*First time at these Recitals*)
a. 'God, through Thy mercy.' Canon in the octave, two manuals and pedal.
b. 'The day so rich in joy.' Two manuals and pedal.
c. 'In dulci jubilo.' Double canon in the octave. Two manuals and pedal.
Fantasia in F, on 'Come, Holy Ghost,' for full organ. Theme in pedal.
Sonata in G major. Two manuals and pedal.
Vivace. Lento. Allegro.
Choral Prelude, 'These be the holy Ten Commandments.'
Canon in the octave. Two manuals and pedal.
Prelude and Fugue in G major.

A correspondent ('Psalmodist') writes:—

I should be greatly obliged if any of your readers can tell me the whereabouts of a copy of Day's Psalter of 1562. I have hitherto failed in my attempts to trace this rare book, and I almost begin to doubt whether it is now in existence.

Organ Recitals.

Mr. H. J. Davis, Christ Church, Bath (Christmas Postlude, Garrett).—Mr. J. W. Cheadle, St. Michael's Parish Church, Dumfries.—Mr. P. Tottenham Lucas, St. Paul's, Covent Garden (Magnificat in F, Lemaigre).—Mr. Sydney L. K. Crookes, Cupar Parish Church (Fantaisie Sonata, Op. 65, Rheinberger).—Mr. J. W. G. Hathaway, Tonbridge Parish Church (Imperial March, Elgar).—Mr. A. Cecil S. Thompson, Parish Church, Strabane (Fantasia in E minor, Silas).—Mr. James A. Crapper, Parish Church, Bathgate.—Mr. Allan Paterson, St. Paul's, Greenock.—Mr. J. Matthews, St. Stephen's, Guernsey (Fantasia on the tune 'Hanover,' Lemare).—Mr. Alfred H. Allen, St. Clement's, Ilford (Sonata in A minor, Op. 98, Rheinberger).—Mr. R. E. Parker, Parish Church, Wilmslow (March des Rois Mages, Dubois).—Mr. W. W. Starmer, St. Matthew's, Northampton (Prelude in C minor, on a Plainsong, Dom S. Ould, and Toccata and Fugue in D minor, Seegr).—Mr. W. Louch, St. John's, Longsight, Manchester.—Mr. H. W. Chester, Wincanton Parish Church (Guilmant's Sonata in D minor).—Mr. Thomas J. Crawford, St. Paul's, Covent Garden (Smart's Con moto moderato in D).—Mr. Walter Hoyle, St. Michael's, Coventry (Austrian Hymn, varied, Chipp).—Mr. Arthur S. James, St. Peter's, Rickmansworth.—Mr. A. J. Lancashire, St. Andrew's, Grimsby (Fantasia in C minor, Hoyte).—Mr. R. W. Strickland, College Street Chapel, Northampton (Fantasie Overture, Garrett).

Mr. Roger Ascham gave his 100th organ recital in the Feather Market Hall, Port Elizabeth, on December 23, when every number in the programme was specially composed for the occasion.

Organist and Choir Appointments.

Dr. A. W. Wilson, Ely Cathedral.

Mr. Adam Henderson, Bellshill Parish Church, Bothwell, N.B.

Mr. J. Turton Smith, St. Mary's Parish Church, Pembroke.

Mr. Harold Deacon, Priory Church, Dunstable.

Mr. E. Beck Slinn, St. Andrew's Church, Boscombe, Bournemouth.

Mr. Alfred J. Silver, Handsworth Parish Church, Birmingham.

Mr. B. J. Dale (organist), Wesley's Chapel, City Road.

Mr. A. J. Hopper (choirmaster) and Mr. Guy C. Ambrose (organist), Berkeley Chapel, Mayfair.

Mr. G. A. Davey (alto), Christ Church, Lancaster Gate.

Mr. E. C. Ashford (bass), Brompton Parish Church.

DR. WILLIAM POLE, F.R.S.

AN eminent man of science and a highly cultured amateur musician, in the person of WILLIAM POLE, died, we much regret to record, at his residence, 9, Stanhope Place, Hyde Park, on December 30 last, aged 86. Dr. Pole had more than one claim to a niche in the temple of fame. He was a great engineer, and one of the oldest members of the Institution of Civil Engineers; one of the fathers of modern whist and a profound student and learned expositor of that game; and, moreover, he was a prolific writer upon a variety of scientific subjects. But it is with his musical attainments—and these were of no mean order—that we have to do.

Yours very truly
Wm Pole.

Dr. Pole, who was born at Birmingham, April 22, 1814, taught himself to play the pianoforte and organ. At the age of seventeen he was 'fortunate enough,' as he himself said, 'to obtain an appointment as paid organist of a Wesleyan Chapel in Birmingham, changing it a year or two later for a better one at the large Congregational Chapel of the Rev. John Angell James, in Carr's Lane (one of the best known in England), with a salary of £25 a year.' Young Pole then became an organ and harmony pupil of Thomas Munden, who taught him the true legato style of organ playing, and with whom he also studied counterpoint and reading from score. In 1836 he came to London and, in November of that year, he was elected

organist of St. Mark's Church, North Audley Street. Among his testimonials were those from Samuel Wesley the elder, Thomas Attwood, Vincent Novello, H. J. Gauntlett, and Dr. Busby. He was also evening organist of St. Olave's, Southwark, of which the organist was then Henry John Gauntlett, whose youngest sister Dr. Pole married in 1846. (We make a reference to the St. Olave's organ in our Church and Organ Music article.)

An engineering appointment in India compelled Pole to give up his organ work in London in 1844, but ill health soon compelled him to return to England. On their leisurely journey home through the continent of Europe Mr. and Mrs. Pole passed through Leipzig, where they intended to call on Mendelssohn. This was in 1847. 'On Sunday, the 7th of November,' records Dr. Pole, 'walking through the town, about 5 p.m., we saw a crowd round the door of the University Church, and on asking what was going on, we were told it was "Mendelssohn's *Todtenfeier*"—he had died on the 4th!'

Two years after his return to London Mr. Pole, upon the death of his successor, was re-appointed organist of St. Mark's; this post he retained till 1866—thirty years after his first appointment thereto. William Pole, like Samuel Wesley, was a Bach pioneer in England. His own words may be quoted in this connection:—

About this time [1851] I resolved to try to get some little performances of music at my own house. I had happened to get hold of a full score of a Magnificat by Sebastian Bach. I was amazingly struck by it, but I could not learn that it had ever been performed, or indeed that anything was generally known of it in this country. I thought it well worth trying; I arranged the instrumental accompaniments for four hands on the piano; I had the voice parts copied, and I hunted up some singers to make the attempt. We had a preliminary rehearsal on the 14th of February, 1852, and on that occasion the alto part was kindly sung by Master John Stainer, a chorister at St. Paul's, with whose skill and talent we were all delighted. The performance took place on the 6th of March, with about twenty-five singers. The accompaniments were kindly played by Dr. Steggall and Mr. Banister, and I conducted. We also performed some other little-known classical pieces, and the whole went very well. This was, so far as I know, the first performance of the Magnificat, entire, in England, and it was certainly a novelty to the many good musicians who attended.

The early Italian composers also claimed his attention, and his enthusiasm in seeking out untrodden bye-ways of music extended to the making of manuscript parts with his own hand. Thus the efforts of Dr. Pole, half-a-century ago, to introduce good music practically unknown, and to teach people what they *ought* to like, deserve the gratitude of all earnest lovers of the art.

Bach was not, however, his only love. To celebrate the centenary of Mozart's birthday (January 27, 1856) he arranged and conducted a private concert, the music selected being entirely composed by Mozart and consisting mostly of works very little known. The accompaniments of the vocal pieces he adapted for four hands on the pianoforte with harmonium. So successful was this performance that similar Mozart birthday celebrations followed, at one of which the almost unknown Double Concerto for violin and viola was played.

In the year 1860 Dr. Pole took the degree of Bachelor in Music at the University of Oxford. His Exercise on that occasion consisted of a contrapuntal setting of the 100th Psalm. Eighteen years later (in 1878) he adapted a portion of this Exercise to form an independent eight-part motet, which was published by Messrs. Novello. In 1857 he proceeded to his degree of Doctor of Music, the examiners on that occasion being Sir F. A. Gore Ouseley, Dr. Corfe, and Dr. Stainer—the last-named then a young man of twenty-seven. When, in 1876, the University of London decided to confer Degrees in Music, Dr. Pole, at the request of the authorities, drew up the Regulations and became one of the first examiners.—(*Vide* The Musical Times, August, 1886, p. 461.)

It is now time to turn to the literary side of Dr. Pole's musical career. As far back as 1855 he wrote analytical programmes for the concerts of the New Philharmonic Society, among the works analysed being the last seven symphonies of Beethoven and a new symphony by Gounod, then a 'new man' in this country. In 1857 he wrote, for the Crystal Palace Company, an analysis of 'Judas Maccabæus' and in 1879 he published his 'The Philosophy of Music.' He wrote eleven articles for Sir George Grove's 'Dictionary of Music and Musicians.' In addition to the article entitled 'Musical Degrees in the University of London' (already referred to), Dr. Pole contributed to The Musical Times a paper on 'Professional Musicians and Musical Amateurs' (August, 1883). He wrote a very valuable and interesting monograph on Mozart's 'Requiem,' which originally appeared in the columns of this journal during the year 1869.

Dr. Pole was a most industrious worker—a living example of 'Whatsoever thy hand findeth to do, do it with thy might.' His versatility was no less remarkable than his industry. The long list of his writings shows the wide range of his interests, and his masterly treatment of every subject he took up is a strong proof of his great mental equipment. He was a very kind-hearted man and, as the present writer can bear testimony, he was always ready and willing to give information from the rich store of his knowledge, recollections, and experience.

The Royal College of Organists.—The following were the successful candidates at the recent examinations:—

FELLOWS.

Baxter, J. H., Glasgow.
Blount, V., Brackley.
Brown, Miss A. W., Houghton-le-Spring.
Bulmer, C., Huddersfield.
Every, W., London.
Groocock, E. W., Croydon.
Hart, L., London.
Keene, F. A., London.
Morgan, I. A., Newnham-on-Severn.
Malkin H., Minehead.
Nickson, A. E. H., Farnham.
Sykes, J. F., Huddersfield.
Taylor, R. A., Kidderminster.
Taylor, W. A., Sevenoaks.
Taylor, W. E., Radcliffe.
Tebbutt, A. E., Bluntisham.
Tomlinson, A. S., Burton-on-Trent.
Turner, J. D., Kirkstall.
Whittaker, W. G., Newcastle.

ASSOCIATES.

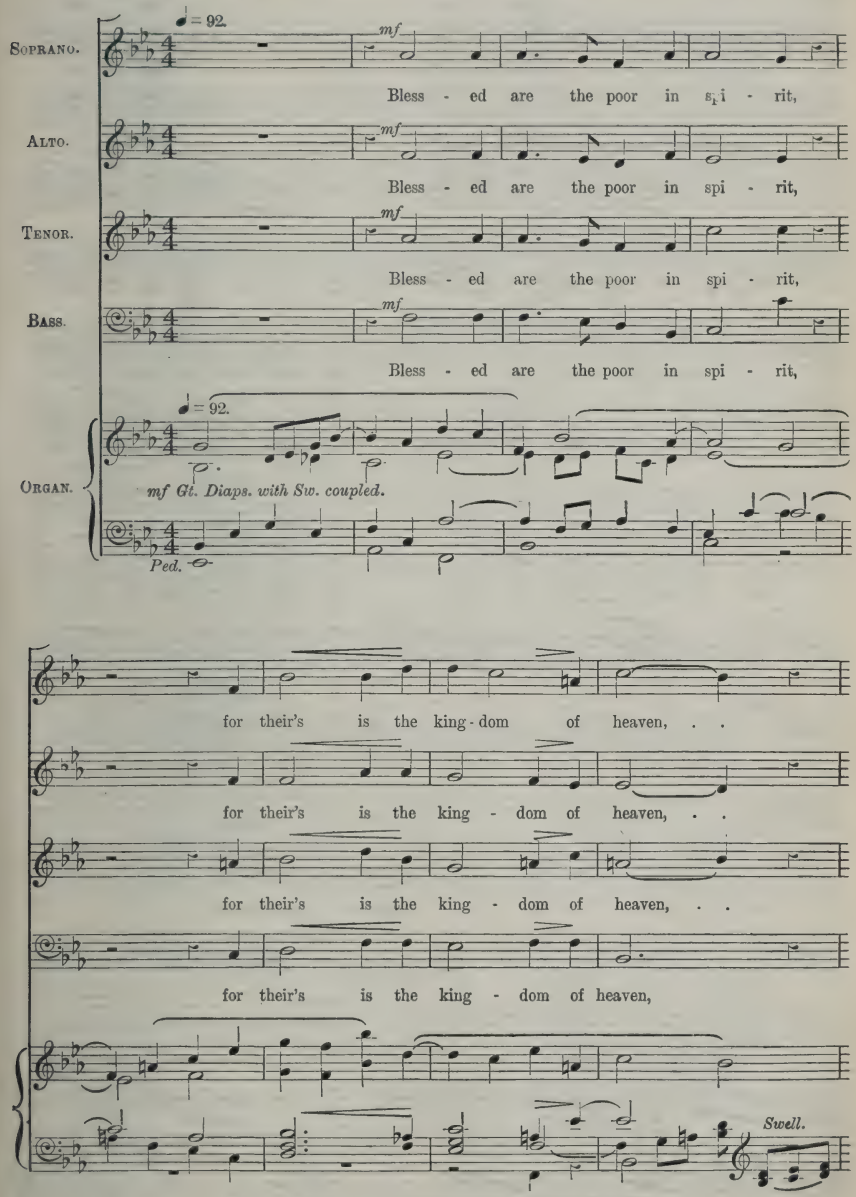
Arnistead, J., Brierfield.
Aston, P. W., West Smethwick.
Blades, H., Sutton.
Broadley, R., Manningham.
Bullock, A. F., Wigan.
Dadge, R., Balmoral.
Evans, G. S., Tonbridge.
Finlay, Miss E. C., Hampstead.
Fisher, A. W., Hove.
Galloway, J. G., Bedford.
Hawke. E. F., Truro.
Hoggett, G., London.
Jones, J. Herbert. Brymbo.
Littlewood, A., York.
Lucas, Miss E. M., Norwood.
Major, G. H., Acton.
McLean, J. C., Portmadoc.
McVicar, W., Glasgow.
Mear, Miss M. B., London.
Palmer, F. G., St. David's.
Potter, E. D., London.
Priest, A., London.
Price, O. M., Louth.
Richards, H., Thorneywood.
Rose, R. S., Scarborough.
Rose, W., Leyland.
Sadler, G. H., Chesterfield.
Sharp, L. T., Bradford.
Shepherd, A. G., East Grinstead.
Tate, A. F., Pickering.
Thompson, W. H., Patricroft.
Toms, S. W., London.
Vinning, H. S., London.
Ward, R., Taunton.
Watkins, E. J., Bournemouth.
Watson, R. B., Cowling.
Wells, G. W., Snodland.
Winkwork, Miss A. H. P., Haughton.
Wilson, P., Grimsby.
Wood, Miss E. E., Ilkley.

Blessed are the poor in spirit.

A SHORT FULL ANTHEM.

St. Matthew v. 3, 5. Composed by HENRY HILES.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


♩ = 92.
SOPRANO.
mf
Bless - ed are the poor in spi - rit,
ALTO.
mf
Bless - ed are the poor in spi - rit,
TENOR.
mf
Bless - ed are the poor in spi - rit,
BASS.
mf
Bless - ed are the poor in spi - rit,
♩ = 92.
ORGAN.
mf Gt. Diaps. with Sw. coupled.
Ped.
for their's is the king - dom of heaven, . .
for their's is the king - dom of heaven, . .
for their's is the king - dom of heaven, . .
for their's is the king - dom of heaven,
Swell.

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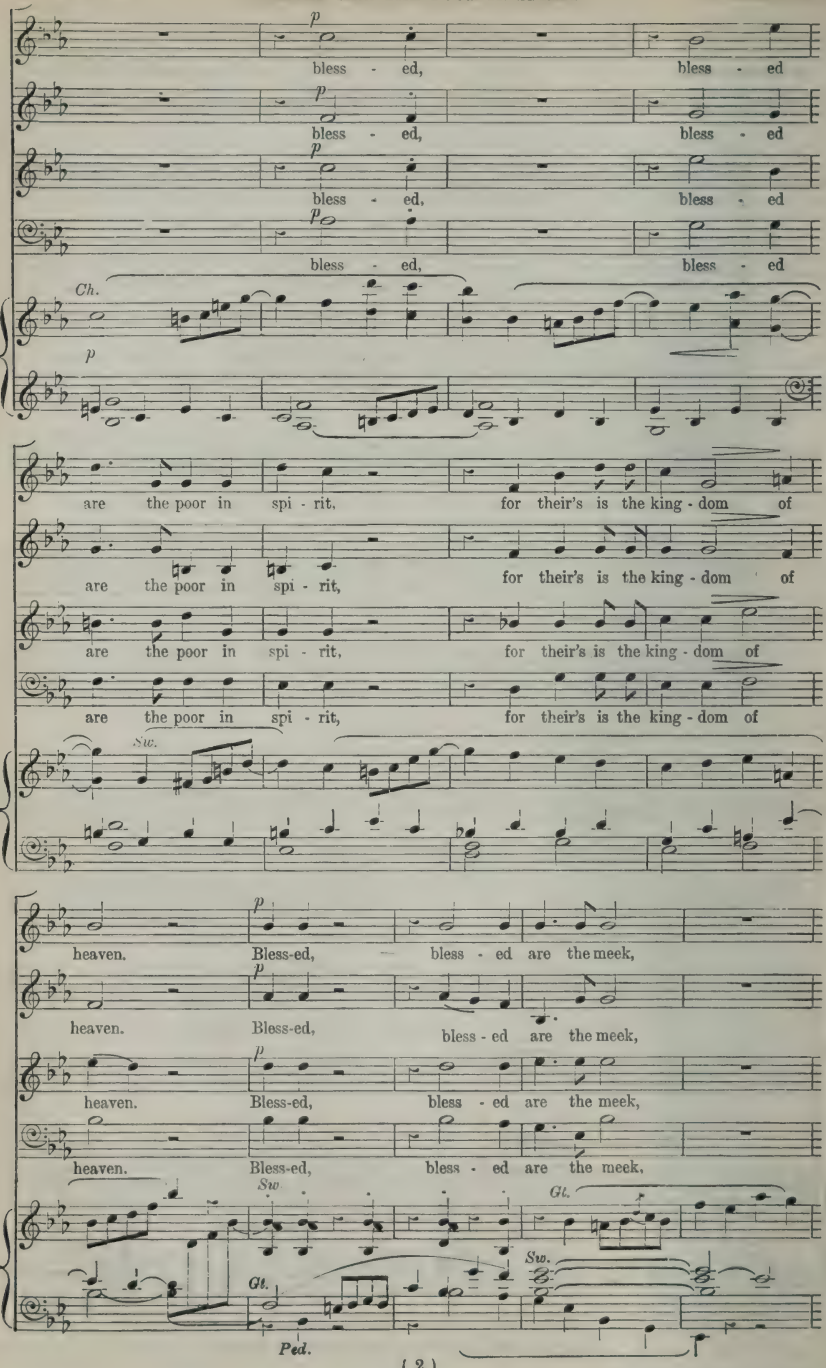
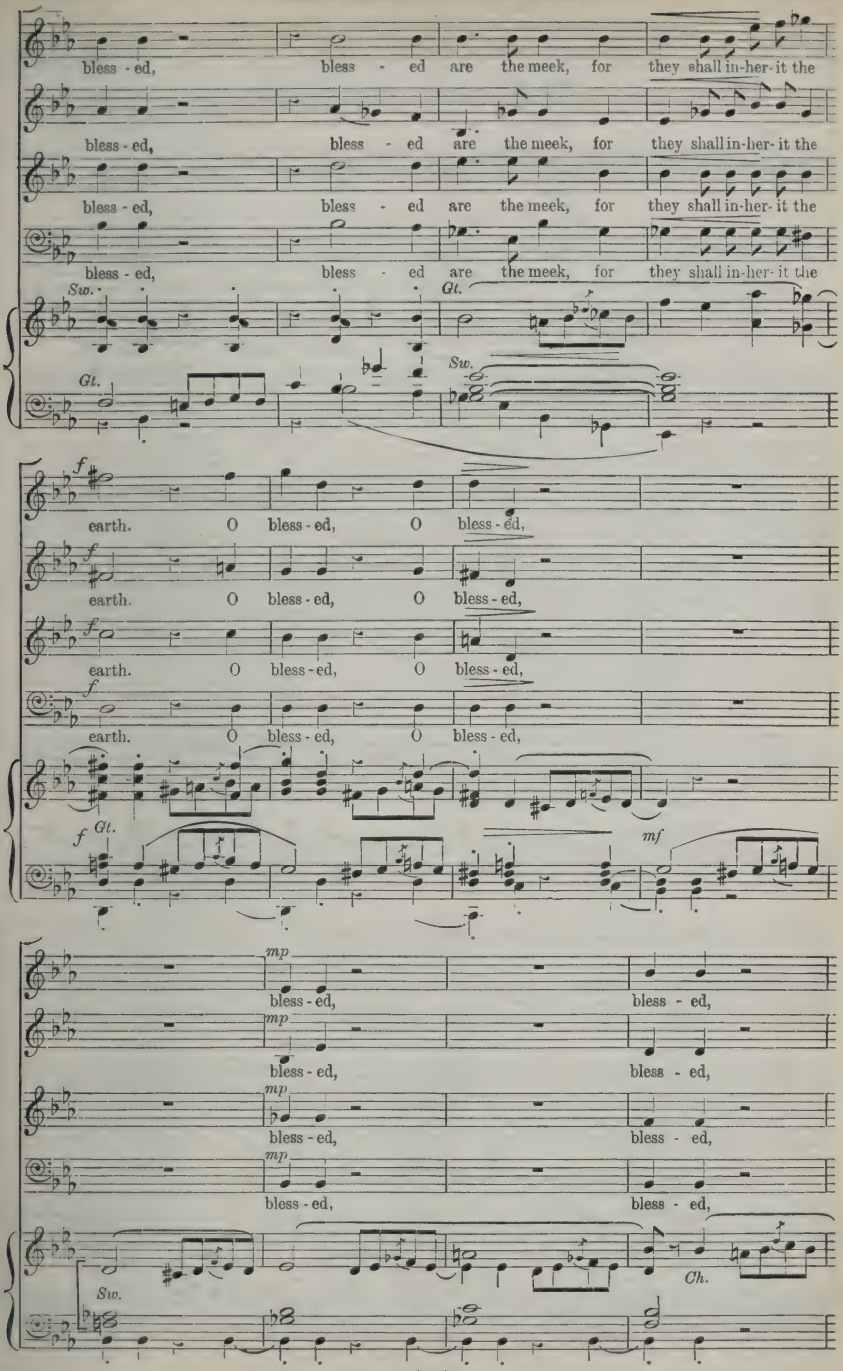
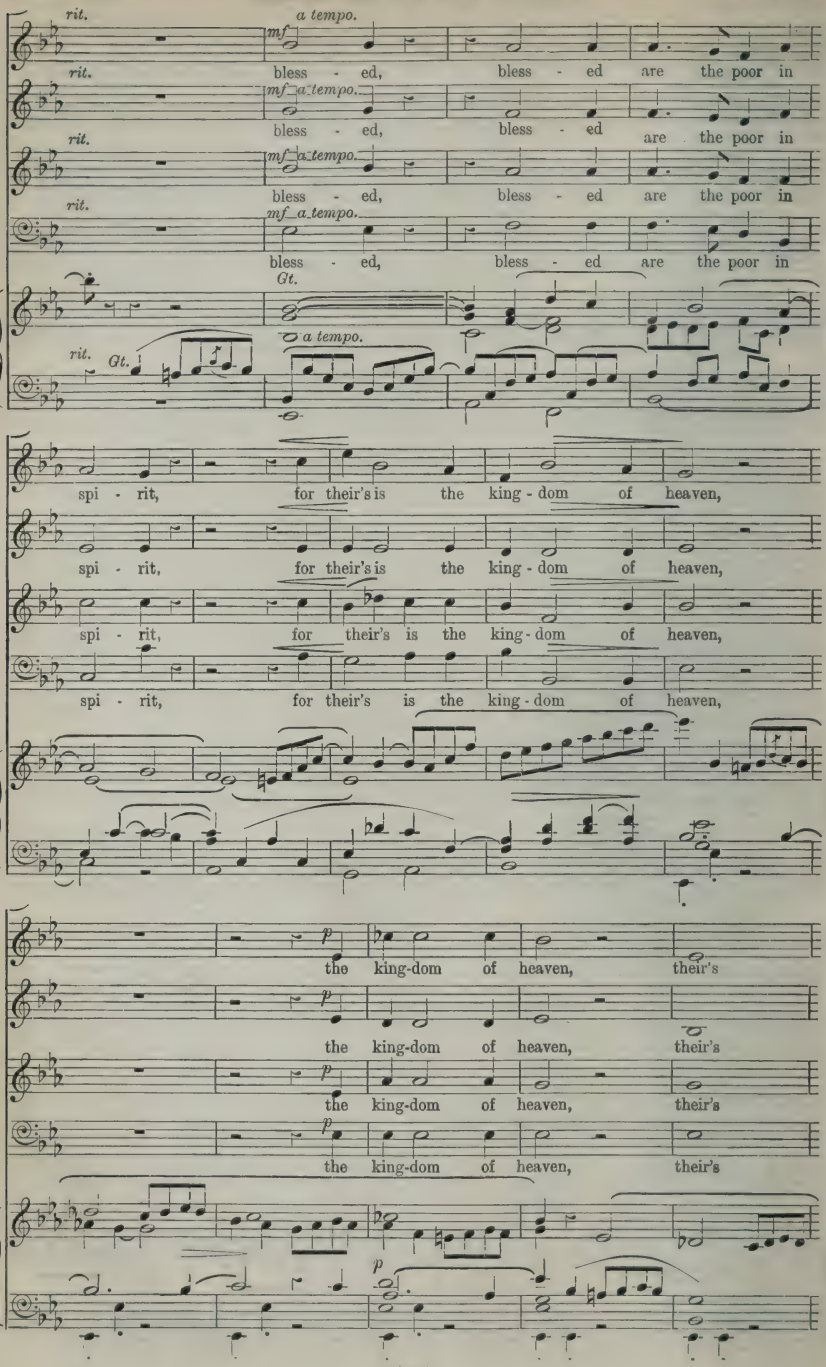
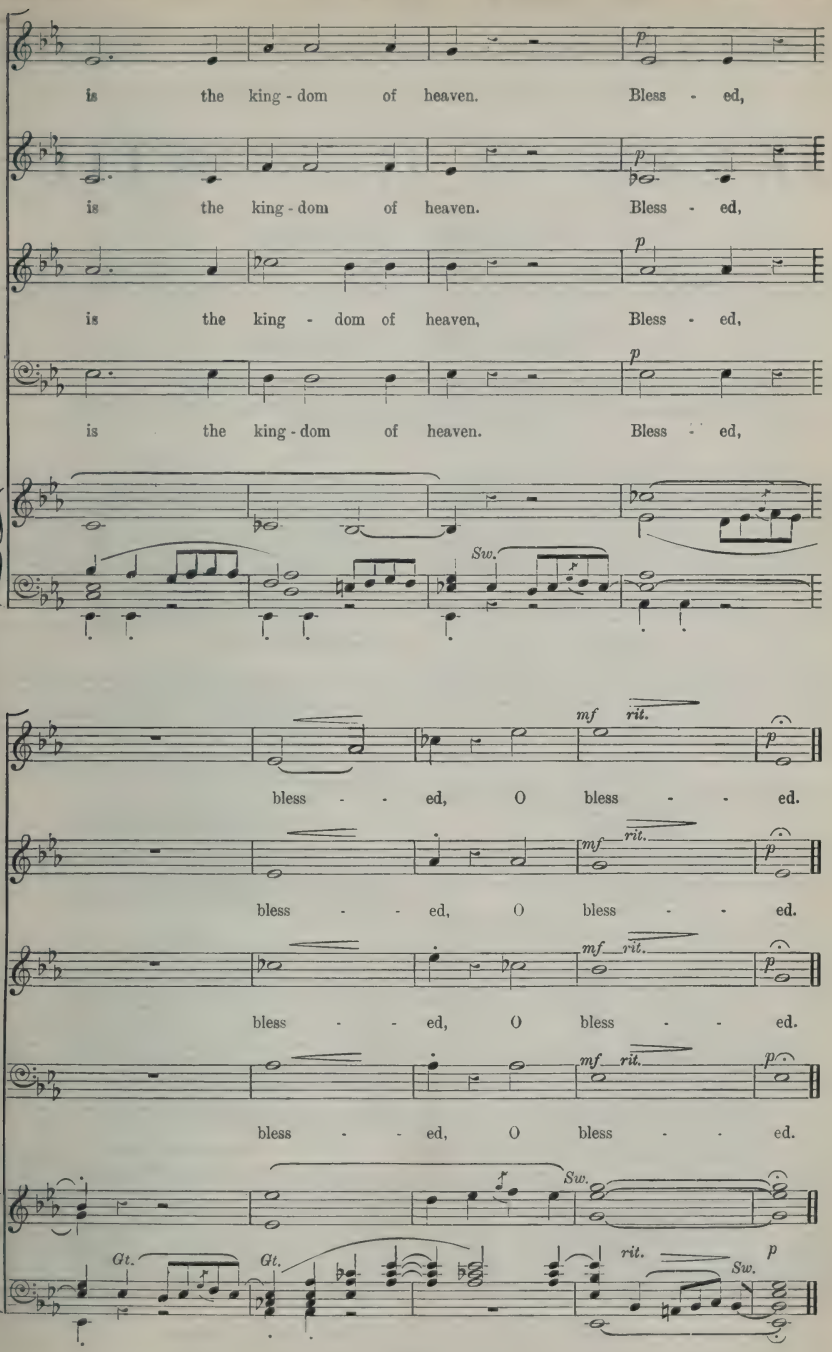

p
bless - ed, bless - ed
bless - ed, bless - ed
bless - ed, bless - ed
bless - ed, bless - ed
Ch.
p
are the poor in spi - rit, for their's is the king - dom of
are the poor in spi - rit, for their's is the king - dom of
are the poor in spi - rit, for their's is the king - dom of
are the poor in spi - rit, for their's is the king - dom of
Sw.
p
heaven. Bless-ed, bless - ed are the meek,
heaven. Bless-ed, bless - ed are the meek,
heaven. Bless-ed, bless - ed are the meek,
heaven. Bless-ed, bless - ed are the meek,
Sw.
Gt.
Sw.
Gt.
Ped.

bless - ed, bless - ed are the meek, for they shall in-her-it the
bless - ed, bless - ed are the meek, for they shall in-her- it the
bless - ed, bless - ed are the meek, for they shall in-her- it the
bless - ed, bless - ed are the meek, for they shall in-her- it the
Sw.
Gt.
Gt.
Sw.
earth. O bless - ed, O bless - ed,
earth. O bless - ed, O bless - ed,
earth. O bless - ed, O bless - ed,
earth. O bless - ed, O bless - ed,
f
Gt.
mf
bless - ed, bless - ed,
bless - ed, bless - ed,
bless - ed, bless - ed,
bless - ed, bless - ed,
Sw.
Ch.

rit.
a tempo.
mf
bless - ed, bless - ed are the poor in
spi - rit, for their's is the king - dom of heaven,
Gt.
p
the king-dom of heaven, their's


is the king - dom of heaven. Bless - ed,
is the king - dom of heaven. Bless - ed,
is the king - dom of heaven, Bless - ed,
is the king - dom of heaven. Bless - ed,
Sw.
bless - - ed, O bless - - ed.
bless - - ed, O bless - - ed.
bless - - ed, O bless - - ed.
bless - - ed, O bless - - ed.
Sw.
Gt.
Gt.
rit.
Sw.

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, OCTOBER 3, 1900.

THE DREAM OF GERONTIUS

BY

CARDINAL NEWMAN

SET TO MUSIC FOR

MEZZO-SOPRANO, TENOR, AND BASS SOLI, CHORUS AND ORCHESTRA

BY

EDWARD ELGAR.

PRICE THREE SHILLINGS AND SIXPENCE.

Paper boards, 4s.; cloth, gilt, 5s. Vocal Parts, 1s. 6d. each. String Parts (*in the Press*).
Wind Parts and Full Score, MS.

THE TIMES.

In a work so elaborately disposed for voices and orchestra it is impossible to do more than point out certain parts that call for special commendation. The choir is divided into semi-chorus and full chorus, and some of the concerted numbers in which these are used antiphonally or together are in the highest degree successful. A kind of litany sung by the "assistants" at the death-bed, with the lovely recurrence of "Amen," is beautiful and impressive, and the commentatory utterance of the priest, "Proficiscere, anima Christiana," is worked up into a really splendid climax.

DAILY TELEGRAPH.

"The Dream of Gerontius" advances its composer's claim to rank amongst the musicians of whom the country should be proudest.

STANDARD.

The design and scoring of this Prelude are singularly clear and rational, and its effect is most impressive. . . . The second portion opens with a short but beautiful movement intended to suggest the peace of the *Soul* as it is borne through space. The next few pages of the score are occupied by music of fascinating grace and tranquility, in which the *Soul* and its *Guardian Angel* converse on their way to the Judgment. . . . The conclusion of the work soon follows, and consists of a beautiful and finely-written chorus, with super-imposed solo part for the *Angel*, expressive of the serenity of the Blessed.

MORNING POST.

"The Dream of Gerontius" is a composition in which are revealed very great qualities, imagination and poetical feeling, besides a remarkable capacity in dealing with the resources of the orchestra.

DAILY NEWS.

That "Gerontius" shows Mr. Elgar in a stronger light as a musician and a thinker than anything he has before done will be generally admitted. Sometimes, indeed, the work reveals real genius. . . . From first to last it is stamped with sincerity, with true religious fervour.

DAILY CHRONICLE.

"The Dream of Gerontius" presents Mr. Elgar as a musician whose power of expression is equal to his faculty of imagination. There are passages in the work, particularly at the beginning of the second part, that whether as regards endeavour to suggest the mysteries of a future state or mastery of the technical attributes of the highest form of music would reflect credit upon the greatest composers of the past. . . . The end is worthy the beginning. Higher commendation could not be bestowed upon this musical embellishment of one of the most thoughtful poems published during the century.

DAILY GRAPHIC.

Mr. Elgar has dealt with his lofty theme in a thoroughly legitimate and artistic manner. For the most part he has avoided anything like an attempt to depict the actual scenes through which the soul of *Gerontius* passes. He suggests rather than illustrates. He appeals to the imagination rather than to the senses of his hearers. Herein he shows a true appreciation of the limitations of art, and his discretion has carried him securely through difficulties which at first sight might seem insurmountable. . . . The "Dream of Gerontius" has a right to be called a masterpiece. Such passages as the solo of *The Angel of the Agony* and the whole of the closing scene—to mention only two of the many noble passages in the work—bear the indisputable stamp of genius. Here we find a lofty inspiration allied with technical ability to a degree such as is within the powers of very few living composers.

WESTMINSTER GAZETTE.

The finest example of the modern British school. . . . His choruses are effective and some of them quite genius-like in their sincerity. His orchestra discourses eloquently, and his themes are striking. To the full he has carried out the realism of Newman's poem; to the full he has conveyed the tenderness underlying it. . . . In its way, it is certainly a masterpiece.

ATHENÆUM.

The great chorus and semi-chorus of female voices, "Praise to the Holiest in the height," in which there are some magnificent moments, such as the section "Glory to Him," and after the *più mosso*, which is worked up with great intensity, the massive burst of sound when all voices and instruments unite in a pæan of praise to the Holiest. . . . The concluding *Andante tranquillo*, for solo (the *Angel*), chorus and semi-chorus of *Angelicals*, and chorus of *Souls*, is a marvel of beauty, tenderness, and serenity. . . . A work into which a composer has put his whole strength of heart and head; it is one, indeed, that deserves and demands many hearings.

MORNING LEADER.

We heard enough of his work to appreciate it as the finest achievement of British music.

GLOBE.

There can be no question that the work is one of great power, full of beauty. . . . Especially beautiful is the final scene of the entrance of the soul of *Gerontius* into Purgatory. The solo of the *Angel*, "Softly and gently, dearly-ransomed soul," with its accompaniment of whispered chorus of souls in Purgatory, and its echoes of the Angelical Hymn, is admirably conceived and carried out with consummate art. If it was only for these pages the "Dream of Gerontius" would entitle its composer to a very high place among contemporary musicians. Their exquisite pathos is alone sufficient to make the present Festival memorable.

PALL MALL GAZETTE.

am about to speak words which may seem exuberant and enthusiastic; but I have thought over them carefully before setting them down for the public eye, and I will venture to say that, since the death of Wagner, no finer composition (I am quite remembering Tschaikowsky and his great Symphonies) has been given to the world. I am proud that Mr. Elgar is an Englishman, for he has justified Purcell's early career; in a word, he has produced a genuine masterpiece.

GUARDIAN.

The many points of interest and beauty with which the work abounds will secure for it a place among the most remarkable productions of English music. The chorus "Be merciful, be gracious," is the first which displays the composer's fine sense of choral effect and his notable skill in part-writing; but more remarkable still is the elaborate passage which occurs just before the death of *Gerontius*. . . . Then follows the noble commendation of the departing soul by the priest, which is taken up *fortissimo* by the whole chorus at the words, "Go, in the name of Angels," with thrilling effect, and gradually worked up to a solemn and impressive climax. . . . At the words of the Angel, "Softly and gently, dearly ransomed soul," a melody of haunting loveliness is introduced, enriched with fine harmonies and delicate orchestration. Soon the chorus enter with a softly breathed chant in unison, which, gradually gathering in volume and intensity, ascends to a climax of the noblest beauty.

YORKSHIRE POST.

There can be no doubt that it is the most powerful and profound utterance of one of the most individual composers. . . . It is a noble work, and in nearly every respect indicates an advance on all Mr. Elgar has done before. . . . The simple touching beauty of the actual departure of *Gerontius* is quite incapable of description; as of the highest efforts of art, it can only be said that it is just right; how or why one neither knows nor cares. . . . The last passage to which attention must be called is among the most beautiful in the whole work. It is that in which the Angel plunges the soul of *Gerontius* into the waters of Purgatory, and is instinct with a tender and serene beauty that is incapable of analysis, but carries immediate conviction.

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BIOGRAPHICAL SKETCHES

WITH SPECIAL SUPPLEMENTARY PORTRAITS

OF THE FOLLOWING

DISTINGUISHED MUSICIANS

HAVE APPEARED IN

THE MUSICAL TIMES

BETWEEN

JULY, 1897, AND DECEMBER, 1900.

Madame Albani	March, 1899.	Mr. Edward Lloyd	January, 1899.
Professor Armes	February, 1900.	*Mr. Walter Macfarren	January, 1898.
*Thomas Attwood	December, 1900.	Sir Alexander Mackenzie	June, 1898.
Sir Frederick Bridge	August, 1897.	Mr. August Manns	March, 1898.
Dr. F. H. Cowen	November, 1898.	*Sir George C. Martin	July, 1897.
Dr. William Croft	September, 1900.	Professor Niecks	September, 1899.
Dr. W. H. Cummings	February, 1898.	Sir Hubert Parry	July, 1898.
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Dr. Edward Elgar	October, 1900.	Dr. Hans Richter	July, 1899.
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Sir George Grove, C.B.	October, 1897.	M. Emile Sauret	January, 1900.
Mr. George Henschel	March, 1900.	Professor Stanford	December, 1898.
Dr. Henry Hiles	July, 1900.	*Sir Arthur Sullivan	December, 1900.
Mr. A. J. Hipkins	September, 1898.	Mr. Franklin Taylor	December, 1899.
Dr. E. J. Hopkins	September, 1897.	Mr. John Thomas	November, 1899.
Dr. Joachim	April, 1898.	Rev. Precentor Troutbeck	May, 1899.
Professor Karl Klindworth	August, 1898.	Dr. Samuel Sebastian Wesley	May & June, 1900.
Dr. C. H. Lloyd	June, 1899.	Mr. Henry Willis	May, 1898.

THE FOLLOWING SPECIAL PORTRAITS HAVE ALSO APPEARED:—

Mr. Berthold Tours	April, 1897.	Mr. W. T. Best	June, 1897.
Dr. G. M. Garrett	May, 1897.	Rev. Sir F. A. Gore Ouseley, Bart.	November, 1900.

A limited number of copies of each of the above-mentioned back numbers of the Paper, with the exception of those marked with an asterisk, can still be supplied, price 4d.; postage, 1½d.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

A COURSE OF HARMONY

BY

FREDERICK BRIDGE, Mus.D., Oxon.

(*Gresham Professor of Music*)

AND

FRANK J. SAWYER, Mus.D., Oxon.

(*Professor of Sight Singing, Royal College of Music*).

This book is the outcome of a request made to Sir Frederick Bridge by the Council of the Royal College of Music—he being the Professor responsible for the teaching of Harmony and Counterpoint in that Institution—that he should prepare a manual of harmony for use in the College. Sir Frederick subsequently enlisted the aid of his pupil and former assistant at Westminster Abbey, Dr. F. J. Sawyer, in the preparation of the work, and the result is a somewhat unusual occurrence in a treatise on harmony, a joint-authorship production.

The authors have so planned their manual as to furnish students with a course of *practical* instruction. Moreover, and happily for the pupil, their theoretic deductions are free from all philosophical or acoustical arguments.

The book has the further advantage of advancing no new theory, as it is based on existing systems. What *could* be better than building on the corner-stones of Goss and Macfarren?

Sir Frederick Bridge and his coadjutor, Dr. Sawyer, hold the commendably wise belief that "the teaching of harmony should not be a purely mechanical and mathematical process." Alas! that it should so often degenerate into a matter of mere "dry bones." Therefore, they have aimed at obtaining higher and more artistic results—viz., the "creation" of harmony by the student—in fact, thorough art, not merely thorough-bass.

One special feature towards the attainment of this end is that from the very outset of his study-course the pupil has to consider the formation of his bass. Who will deny the importance of this feature in the thorough equipment of the student of harmony?

Another advantage of this "Course of Harmony" is that it may be divided into five grades in accordance with the classes at the Royal College of Music—that is to say, the first grade (Chapters 1 to 8) extends to the dominant seventh chord; the second covers the study of the inversions of the dominant seventh, the dominant ninth, suspensions, harmonising unfigured basses, and so on.

Later on will be found some useful hints on "harmonising for string quartet"; chapters on three-part and five-part writing; and, as an appendix, "Hints on the training of the ear and the eye in Harmony"—a matter of supreme importance.

So much for the comprehensiveness (which admits of no disputation) of this handy little volume of some 200 pages. In conclusion, it is hardly necessary to say that the reputation of the joint-authors stands so high as to command respect and confidence in a branch of teaching the art of music which they have made specially their own, and of which its full fruition is to be found in this thoughtful "Course of Harmony."

PRICE THREE SHILLINGS AND SIXPENCE.

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REVIEWS.

MUSICAL BIOGRAPHY.

Life of Richard Wagner. An authorised English version, by Wm. Ashton Ellis, of C. F. Glasenapp's *Das Leben Richard Wagners.* Vol. I.
[Kegan Paul, Trench, Trübner and Co.]

THE story of the life of Wagner is in many ways a remarkable one. His uncle Adolf was a man of great culture, and one who, like his famous nephew, 'ever battled valiantly against the vulgar, bad, and superficial.' His father loved poetry and the drama, and, occasionally, took part himself in private theatricals, while Geyer, the father-in-law, was both painter and actor. So that from his earliest days the boy lived under conditions which seemed most favourable for the development of his latent genius. Wagner was not quite five years old when his sister Rosalie made her *début* on the stage, and she too, by the career which she had embraced, and by her sisterly affection, helped in the same direction. Young Richard went to school at Dresden and was accounted good *in literis;* we find him also especially attracted by Greek mythology and history; it was there, too, that he heard 'Der Freischütz,' and there that he saw the composer conducting his opera, and from that time forth music exerted powerful influence over him.

Then he studied Shakespeare, made acquaintance with the glorious music of Beethoven, wrote an overture which was performed under Dorn at the Leipzig Court Theatre, other overtures which were produced at the Gewandhaus, Leipzig; and, after some further attempts at instrumental music, we find him at work—and before he was out of his teens—on a first opera, 'Die Hochzeit.' Sister Rosalie, however, disapproved of the poem, and it was destroyed. Then came 'Die Feen'—never performed during Wagner's lifetime, with the exception of the overture, which was played at the Gewandhaus—and 'Das Liebesverbot,' only once performed, and miserably, at Magdeburg. In May, 1836, the composer is at Berlin, 'without the smallest certain prospect.' He was expecting to be deputy-conductor at the Königstädter Theatre, when, as he wrote to Schumann, 'I shall produce my opera.' But he was not appointed, and in despair he went as capellmeister to Königsberg, and next to Riga in a similar capacity. It was in the latter town that he wrote down the text of 'Rienzi.'

In 1839 he is in Paris with two acts of 'Rienzi' in his portfolio, and with a number of letters of introduction given to him by Meyerbeer. It now really seemed as if fortune was about to smile on him. Yet it was only the beginning of a long period of miserable waiting and of many disappointments, of drudgery work to maintain himself, his wife, and his dog, Robber. He, however, completes his 'Rienzi' and composes 'Der Fliegende Holländer.' On November 24, 1841, he 'kept the fifth anniversary of his wedding day, in care and want.' His biographer justly remarks: 'What an unbroken chain of troubles, trials, barren hopes, and plans frustrated hung between.' At last (1842) 'Rienzi' is accepted at Dresden, and Wagner becomes capellmeister there. It was in that very city, six years previously, that he read Bärmann's translation of Bulwer's 'Rienzi.' The opera was produced on January 2, 1843. Other great composers have had to bear with many trials and disappointments ere success came to them; Wagner, however, beats the record. An ordinary man would have sunk beneath such a load, but Wagner felt within himself a power to battle against difficulties of all kinds: opposition and misfortune strengthened his character.

The story of the master's lift up to the production of 'Rienzi' is related by Herr Glasenapp in full and interesting detail, and the English translation of the biography by Mr. Ellis is, on the whole, most praiseworthy. We learn from his Preface that certain alterations, though not of a material nature, have been made by him, but with the full sanction of Herr Glasenapp. The second volume he hopes to complete this year, the third in 1902, and the fourth and last, if the German text be ready in time, by 1903. We hope to notice each instalment of this interesting and valuable biography as it appears in its English version.

Ludwig van Beethovens Leben. Von Alexander Wheelock Thayer. Zweite Auflage. Neu bearbeitet und ergänzt von Hermann Deiters. Erster Band.
[Berlin: W. Weber.]

IT is now thirty-five years since the first volume appeared of Thayer's 'Life of Beethoven'; after six years followed the second, and then after seven years the third, carrying the biography only down to the year 1816. The author lived until 1897, but business matters—he was United States Consul at Trieste—the difficulties and delays in collecting material, and, finally, the infirmity of age prevented Thayer from completing the *opus magnum* of his own life. Dr. Deiters, fortunately, undertook to write the fourth and last volume, making use, naturally, of all the documents, papers, and notes left by Thayer. He also undertook to revise the three volumes already issued, and the first fruits of his labour of love are now before us. Thayer himself had perceived the necessity of such revision, and had already set to work on the first volume; besides corrections and additions, he had actually re-written the first chapter. It is always a task more or less difficult for one man to complete what another has begun, but Dr. Deiters enjoys special advantages. He was not only the translator into German of the original English manuscript, but from the beginning, in 1866, he was in constant intercourse with Thayer. How much the latter valued his counsel and trusted him may be seen from Thayer's letter addressed to him in the first edition of the first volume. And we may add that before his death the author expressed the wish that his work should be revised and completed by Dr. Deiters. In the preface to the volume under notice the latter fully explains the kind of changes which have been made; readers, however, will find most of the important ones in signed foot-notes.

The original text has been materially altered in one respect. Theodor Fischer and Beethoven's father were comrades in their youth, and, in after years, when both were married, the Beethoven family lived in Fischer's house after the birth of the composer. Cäcilia (1762-1845) and Gottfried (1780-1845)—son and daughter of Theodor Fischer—remembered much, talked much, and wrote much about that family, when the Beethoven and the Fischer children used to be constantly together. Before they died the two Fischers wrote down their reminiscences of those olden days. Thayer, who published them in an Appendix to his first volume, evidently thought them a mixture of reality and romance. Dr. Deiters, however, having come to the conclusion that the writers were thoroughly honest, and that although a certain allowance must be made for the tricks time plays with the most honest memory, their story was in the main true; he has, in fact, verified from altogether independent sources various statements made by them. Hence, in addition to giving the whole Fischer text in an Appendix, as in the first edition, though marked with initials "H. D." in brackets after the heading, he has incorporated portions of it into the text. There is, for instance, the charming description of the home festivities on the anniversary of the birthday of Beethoven's mother. And then, again, how interesting is the simple statement of Gottfried, that 'in the house Rheinstrasse, 934, Mozart was often the subject of conversation.' The editor of this new edition has also departed from the plan adopted by Thayer—that is, to describe the life of the master, and to leave to others the appreciation of his music. Dr. Deiters has, therefore, decided to give the chief characteristics of various works, especially of those which are unfamiliar. That he may be spared to complete the biography of the greatest of composers will be the hearty wish of all who have read the three Thayer volumes.

ORGAN MUSIC

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[Novello and Company, Limited.]

OVERTURES figure largely in this the latest instalment of these popular organ arrangements. The 'Coriolan' and 'Prometheus' of Beethoven, the 'Don Giovanni' of Mozart, the 'Stradella' of Flotow, and last, but not least the 'In Memoriam' of Sullivan are all transcribed with

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THOU ART GONE TO THE GRAVE

THE WORDS WRITTEN BY BISHOP HEBER (1783—1826)

THE MUSIC COMPOSED BY

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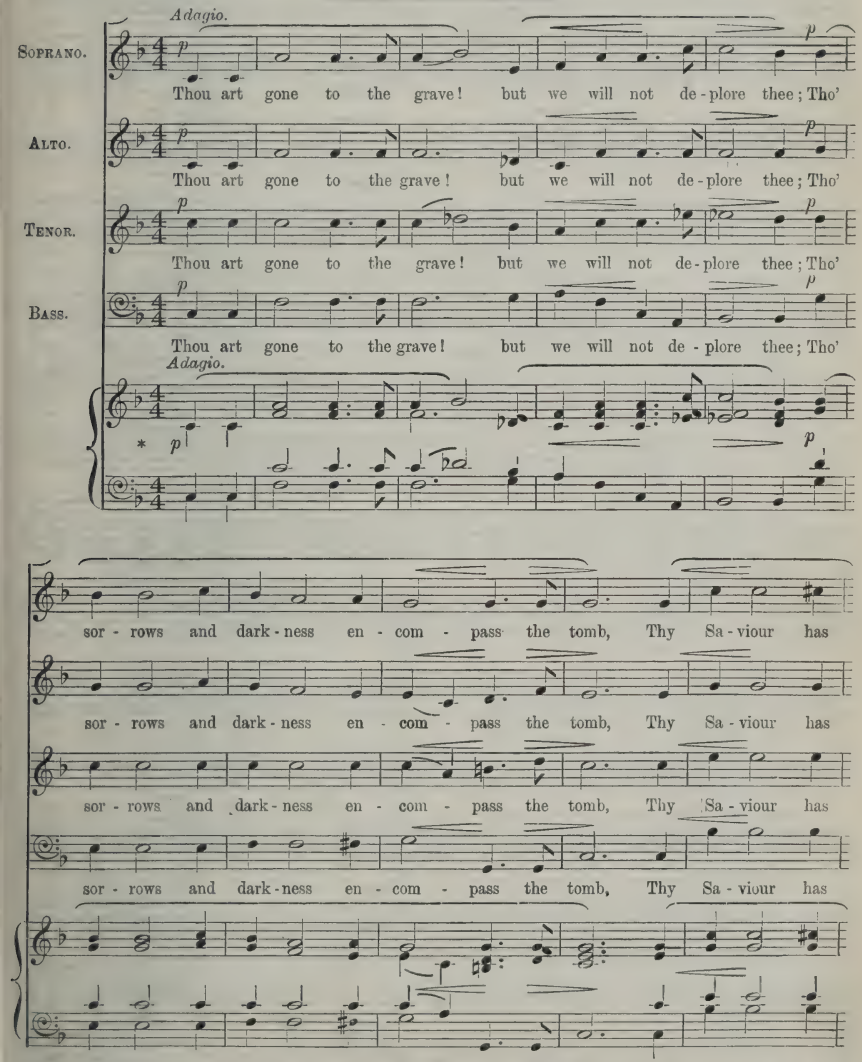
* The Accompaniment is intended for practice only. When sung without Accompaniment the key should be G flat.

An arrangement for T.T.B.B. is published in THE ORPHEUS, No. 342, price 2*d.*

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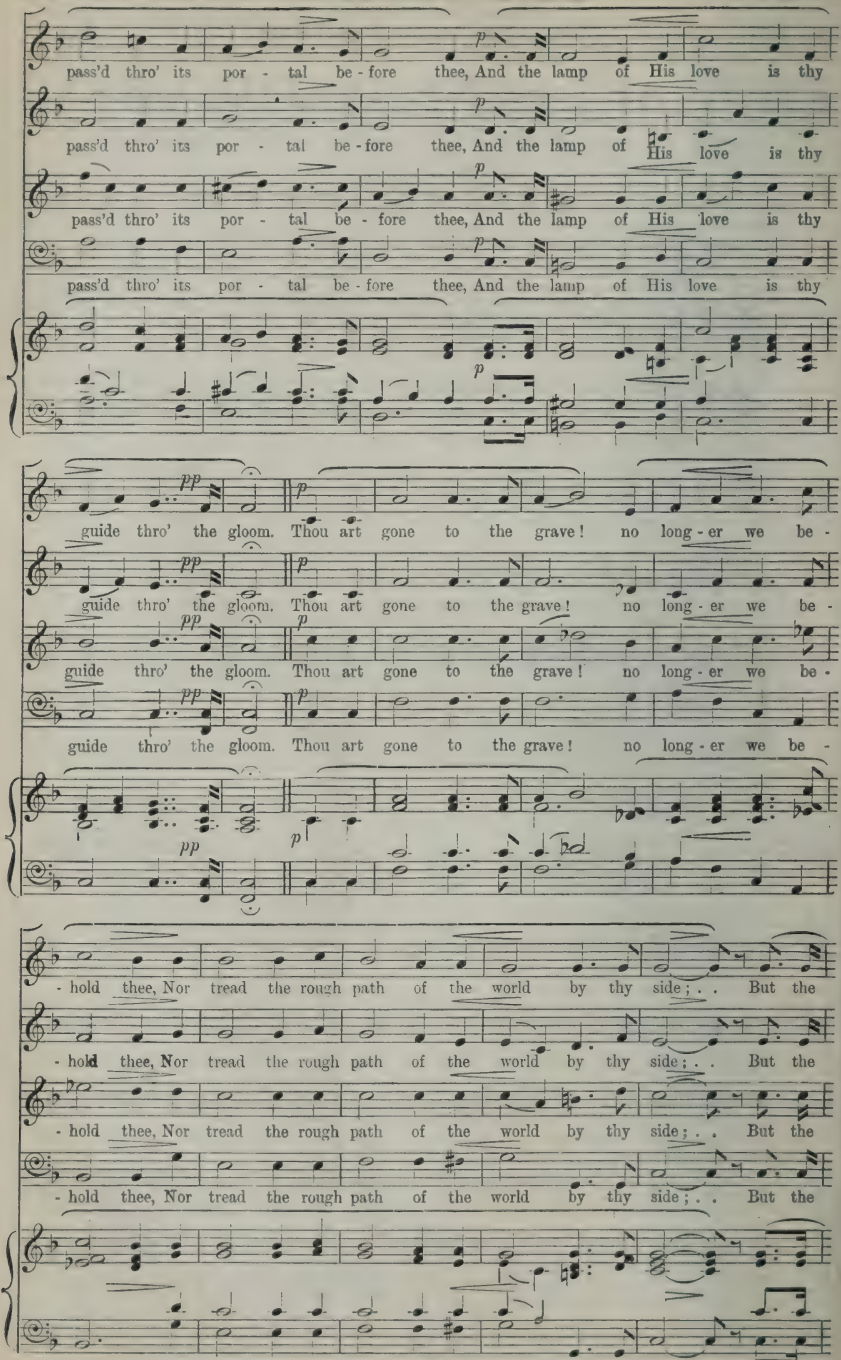
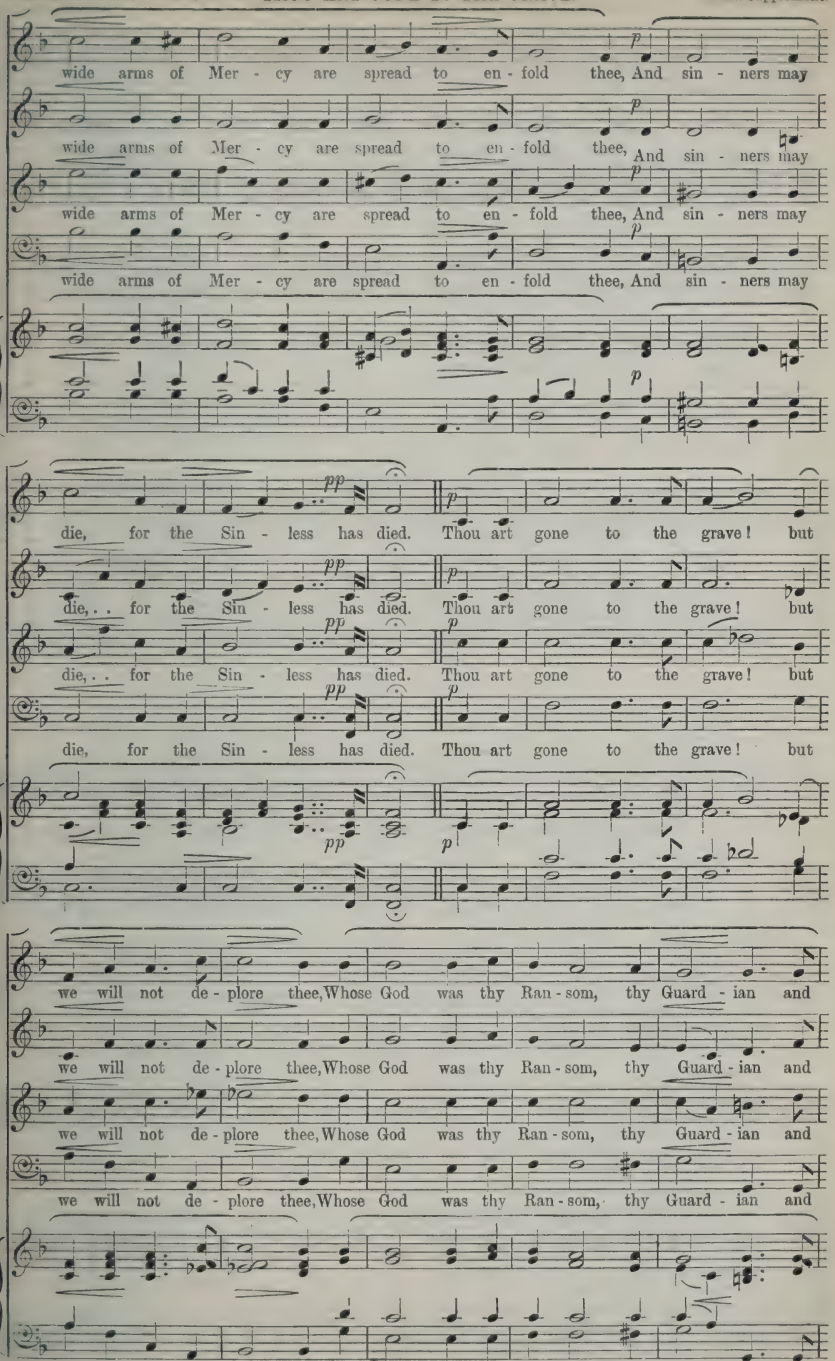
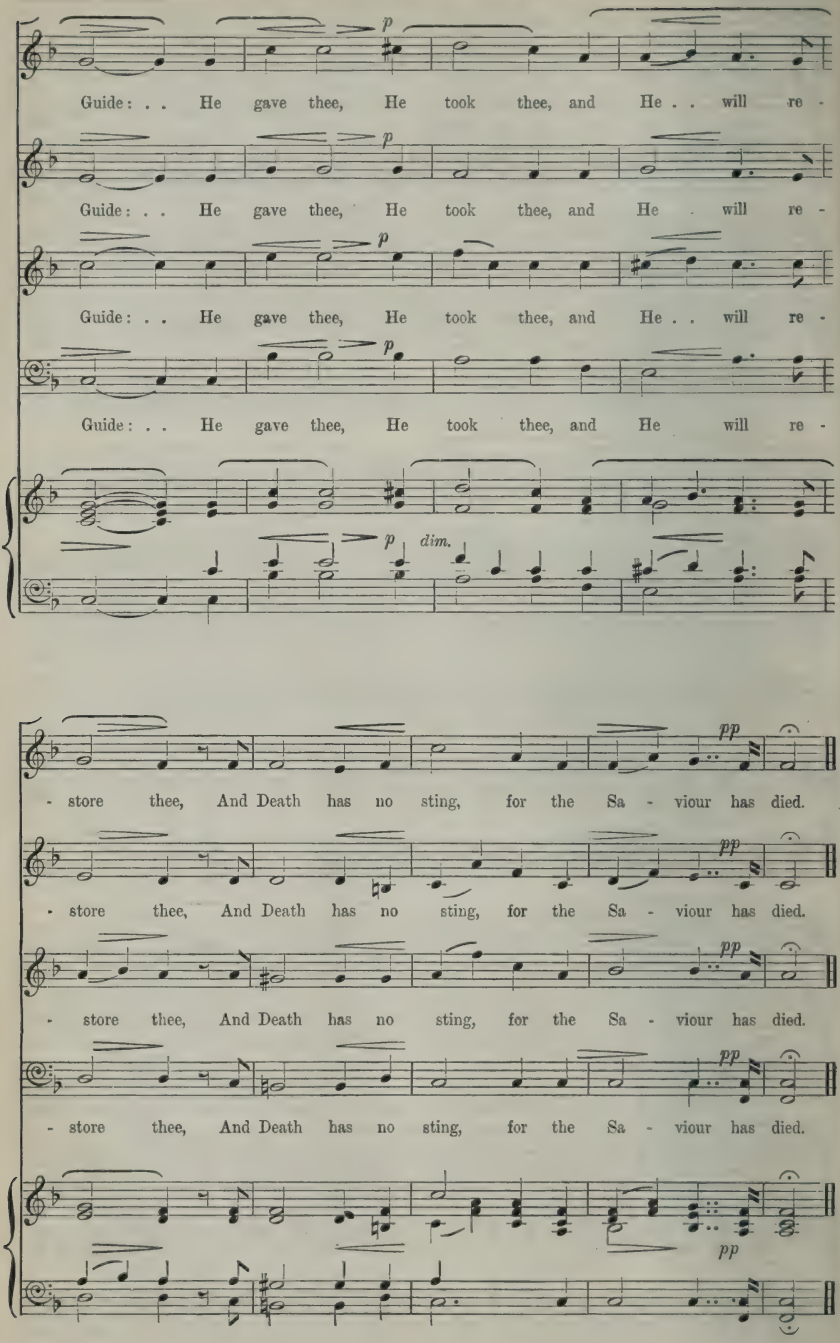

pass'd thro' its por - tal be - fore thee, And the lamp of His love is thy
pass'd thro' its por - tal be - fore thee, And the lamp of His love is thy
pass'd thro' its por - tal be - fore thee, And the lamp of His love is thy
pass'd thro' its por - tal be - fore thee, And the lamp of His love is thy
guide thro' the gloom. Thou art gone to the grave! no long - er we be -
guide thro' the gloom. Thou art gone to the grave! no long - er we be -
guide thro' the gloom. Thou art gone to the grave! no long - er we be -
guide thro' the gloom. Thou art gone to the grave! no long - er we be -
- hold thee, Nor tread the rough path of the world by thy side; . . But the
- hold thee, Nor tread the rough path of the world by thy side; . . But the
- hold thee, Nor tread the rough path of the world by thy side; . . But the
- hold thee, Nor tread the rough path of the world by thy side; . . But the


wide arms of Mer - cy are spread to en - fold thee, And sin - ners may
wide arms of Mer - cy are spread to en - fold thee, And sin - ners may
wide arms of Mer - cy are spread to en - fold thee, And sin - ners may
wide arms of Mer - cy are spread to en - fold thee, And sin - ners may
die, for the Sin - less has died. Thou art gone to the grave! but
die, . . for the Sin - less has died. Thou art gone to the grave! but
die, . . for the Sin - less has died. Thou art gone to the grave! but
die, for the Sin - less has died. Thou art gone to the grave! but
we will not de - plore thee, Whose God was thy Ran - som, thy Guard - ian and
we will not de - plore thee, Whose God was thy Ran - som, thy Guard - ian and
we will not de - plore thee, Whose God was thy Ran - som, thy Guard - ian and
we will not de - plore thee, Whose God was thy Ran - som, thy Guard - ian and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Guide: . . He gave thee, He took thee, and He . . will re -
Guide: . . He gave thee, He took thee, and He . will re -
Guide: . . He gave thee, He took thee, and He . . will re -
Guide: . . He gave thee, He took thee, and He will re -
dim.
pp
- store thee, And Death has no sting, for the Sa - viour has died.
- store thee, And Death has no sting, for the Sa - viour has died.
- store thee, And Death has no sting, for the Sa - viour has died.
- store thee, And Death has no sting, for the Sa - viour has died.

that clearness of outline and due regard to the resourcefulness of the organ for which Mr. Lemare is so well known. To the foregoing, and coming within the same commendation, must be added Tschaikowsky's popular 'Chanson triste' and five excerpts from Heinrich Hofmann's set of pianoforte pieces entitled 'The Trumpeter of Säkkingen'—viz., The Trumpeter's Greeting, Duet, Farewell, In Rome, and Wedding March. All these Transcriptions have merits which claim the favourable consideration of recitalists in particular and organists in general.

Intermezzo in B flat; Andante Cantabile in F; and *Meditation in D flat.* By Edwin H. Lemare.

Romance. By A. Wheeldon. *Concert Rondo in B flat.* By Alfred Hollins. *Fantasia in F.* By John E. West. (*The Recital Series of Original Compositions for the Organ.* Edited by Edwin H. Lemare.)

Offertoire in F. By Hamilton Clarke. *Légende; Chanson Pastorale.* By H. M. Higgs. *Intermezzo.* By Alfred Hollins. (*Original Compositions for the Organ.*)

[Novello and Company, Limited.]

THESE ten original compositions for the organ furnish much variety to players upon the king of instruments. Of the trio of pieces by Mr. Lemare, the Intermezzo in B flat is of peculiar interest, being 'an improvisation originally recorded in the phonograph'; the *Andante Cantabile*, a flowing theme imitatively treated, is in its composer's characteristic style; and the Meditation, a solo for the voix celèstes and vox humana, contains an episode which furnishes a study in double pedalling—the left leg holding down the low A for seven bars, while its colleague plays the other notes, with their skips, in as legato a style as it can, single footed.

The Romance by Mr. Wheeldon is of a pastoral nature, the main theme (solo) leading to a tranquil chordal episode in the subdominant key. 'A trifle nasty to play, but seek and ye shall find,' wrote Mendelssohn to his sister Fanny in referring to one of his compositions. This may be said of Mr. Hollins's sprightly Concert Rondo, which has all the elements of vigorous animation in its semi-quaverous impetuosity. The second subject is thoroughly Hollinsish in its melodic charm, and the whole piece would make an attractive feature at a recital in any Town or other public hall. Mr. John E. West's Fantasia is laid out on a large scale. The material of the opening section mainly consists of majestic triplet chords, relieved by rapid *arpeggi* on the swell, and a melodious *Andante con moto* of a flowing triplet character. To this succeeds a bustling *Allegretto scherzando*, fugally, but freely treated, of which the joke may consist of the skip of the octave in its opening theme. In the course of the development the *Andante* and *Allegretto* themes are ingeniously combined. The stately chords, heard at the beginning, prepare the way for the recapitulation, which is as brilliant as it is brief and to the point. The musicianship of this Fantasia is on a level with its effectiveness, and the work will add to its composer's reputation, which is saying a great deal.

Melodiousness and executive facility go hand in hand in Mr. Hamilton Clarke's Offertoire in F, the composition of an experienced writer. Mr. H. M. Higgs always writes pleasing music, and his Légende and Chanson Pastorale maintain the standard that is expected of him. The main theme of the Intermezzo by Mr. Alfred Hollins is accompanied by semiquaver arpeggios, to which succeeds a tranquil and melodious second subject in G flat. The name of the composer is a sufficient guarantee for artistic excellence in writing for the instrument upon which he is so masterly a performer.

SONGS.

Six Songs. By Henry Bickford Pasmore.
Six Songs. By Bertram Shapleigh.
[Breitkopf and Härtel.]

MR. PASMORE is manifestly a disciple of Mendelssohn, and his six songs, all short and unpretentious, will, in consequence, prove acceptable to many singers. The vocal part is flowing and grateful to sing, and the accompaniments have manifestly been written with chief regard to affording the voice solid and effective harmonic support. The songs are severally named 'Welcome to Spring,' 'The Summer Wind,' 'The Miller's Daughter,' 'In the Wood,' 'Sing soft, my Heart,' and 'Harmony.' Of these we prefer the fourth and fifth, but they each possess artistic merit. They all require a vocalist who can sing with ease the upper F sharp or G.

Mr. Shapleigh's songs are also short, but they are more modern in conception and treatment than the set by Mr. Pasmore, particularly with regard to their harmonic theme. The poems, by Gustave Kastropp, Karl Kaspar, and F. H. Schneider—admirable English translations of which are provided by Mrs. Bertram Shapleigh—are for the most part introspective in character, and the music strives and struggles to follow their inner meaning, often with happy results. The titles of the songs, which indicate their character, are 'Absence,' 'The Dawning,' 'The Gate of Dreams,' 'Her Troth,' 'The Vigil,' and 'Ave Maria.' The first of these is the most important, and although the tonality is somewhat restless, the composition is one that will appeal to cultured vocalists. Such will also appreciate the original and suggestive ending of the 'Ave Maria.'

Britannia's call. Words by W. F. Baughan. Music by Charles E. Baughan.
Once only at the garden gate. I will make you brooches. Poems by Robert Louis Stevenson. Music by Katharine M. Ramsay.
A Song of the March Wind. Song. Words by Maud J. Vyse. Music by Hermann Löhr.
In the merry month of May. Words by Nicholas Breton. Music by Cuthbert Harris.
[Forsyth Brothers.]

THE lines of Mr. W. F. Baughan, entitled 'Britannia's call,' are stirring, and set forth the best claims for union and patriotism. Mr. Charles E. Baughan is a young musician who has in several songs, notably in those in his Greek opera 'The Maid of Artemis,' shown talent dominated by artistic intuition, and these qualities are pleasantly noticeable in the song before us. The refrain, 'Men, arm! arm! proclaim our right,' is allied with a spirited martial strain. The song is one that should meet with wide acceptance. 'Once only at the garden gate' tells of a gallant lover who leaves his lands and sweetheart to seek his 'Odyssey of battle.' The music cleverly follows the sentiments of Mr. Stevenson's lines, and, delivered with firmness and conviction, the song could be made very effective. 'I will make you brooches' might be sung by the same gallant after the accomplishment of his 'Odyssey.' The music, as in the preceding song by the same composer, shows decided talent for composition, and is thoroughly in accord with modern ideas.

Mr. Hermann Löhr's 'Song of the March Wind' is obviously intended to go 'With a rush and a whirl, and a madd'ning swirl,' but an admirable contrast is provided by the relation of the gentle influence of Spring. Baritones possessing dramatic perception will find in this song a legitimate outlet for their vociferations.

Light sopranos will find a congenial song in the pastoral ditty of Dr. Cuthbert Harris, 'In the merry month of May.' Its theme is a pretty little love story, piquantly told, and the music is melodious and light-hearted.

Third Set of Six Songs. By Frederic H. Cowen.
Six Songs. By M. G. Erb. English and German words.
Pastelli Musicali. Italian words by A. Orvieto, translated into English by L. E. Lithgow. Music by Vittorio Ricci.
[Joseph Williams.]

THE lyrics chosen by Dr. Cowen for his third set of six songs are 'Peace be around thee,' by Thomas Moore; 'O skylark! for thy wing,' by Mrs. Hemans; 'Adieu' and 'Golden glories,' respectively by Dante Gabriel and Christina Rossetti; and 'The Nautch Girl's Song' and 'Zarroubo's Song,' by Sir Edwin Arnold. Here we have not only an admirable selection, but one embracing many styles and sentiments. In common with the preceding numbers of this series, the composer has manifestly addressed himself to cultured vocalists, and such will find much that will appeal to their tastes and musical feelings. The most characteristic are the settings of Sir Edwin Arnold's poems, but in each

song the hand of a master is plain, and the accompaniment will interest a deft pianist. It should be added that the settings are most suitable to a soprano voice, and that each song is furnished with a German translation of the text by Olga L. Sturm.

Mr. Erb's songs are also intended for well-trained singers; but they are simple in design, and the words for the most part breathe homely sentiment. The original German text has in two instances been supplied by Charles Schmitt, and the remainder by Fr. Lienhard, and it has been neatly translated by Mr. Adrian Ross. The music indicates taste and sensibility.

Vocalists who incline to the modern Italian style may be recommended Signor Ricci's collection, which consists of five songs, severally named 'Dolce Morte' ('Sweet Death'), 'Domande' ('Wishes'), 'O Falce di Luna Calante' ('O Loveliest Moon'), 'Primo Amore' ('First Love'), and 'Per la tacita sera' ('In the silence of night'). The poetical nature of the text is reflected with suave grace in the music, which is no less grateful to sing than interesting to play.

Daybreak. Scena for voice with pianoforte or orchestra accompaniment. Poetry by Longfellow. Music by Clarisse Mallard.

An' thou wert my ain. Words by Allan Ramsay. Music by William F. Amies.

[Charles Woolhouse.]

THE talent for composition possessed by Miss Clarisse Mallard is shown very distinctly in her setting of Longfellow's poem 'Daybreak.' The words are not only arranged with careful regard to the rhythm of the lines, but also in a manner that permits of their effective delivery by the singer; the last-named merit being worthy of special commendation in these days. The harmonic scheme is rational and in consonance with the changes of sentiment of the text, and the accompaniment cleverly suggests what may be termed the atmosphere of the poem. The lines of Mr. Allan Ramsay express in simple language a theme which is always acceptable to the fair sex, and Mr. Amies has set them with an unaffectedness and truth of expression that intensify their sincerity. The song is designed for a baritone voice.

NEW EASTER ANTHEMS.

Awake, awake, with holy rapture sing. Words by the Rev. S. Childs Clarke. Composed by John E. West.

I am the Resurrection and the Life. Composed by Roland Rogers.

O Voice of the Beloved. Words by the Rev. Jackson Mason. Music by Henry John King.

(*Novello's Octavo Anthems.*)

[Novello and Company, Limited.]

THE value of the 'Octavo Anthems' series is certainly increased by Mr. West's contribution, which is an admirable example of modern church music. A pleasing feature of the composition is the effectiveness of the organ part, which, while supporting the voices, possesses an independence that greatly adds to the appropriate jubilant character of the music. There are several passages for bass solo, answered by the choristers, who sing 'Alleluia' to a musical phrase which forms a kind of motto to the whole. The vocal writing will present no difficulties to a fairly capable choir. The setting of 'I am the Resurrection and the Life,' by Dr. Rogers, opens with an impressive passage for solo or men's voices in unison, monotoned with inflections against changing harmonies from the organ. A 'verse' passage, for soprano, alto, tenor and bass, is followed by the entrance of the full choir. Subsequently the 'verse' portion is repeated, and then, after a short organ interlude, the choir begins a spirited chorus. This, with the exception of two simple imitative passages, is in solid harmony and diatonic in character. Mr. Henry John King, who, by the way, hails from Melbourne, has taken for the text of his anthem No. 500 in Hymns Ancient and Modern and set it in a manner that will appeal to lovers of novelty. The short interlude is built up with a figure of pastoral character which is subsequently used in the accompaniment. The vocal portion begins with a soprano solo, and this is succeeded by passages respectively for basses, tenors, and altos in unison, four-part harmony being reserved until the third verse of the hymn. The following verse is set antiphonally between choir and organ, the former being unaccompanied. By these devices effective contrasts are obtained and the result is an interesting anthem.

MALE VOICE PART-MUSIC.

It was an English Ladye bright. Words by Sir Walter Scott. Music by Charles Wood.

Life. Poetry by Sir George Samuel Measom. Music by William H. Cummings.

Morgenlied. Words by Von Canitz. Music by Charles W. Pearce.

Love's Philosophy. Words by H. Godwin Chance. Music by A. Herbert Brewer.

Hail, Sweet Peace. Words by Alfred D. Parker. Music by John B. Lott.

Thou art gone to the grave. Words by Bishop Heber. Music by C. Lee Williams.

[*The Orpheus.* Novello and Company, Limited.]

MR. CHARLES WOOD has set Albert Graeme's song for baritone solo and chorus for first and second tenors and first and second basses; the chorus commenting on the story as it is related by the soloist. The music faithfully reflects the romantic spirit of the text and the composition is stirring and could be made most effective.

Dr. Cummings's setting of 'Life' will certainly add to his reputation. The reflective mood of the words has been admirably caught, and the graceful melodiousness of the alto part and the flowing nature of the first and second tenor and bass voice portions show the hand of the experienced craftsman.

For the benefit of those to whom the name of Von Canitz is not familiar, it may be stated that he was an accomplised scholar who lived from 1654 to 1699. His 'Morgenlied' is of a devotional cast, but it is bright and confident in sentiment, as a morning song should be. These factors have manifestly been noted carefully by Dr. Pearce, for they are cleverly reflected in his flowing and genial music. 'Love's Philosophy' has attracted many composers, and Mr. Brewer's setting, for alto, tenor, and first and second basses, is certainly not the least artistic and sympathetic. The music, which merits the attention of all Orpheus choirs, was written by request for the Gloucester Orpheus Society, and it was first performed at the last Hereford Festival. The theme of 'Hail, Sweet Peace,' is consolation after affliction, and the quotation towards the close of the first phrase of Johann Crüger's chorale 'Nun danket' gives a solidity to the composition. It should be added that Mr. Lott's music is by no means of hymn-tune character, but possesses variety and effective contrasts. The part-song 'Thou art gone to the grave,' by Mr. C. Lee Williams, is '*In memoriam* of South Africa, 1900,' and is laid out for first and second tenors and first and second basses. The music is simple but solemn, and the grief beyond tears seems to pulsate in the march of the chords.

Bach's Two and Three-part Inventions for Pianoforte. Analysed and revised by Ferruccio B. Busoni. Books I. and II. [Breitkopf and Härtel.]

THIS edition of Bach's 'Inventions' may be warmly recommended to teachers and students. The value of these studies in developing independence of the hands and fingers is too well-known to justify even cursory mention of the advantages to be derived from their practice. But the chief features of Signor Busoni's revision may be pointed out. They are the careful description of the form in which each piece is cast, the comparison and connection of phrases, the latest system of fingering, and the supplementary markings in English of the Italian terms of *tempo*, whereby a more precise meaning is conveyed. The analysis of the forms are specially commendable, for they are calculated to impart a new interest to the music, and to make the student think and understand, always most desirable and necessary objects. Bach lovers will agree also with Signor Busoni's remark that the true Bach style is 'characterised above all others by manliness, energy, breadth, and loftiness.' The exhaustive and subtle nature of Signor Busoni's comments in this revision go far to explain the reason of his being so pre-eminently fine a pianist.

Four Characteristic Waltzes. Composed by S. Coleridge-Taylor. Arranged as a quintet for pianoforte and stringed instruments by the composer.

[Novello and Co., Limited.]

What may aptly be termed the home-series of albums for pianoforte and stringed instruments issued by Messrs. Novello has received an attractive addition in Mr. Coleridge-Taylor's 'Four Characteristic Waltzes.' The remarkable individuality possessed by this young composer invests these waltzes with the charm of freshness, and next in effectiveness in their original orchestral form comes the present arrangement. Although demanding practised players to do these waltzes justice, no unordinary demands are made upon the executants. It need hardly be said that the graceful picturesqueness and melodic expressiveness of the music will well repay study and rehearsal.

Litauische Volks - Weisen. Gesammelt von Anton Juszkiewicz, bearbeitet, redigiert und herausgegeben von Sigmund Noskowski und Johann Baudouin de Courtenay. Erster Theil.

[Published at Cracow.]

Anton Juszkiewicz, a catholic Polish priest, was born in 1819 and died in 1880. During many years he was an enthusiastic collector of Lithuanian folk-songs, devoting what time he could spare for that purpose when visiting various districts of Lithuania in the exercise of his holy calling. In all he collected 1,852 songs. After his death they were sent to the Warsaw Academy of Sciences, when they were partly revised by Oscar Kolberg, well versed in folk-lore, in association with the celebrated anthropologist, Professor Dr. Isidor Kopernicki. These two died, however, before the task was completed. Then the folk-songs were handed over to M. J. Baudouin de Courtenay, who, in conjunction with M. Sigmund Noskowski, Director of the Musical Society at Warsaw, prepared them for the press. In a long preface (Polish and German), the state of the manuscripts when they were handed over to the editors, also the careful manner in which the latter have dealt with them, is fully explained. In a brief introduction Noskowski calls attention to the interest and value of the songs, and describes their special characteristics. It need scarcely be added that such a collection offers a mine of wealth to students of folk-lore, also of enjoyment to all who love music directly inspired by nature.

The Battle of the Orchestra; or, the resolution of some violent discords. An entirely new and original operetta, written by Bernard Page. The music composed and appropriated by Frederick Bridge, W. H. Cummings, Henry Hiles, T. Hutchison, R. Orlando Morgan, A. Page, Ebenezer Prout, J. L. Roeckel, F. J. Sawyer, Charles Vincent, and George F. Vincent.

[Charles Vincent.]

In faith and hope the world will disagree,
But all mankind's concern is charity.

The twelve gentlemen concerned in the production of the above *jeu d'esprit* must have been filled with the spirit of Pope's lines in their collaboration achievement. The superscription, 'In aid of the I.S.M. [Incorporated Society of Musicians] Orphanage,' of course, disarms criticism of a work prompted by the sacred cause of charity. The prefatory note of the editor (Mr. G. F. Vincent) states: 'The eleven vocal numbers contained in the libretto were allotted to eleven different composers, and it should be stated that no one composer had any specific instruction, or knew of the others' intentions.' We heartily join in the wish expressed in the prefatory note that the sales may justify the publication and that this deserving Orphanage will benefit thereby.' 'The Battle of the Orchestra' was successfully performed at the Annual Conference of the Incorporated Society of Musicians held during the past month at Llandudno.

The 'Roll of the Union of Graduates in Music, ncorporated, and Kalendar for 1901,' has made its timely ppearance, under the able editorship of Mr. T. L. outhgate. As in previous years, it meets every requirement of a useful book of reference.

MUSIC AND MUSICIANS OF THE WALLOON PROVINCES OF BELGIUM.

Mr. W. W. Cobbett read an exhaustive and interesting paper on the above subject, before the Musical Association, on the 9th ult. The following is a brief digest of Mr. Cobbett's discourse:—

Two distinct races, Flemish and Walloon, form the population of Belgium, the former a Teutonic, the latter a Celtic race. Both have great artistic proclivities. Every Flemish burgher craves to possess a fine picture, and every Walloon shows more or less musical aptitude. Some of the greatest of the Netherlandish composers, amongst them Guillaume Dufay, Josquin des Près, and Orlando di Lassus, were of Walloon origin, and both Grétry and César Franck, whose names are indissolubly connected with French art, were born at Liège. This town is a centre not only of industrial, but of musical activity, and a curious specialisation of taste in the direction of violin playing is noticeable among the people. Vieuxtemps wrote '*Notre pays est voué au violoniste. Il en pousse comme des champignons.*' As a result the Liège district has become a *pépinière* of violinists who spread themselves all over the world, making music for high and low. The Royal Conservatoire of Liège, a subsidised institution, of which the lecturer traced the origin since 1830, is largely responsible for this, and such great names as Ysaye, César Thomson, Marsick, Jean Gérardy, and Vieuxtemps are associated with it. Some remarks followed on the popular songs of the Walloons, known as Cramignons. To these tunes, many of them of French origin, the people dance at all the parish *fêtes* of Liège. They are of entirely popular character and often irregular in rhythm. Vocal illustrations were sung by Mr. Devillez and Mr. Hillier.

Appreciations, and in some cases short biographical sketches, of the composers and violinists of the Walloon school followed. Amongst the former may be cited the names of Hamal, Gresnick. Rüfer, Mathieu, Samuel (composer of an oratorio, 'Christus,' performed with much acceptance in Germany), Jongen, Debefre, Lekeu (a promising composer who died at the age of twenty-four), Rasse, Theophile Ysaye (brother of the violinist), and César Franck.

The concluding section of the lecture was devoted to a consideration of the life and work of Franck, who left Liège for Paris at the age of fifteen and remained there till his death in 1890. His sonata for pianoforte and violin was performed by Mr. Gustav Ernest and Mr. Louis Hillier. The lecturer claimed that the Walloon race deserves more credit than it receives from musical historians. The elder composers are merged in the Netherlandish school, Grétry and Franck in the French, whilst the rest are known solely as Belgians. The Walloon musician deserves to take a place in history by the side of the Flemish artist. A discussion followed, in which the Chairman, Dr. C. Maclean, Mr. Southgate, and others took part.

INCORPORATED SOCIETY OF MUSICIANS. ANNUAL CONFERENCE.

Llandudno witnessed the foregathering of the members of the Incorporated Society of Musicians for their sixteenth annual conclave, held from the 1st to the 4th ult.

Professor Prout occupied the chair on the opening day (Tuesday, the 1st ult.), when Mr. Edward Chadfield, the general and genial secretary, read the annual report. This satisfactory document stated that since the last Conference a Bill had been introduced into the House of Commons by Mr. J. W. Sidebotham for the registration of teachers of music, and would be again brought forward at the beginning of the next Session. During the past year the membership of the Society had increased, and a section for Hull and district and a Highland sub-section had been formed.

The Orphanage Committee, whose report was also read, was to the effect that during the past year the orphanage had been quite full. From five to six hundred pounds had been received and expended, and efforts were being made to obtain funds for a new building. The orphanage was carried on for the benefit of the profession

at large, and the profession generally was urged to support so beneficent an institution.

The Chairman (Professor Prout) contributed a characteristic paper on 'The proper balance of Chorus and Orchestra'—a subject which, he declared, he had had on his mind for many years, and to which he had often thought of calling attention. Statistics which he had compiled proved that the swamping of the orchestra by the chorus was a thing of quite modern growth. Such authorities as Berlioz and Verdi prescribed an almost equal number of chorus and orchestra. The utter disproportion between band and chorus in this country was attributable, he thought, to two causes. The chief was the great amount of choral music during the past fifty years, and the second the modern craze for sensationalism. Such a ridiculous disproportion must, in many cases, result in a mere caricature of the works of the great composers. Another result of a disproportionately large choir was that they necessarily tended to encourage in composers a coarse style of orchestration. He ventured to say that there was a partial remedy for this kind of thing. He admitted that in such cases as the Royal Albert Hall Choral Society, or the Handel Festival Choir, little was to be hoped, for they were past praying for. To dismiss 200 of the Albert Hall Choir and replace them by the same number of instrumentalists would be a tolerably effective remedy, but too drastic. The same might be said of the Handel Festival Choir, though the matter stood differently here: it was a purely commercial speculation, and had nothing to do with art. The public was attracted to it by its size, just as it was by Barnum's Show, or the Great Wheel at Earl's Court. Where the orchestra was of only average strength, say fifty or sixty, the chorus should never exceed 150 voices—personally he should prefer 120. The present state of things was destroying the best choral music in the country, and it rested with artists and musicians to train, to elevate public taste.

At the afternoon sitting Mr. J. M. Rogan (Bandmaster of the Coldstream Guards) read a paper on 'Military Music and Military Bands.' In the course of his remarks Mr. Rogan said that until about thirty years ago military bands were regarded as a luxury rather than as a necessity, and it was only by the establishment of examinations in connection with Kneller Hall, which all who were desirous of becoming army bandmasters were compelled to pass, that the present system really came into force. He regretted that native composers had not written specially for military bands, the consequence being that martial music was, for the greater part, the work of foreign composers, among whom Meyerbeer stood out prominently. Dealing with the debatable question of pitch, he was opposed to the suggestion which had been made by a distinguished musician that the pitch for military instruments should be lowered a full half-tone. So far as military bands were concerned, there would be no very distinct gain by lowering to that extent, inasmuch as for outdoor purposes a high pitch was more brilliant and had better carrying power than a low pitch. At the same time, he had known at least one case in which the low pitch had been used in the British Army, and had been very much admired for its mellowness.

Professor Prout said the cause of uniformity of pitch would never be won unless it had the support of the military authorities. In his opinion, a reduction of half a tone was so slight as not to seriously reduce the carrying power, while what was lost in brilliancy would be gained in fulness and richness.

Dr. Sawyer, the chairman of the second day's proceedings, discoursed on 'Art for Art's sake.' There were, he said, three great divisions in the musical profession. First, there was the true artist who honestly put art first and self second. He could be found in all ranks of the profession. They must not be astonished to find a truer artist playing in the back row of the second fiddles than was perhaps the long-trained pianoforte virtuoso who had come to smash the pianoforte and delight the gallery. At the other extreme were no priests of art, but priests of Belial. Their one idea of music was to see how much money they could make out of it. They were to be found playing the organ on Sunday, not with the idea of elevating the music of the service, but simply with the view of pocketing the salary. The same might be said of some so-called teachers of music, whose one idea was to pocket the fee. These were tradesmen-musicians, who debased their art to the level of a trade, and between these two extremes was the great middle-class of the profession, which could do much towards uplifting the tone of music in England. A sore temptation existed for many pianoforte teachers to provide their pupils with music instead of making the pupil buy it at a music shop. It was a temptation to some teachers to buy cheap rubbish from some traveller for a shoddy firm, and then, having bought a 4s. piece of music for 2d., to palm it off on a pupil for 2s. and thereby to pocket an undeserved 1s. 10d. on the transaction. Then there were the cheap music teachers, who gave 'piano lessons at 7s. 6d. a quarter'—persons who considered themselves well paid at 11½d. an hour. Either these teachers were frauds and ought not to be allowed to teach, or they were adequately trained teachers, and, if registered, should be paid a fair wage. There were, unfortunately, comparatively few singers who were also true artists, and the present condition of the song publishing trade intensified the evil. A song publisher was purely a tradesman. He accepted the copyright of a song not because it was good music, but because he thought it would hit the more or less vulgar taste of a general audience. Having published it, he hired singers, like so many sandwich-men, to go round the country crying his wares. And the singer, in addition to the fee which she got for singing, did her work as the publisher's walking advertisement. This might be trade, but it certainly was not art. Primarily the one thing they should aim at was the raising of the tone of music in their midst.

Two well-known Bristolians were the chief speakers on the third day. After Mr. John Barrett (the chairman) had given a homely talk on 'Practical Hints,' Mr. J. L. Roeckel discussed the question of the degeneration of singing. He said that to Wagner we owed the creation of the musical drama as distinguished from the opera pure and simple. But Wagner's singer had to be vocalist, actor, and interpreter in equal degree. Because the great master purged the opera of the meretricious effects and the dramatic unfitness of much that had been accepted before, was it necessary that so many followers should out-Wagner Wagner, and in their anxiety to disestablish the old form of melody wage uncompromising war upon melody itself, so that the voice became merely a vehicle for declamation, and often declamation of a very ugly kind? In his opinion the future of the art of music lay chiefly with the composers, who could foster it by providing melodic and vocal food necessary for its existence or kill it by means of the almost unsingable declamation which took the place of vocal music in so many of the compositions of the day. Melody was the singer's art, and without it the vocal art must become obsolete. He would implore the composers to moderate their symphonic zeal and not treat the human voice as an enemy which it was the duty of an inflated orchestra to crush.

At the afternoon sitting Mr. J. W. Sidebotham, of Hyde, Lancashire, read a paper on 'The registration of teachers of music and its prospective results.' Dr Cummings, Professor Prout, and Mr. Chadfield drafted a Bill for registration, which was introduced in the last session of Parliament, was moderate in its demands practical in its working, and purely intended for the public interest and the advancement of the art. The Bill would be re-introduced.

The annual business meeting of the Society, held on Friday, the 4th ult., and the fourth and last day of the Conference, was presided over by Mr. T. Westlake Morgan, organist of Bangor Cathedral.

The purely musical fare of the Conference included performances of a 'New Year's Ode,' composed by Dr John Blow, for the year 1685—a most interesting revival due to the antiquarian enthusiasm of Dr. A. H. Mann, who conducted the performance—and a 'new and original' comic operetta, entitled 'The Battle of the Orchestra; or, the resolution of some violent discords,' the joint production of Mr. Bernard Page (as librettist) and eleven composers! Various excursions and the inevitable banquet added to the enjoyment of another successful Conference. The meeting of 1902 is to be held in London.

THE LEEDS MUSICAL FESTIVAL AND ITS CONDUCTORSHIP.

(By our Yorkshire Correspondent.)

The appointment of a successor to Sir Arthur Sullivan in the conductorship of the Leeds Musical Festival has for some time past occupied more minds than those of the committee. As everyone is by this time aware, their choice has fallen upon Dr. Stanford. It was an unsolicited honour, and we believe we are right in saying that it was conferred without any of the contention which too often accompanies these matters. Dr. Stanford is, however, no stranger to Leeds or its festivals. According to Messrs. Spark and Bennett's 'History of the Leeds Musical Festivals,' he was first represented in the programme in 1883, when the beautiful song, 'There's a bower of roses,' was sung by Miss Anna Williams. This was but a prelude to more important things. In 1886 'The Revenge' was produced at Leeds, in 1889 'The Voyage of Maeldune,' and in 1898 a Te Deum; in each case for the first time. In 1897 he formed a closer connection with the West Riding town, being invited to take up the conductorship of the Leeds Philharmonic Society, the premier choral society in the town. Under him the Society has given, in addition to the usual stock oratorios, performances of Brahms's 'German Requiem,' Bach's 'Wachet auf,' Beethoven's great Mass in D and Choral Symphony, the 'Childhood of Christ,' of Berlioz, the Prologue to Boito's 'Mefistofele,' and Dr. Stanford's own Requiem and Elegiac Ode. During these three years and more he has thoroughly gained the confidence of his chorus, and, with the help of an excellent choirmaster in Mr. Fricker, the Town Hall organist, he has materially advanced the efficiency of the Society, in addition to so influencing the programmes as to make them by far the most interesting of their kind in the West Riding. It is to be hoped he will be allowed to exercise a similarly good influence on the festival programme; but the ways of festival committees are peculiar, especially when the independence of the Yorkshire character has to be taken into account!

So far only three works have been chosen: Handel's 'Messiah,' Beethoven's Mass in D, and Bach's cantata 'Wachet auf' ('Sleepers, wake'). No new departure is involved in any of these, for at Leeds the custom seems to be established of alternating 'The Messiah' with 'Elijah' and Beethoven's Mass in D with Bach's in B minor.

As regards works specially commissioned for the Festival, the committee has been singularly unfortunate. Compositions were invited from Dvorák, Sir A. C. Mackenzie, Mr. Edward German, and Mr. Coleridge-Taylor. Dvorák, perhaps recollecting his experience of Leeds in 1886, did not even reply to the request, but the other three consented. Some time ago Sir Alexander Mackenzie found himself unable to complete the cantata he had begun, on the subject of 'Balder, the Sun-God,' and now Mr. Edward German, who had begun work on a violin concerto, asks to be excused in order that he may undertake the more pressing task of finishing Sir Arthur Sullivan's last Savoy operetta. So that only one of the quartet remains faithful, Mr. Coleridge-Taylor, who is busily engaged upon his cantata, based on Longfellow's poem, 'The Blind Girl of Castel Cuillé.' No doubt the committee will endeavour to supply the deficiency, and we imagine there are plenty of young composers, with unheard masterpieces in their portfolios, quite ready to step into the breach.

A chorus has yet to be constituted. But this ought not to present any overwhelming difficulty in the West Riding, and out of over seven hundred applications that have been sent in it will doubtless be easy to select a choir of the necessary strength. There were 356 voices in 1898, 149 hailing from Leeds, while the rest were distributed among four of the chief West Riding towns that sent contingents. The plan was an excellent one in many respects, for it made it possible to secure the cream of the district and it spread the interest in the Festival. But it had obvious disadvantages, more particularly in the necessity of holding chorus rehearsals at five different centres, under as many chorus-masters. For this reason it has this time been thought advisable to give Leeds singers the preference, and to hold rehearsals at Leeds only. Mr. Alfred Benton, who was chorus-master of the Leeds contingent in 1898, has been appointed chorus-master, presumably of the whole choral body, and to him and Mr. Fricker, who resumes his position as festival organist, the task of selection will be entrusted.

The question of date has caused some little difficulty. The first week in October is the usual period, but that, it seems, is the time for an equine festival at Newmarket, so, as Yorkshiremen are sportsmen first and musicians afterwards, it was felt that this date must be avoided. There was some objection to the choice of the second week in October, as there is then to be an important gathering at the Yorkshire College. In the end, however, the committee have thought it best to ignore the scientists and respect the sportsmen, so it has been arranged that the Festival shall begin on Wednesday, October 9.

THE WORCESTER PHILHARMONIC SOCIETY AND ENGLISH MUSIC.

Enthusiasm, enterprise, and eclecticism form a concatenation of attributes that give distinction to this excellent music-making institution in the 'faithful city.' English music was 'the predominant partner' in the programme of its sixth concert, held in the Public Hall, on the 17th ult. Professor Stanford was represented by his impressive setting of Mr. W. E. Henley's 'Last Post'; Sir Arthur Sullivan by his latest songs, 'Tears, idle tears,' and 'O swallow, swallow'; Sir Hubert Parry by a part-song setting of 'The sea hath many a thousand sands'; and Dr. Cowen by his 'Idyllic' symphony. So much for the older hands. The trio of younger men, whose compositions added not a little to the attractiveness of the programme, consisted of Mr. C. Lee Williams, who conducted in person his well-written part-song for eight voices, entitled 'Twilight' (Thomas Moore's words); Dr. Walford Davies was represented by his stirring 'Hymn before action,' for solo and chorus; and Mr. Percy Pitt—'a born orchestrator,' as the programme-book stated—by his orchestral suite 'Cinderella.'

A touch of the antique, as illustrating the eclectic nature of the Society's operations, was furnished by the performance of 'Two sonatas for organ and string orchestra,' by Mozart—small works of the great master of music which are little known in this country. The admirable 'notes' of the programme-book states that 'these little compositions were written for performance in Salzburg Cathedral; the organ there was old-fashioned, with only one octave of pedals, and the peculiarities—or, rather, shortcomings—of the instrument were taken into consideration by the composer.' Otto Jahn further tells us that 'a sonata was introduced between the Epistle and the Gospel,' and that 'seventeen compositions by Mozart to this kind are preserved.'

To the foregoing performances must be added Wagner's 'Wach' auf!'—these words, by the way, are the motto of the Society—which always opens its concerts, and Grieg's 'Landerkennung,' for men's voices. The solo vocalist was Mr. Charles Phillips, who fully maintained his reputation as a conscientious artist, and the solo part in the organ sonatas of Mozart was well played by Mr. G. Street Chignell, the organist of the Society. The orchestra and chorus were, as usual, highly efficient, and Dr. Edward Elgar conducted a performance that not only reflected credit upon his musicianship, but which bore testimony to the capabilities of the performers who follow so well his inspiriting leadership.

SATURDAY POPULAR CONCERTS.

THE YSAYE QUARTET PARTY.

Mr. Arthur Chappell's experiment of engaging 'The Ysaye Quartet Party' for his Popular concerts at St. James's Hall has met with a success which probably has exceeded his expectations. Doubtless the high esteem in which M. Ysaye is now held in England as a solo violinist of the first rank accounts in great measure for the large audiences which assembled at St. James's Hall on the 5th, 12th, and 19th ult.; but there is good reason to believe, and it is certainly agreeable to think, that the

increase in the attendance is due, at least in part, to the excellence of the *ensemble*. Without making unflattering comparisons, it may unhesitatingly be said that there are many English string players quite as accomplished executants as M. Ysaye's associates, Messrs. Marchot, Van Haut, and J. Jacob; but the latter have the advantage of constantly playing under an artist of exceptional talent and strong individuality, one who manifestly commands and inspires, and who imbues his associates with his own views of the works performed. This is more important than many music-lovers may suppose. It is generally admitted that the essence of quartet playing is unanimity, but the extent to which this applies is not so commonly perceived. Oneness of attack, sharp cessation of sound, balance of tone, and attention to the delicacies of light and shade are recognised as absolute essentials; but the necessity of *unanimity of phrasing* is not so readily understood. It is a subtlety which the ordinary listener feels rather than perceives. Its importance, however, is primary, for, albeit often unconsciously, it exercises a great influence on the listener's comprehension, and consequently his enjoyment of the music. It is in this particular that the Ysaye party excel. Each player faithfully echoes the accentuation given by the leader to the important themes and passages, with the result that their interpretations possess fascinating homogeneity and lucidity.

The merits of the Ysaye Quartet Party were happily shown in their performance of Mozart's Quartet in B flat (No. 3), with which they opened the concert on the 5th ult., the occasion of their first appearance in England. The work specially demands such treatment, and it is difficult to conceive a finer rendering than it then received.

SAINT-SAËNS'S QUARTET IN E MINOR.

Special interest was imparted to the second appearance of the party by the first production of a Quartet for strings in E minor (Op. 112) by M. Saint-Saëns. This is dedicated to M. Ysaye, and, it may be added, has manifestly been written largely with regard to his exceptional abilities. The third and fourth movements belong to the class commonly known as 'solo quartets,' but it need scarcely be said that this does not diminish their attractiveness to an audience when such an artist as M. Ysaye is leader. The first violin is also favoured in the opening number, but not excessively, and, although somewhat loose in design, this portion holds the attention, chiefly by reason of its poetically suggestive character. The second movement is remarkably clever, and, be it added, interesting. It is in *Scherzo* form, and includes in the trio portion an effective fughetta. M. Gabriel Fauré's refined Quartet in G minor (Op. 45) was also performed on this occasion, and at the concert on the 19th ult. the *ensemble* works chosen were Beethoven's Quartet in G (Op. 18, No. 2) and Brahms's Pianoforte Trio in C minor (Op. 101). The solo pianist on the two last-named occasions was Herr Schönberger, and the vocalists have been Miss Louise Dale, Madame Lillian Blauvelt, and Mr. Meux.

LONDON AND SUBURBAN CONCERTS, &c.

Madame Liza Lehmann's latest cycle of songs, entitled 'The Daisy Chain,' calls for neither detailed analysis nor description. To submit such a work to critical examination would be like pulling a flower to pieces in order to appreciate its beauty, and, unless we are greatly mistaken, its popularity will render description superfluous. The settings of the lines, by Mr. Robert Louis Stevenson and others, suggest all that is worshipful in childhood, and although the musician will find pleasure in the finished deftness of the writing, especially in the opening and closing quartets, and in the songs 'If no one ever marries me' and 'The Moon,' the attractiveness of the music consists in its aptness of expression and *naïveté*. It is only necessary to add that the first public performance in England took place at one of the concerts given by the National Sunday League, on the 13th ult., at the Queen's Hall, and that the executants were Miss Alice Esty, Madame Marian McKenzie, Mr. Joseph O'Mara, and Mr. Denham Price, with the composer at the pianoforte.

The Devonshire Square Church Choral Society gave its first concert at Stoke Newington, on the 10th ult., when Gaul's 'Ruth' and a miscellaneous selection were rendered. The solos were excellently sung by Miss Kate Cherry, Miss Annie Peck, Miss Grace Offor, and Mr. George Uttley. The choir numbered about sixty voices and performed its part with taste and vigour, the 'Wedding Chorus' being especially appreciated. The accompaniments were well played by Miss Edith Wells (pianoforte) and Mr. John Jefferys (organ); and the conductor was Mr. G. Ernest Arundel, the organist and choirmaster of the church.

Coleridge-Taylor's complete Trilogy, 'Scenes from the Song of Hiawatha,' was performed by the Barnet Choral Society, at its eleventh concert, in the Town Hall, on the 8th ult. The choir sang, on the whole, remarkably well, especially in the 'Wedding-Feast' section, and the small orchestra was also efficient. The solo parts were sung by Miss Alice Simons, Mr. Mandeno Jackson, and Mr. Herbert Crisp. Mr. Frank Wood, the conductor, deserves every credit for his production of this fine work.

The Lewisham Choral Society, assisted by members of the Lewisham Orchestral Society, gave Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and the 'Death of Minnehaha,' at the Court Hill Schools, on December 27, under the direction of Mr. Frank Idle. The solo vocalists were Miss Estella Linden, Mr. W. R. Maxwell, and Mr. Charles Copland.

MUSIC IN VIENNA.

(By our Special Correspondent.)

Vienna, January 16.

Amongst the musical events of the past few weeks which have attracted general attention, the foremost place must be accorded to the performance of Herr Gustav Mahler's First Symphony, by the Philharmonic Orchestra, of which he is the conductor. Already more than a twelvemonth has elapsed since the Viennese public were made acquainted, by the same excellent body of instrumentalists, aided by a mixed choir and solo vocalists (for the score requires all these), with Mahler's Second Symphony—a work characterised by somewhat unbridled fancy, a highly developed sense of the poetic and picturesque, an amazing skill and *raffinement* in the orchestration, but somewhat deficient withal in original musical invention. In his earlier work, recently introduced to us, the composer has contented himself with the employment of more modest means. Dispensing altogether with the choral element, the symphony exhibits, in its purely orchestral movements, a deep pathos, combined with great brilliancy of colour, while, on the other hand, its positive musical contents are even more problematical than in the case of the later work.

Another noteworthy event was the performance—for the first time in the city in which the master wrote them!—of the complete cycle of Beethoven's Symphonies, in consecutive order, by the very active new Concert-Verein. These performances, which are not yet completed, are under the conductorship of Herr Ferdinand Loewe, who is proving himself eminently worthy of so interesting and significant an occasion. The anniversary of Beethoven's death was signalised in a special manner by the Gesellschaft der Musikfreunde, who on that occasion announced the result of a competition promoted by that Institution; the prize of 2,000 crowns being awarded, for a Symphony in E major, to a hitherto quite unknown composer, Herr Franz Schmidt, a member of the Opera orchestra. The new work, the merits of which had been specially commended by the jury, will doubtless ere long be produced in public.

A number of more or less interesting choral pieces, some with pianoforte accompaniment and others unaccompanied, were produced at a concert of the Singakademie. Amongst those of more remote origin, two old French 'Brunettes,' the composers of which are unknown, attracted the most favourable attention; while amongst the modern ones, the palm was given to a chorus for female voices, entitled 'Windzauber,' by Heinrich Rietsch, the newly appointed professor of musical science at Prague University, and to a piece for mixed choir, by Robert Fuchs, the highly esteemed

professor of composition at our Conservatorium. Several other compositions by Fuchs—viz., three four-part and two three-part choruses for female choir—have recently been issued here.

Amongst the virtuosos who have recently favoured us with their visits, the greatest popular success has been achieved by Jan Kubelik, whose recitals have been invariably crowded by enthusiastic audiences. It is true that, from a purely musical point of view, the young artist does not reveal to us much that is new; but genuine virtuosity, such as his, will always exercise its great powers of attraction. Eugen Gura, the Munich 'Meistersänger,' gave a recital, in which he interpreted, in his superb manner, a number of Loewe's *Balladen*, as well as songs by Hugo Wolf.

Some special interest attached to the visit paid us by the young Belgian pianist, Emile Bosquet. As the winner of the Rubinstein prize, awarded in Vienna last summer, the young artist had been invited to appear before a larger public here, in a chamber concert, and although, in his interpretation of Beethoven's Concerto in E flat major and participation in Schumann's Quintet, he cannot be said to have exhibited exceptional merit, he nevertheless proved himself an artist of much culture and refinement, whose technique is irreproachable. Another interesting and sympathetic acquaintance we made in the person of a young composer and pianist, Mr. Donald Tovey, of London, who, in concerts given by Fräulein Fillunger, was the unassuming but truly excellent accompanist. His introduction in leading musical circles here has gained for him the reputation of a musician of more than ordinary attainments as one who is gifted and already considerably advanced as a composer and as an expert pianist. A characteristic and very interesting pianoforte quartet, by another young and promising composer, of Czech nationality—Victor Novak—attracted the attention of connoisseurs at its performance by the Tonkünstler-Verein, an association which renders good service in encouraging young and, as yet, little known composers.

Something of a sensation was produced by the *début* here of a girl violinist, the twelve year old Steffi Geyer, of Budapest. The picture of robust health and strong physical development, her appearance is the very opposite of that associated with the youthful prodigy. Simple and perfectly natural, too, is her playing, which is distinguished by marvellous purity of tone, singularly mature powers of expression, and an unerring and, as it were, matter-of-fact precision in surmounting the greatest technical difficulties. A rarely and magnificently gifted child, truly!

At one of the great Orchestral concerts, under Loewe's direction, we were afforded the rare opportunity of hearing the 'Harold' Symphony of Berlioz; while, under the conductorship of Mahler, the symphonic poem 'Manfred,' by Tschaïkowsky, was introduced for the first time to a Viennese audience. The applause with which the last-named work was received was, it may be confidently asserted, intended rather for the able executants than for the work itself.

At the instance of a number of artists and amateurs, a small exhibition of pictures, autographs, &c., relative to Cimarosa and his more important Italian contemporaries, has just been opened, in commemoration of the anniversary of the death of the composer of 'Il Matrimonio segreto,' whose operas at one time enjoyed so great a popularity in Vienna. A performance of 'Il Matrimonio' is, moreover, to be given on the small stage of the Conservatorium. There can be no doubt that, under these restricted local conditions, the charming work will have a better chance of proving effective in our day than if presented on our great lyrical stage, where some years ago a tentative revival of it took place, with, however, but little success.

Mandyczewski.

Mr. Allen Gill has been appointed Conductor of the Alexandra Palace Choral and Orchestral Society. It is to be hoped that, under the new directorate of the Palace, the Society will become a permanent Institution, and that the conditions will be such as to enable the conductor to produce important works without anxiety as to financial results.

MUSIC IN BELFAST.

(From our own Correspondent.)

Dr. Lawrence Walker's third and fourth Subscription concerts were given in the Ulster Minor Hall, on the evening of the 18th and the afternoon of the 19th ult., and afforded the greatet satisfaction to the subscribers.

The Brodsky Quartet, from Manchester (Messrs. Brodsky, Briggs, Speelman, and Fuchs), performed at each concert a number of the finest pieces of chamber music, and their fine tone and perfect *ensemble* playing was worthy of their great reputation. A few songs by Miss McKisack gave variety to the programmes.

At the first concert the works were:—Beethoven, String Quartet in C (Op. 59, No. 3); Bach, 'Ciaconna' (Mr. Brodsky); Schumann, Quintet (Op. 44), Dr. Walker (pianoforte). At the second concert:—Mozart, String Quartet in C; Marcello, Sonata in F (Mr. Fuchs); Schubert, Variations from String Quartet in D minor ('Der Tod und das Mädchen'); Dvorák, Quintet (Op. 81).

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The annual performance of Handel's 'Messiah' was given by the Festival Choral Society, in the Town Hall, on Boxing Night, and attracted a crowded audience. The soloists were Mesdames Emily Squire and Marie Hooton and Messrs. Charles Saunders and Trevon Daniel. There was a commendable adherence to Handel's text throughout, and the only vulgar display was at the close of 'Thou shalt break them.' The choruses were well sung. Mr. Perkins gave judicious aid at the organ, and the trumpet playing of Mr. J. Freeman was the best heard here for years. Dr. Sinclair conducted.

Mr. J. W. Turner began a six weeks' season of opera at the Grand Theatre, on Christmas Eve. The stock pieces of Balfe, Wallace, and Verdi formed the bulk of his repertory; but, on the 10th ult., Wagner's 'The Flying Dutchman' was revived with fair success. Miss Chrystal Duncan remains the principal soprano, but Madame Caro Roma has been retained for works of the Italian school. Operatic performances are a great feature of the annual conversazione of the Birmingham and Midland Institute, and this year 'The Grand Duke'—not a very happy selection—was given on five nights, from the 14th ult., by an amateur society. The staging was good, and the principal parts well filled. The playing of the band, under Mr. E. W. Priestley, was the best part of the performance.

A ballad concert was held in the Town Hall, on the 7th ult., when two pretty songs by Mr. Felix Corbett, formerly connected with music in Birmingham, were introduced. Mr. Halford's orchestral concert, announced for the 22nd ult., was postponed on account of the death of the Queen, and other events will probably be postponed from the same cause.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The St. Bartholomew's Choral Society gave a concerts on the 7th ult., which was well attended. Dr. Cowen's 'St. John's Eve' was given in the first part, the soloists being Miss Alice Boaden, Miss Sylvia Tippett, Mr. Sydney A. Bennett, and Mr. A. Jupp. The work was well rendered and afforded much gratification to the auditiors. Mr. A. B. Gridley conducted.

The Ladies' Night of the Bristol Madrigal Society, on the 10th ult., drew together a large assemblage at the Victoria Rooms. The choir was heard in some of the old compositions, but there seems an increasing desire to include in the programme productions by modern musicians. Upon the present occasion the novelties were 'Vineta' by Brahms and Sir Hubert Parry's 'Come, pretty wag,' a setting of words by Martin Pierson, who lived in the seventeenth century. There was an innovation at this concert, Miss Clara Butt and Mr. Kennerley Rumford contributing songs by Sir Arthur Sullivan, who, at the time of his death,

was president of the Madrigal Society (London). Mr. D. W. Rootham, who has been musical director of the Society since 1865, again conducted.

Mr. Riseley's newly formed Male-Voice Choir will repeat, at its next concert, the performance of Mendelssohn's 'Antigone' music (with Miss Olive Kennett and Mr. Charles Fry as reciters), in consequence of its success in December.

On the 14th ult. a concert was given in the hall of the Young Men's Christian Association in aid of the fund for restoring the Baptist chapel at Downend, Gloucestershire, identified with the name of John Foster. Mr. C. Howes conducted. A selection from the 'Creation' was performed, the principal vocalists being Mrs. H. Golding-Woodward and Mr. E. T. Morgan and Mr. W. Thomas, both of Bristol Cathedral. There was a band, with Mr. F. Watts as leader; choir and orchestra numbering 125.

A concert was given, on the 21st ult., in the Hall of the Young Men's Christian Association, in aid of the fund for the restoration of St. Paul's Church. There was an effective choir with orchestra, and Mendelssohn's 'Hymn of Praise' was creditably given, under the direction of Mr. J. Bending, organist of the church. The principal vocalists were Miss Edith Evans, Miss Ada Bennett, and Mr. G. W. Brierley.

MUSIC AT CAMBRIDGE,

(From our own Correspondent.)

The University Musical Society gave, on December 3, a very interesting choral concert in Trinity Chapel. The programme included the first two parts of Bach's "Christmas" oratorio, Mendelssohn's 14th Psalm, and a motet by Palestrina. The usual amateur orchestra was, on this occasion, advantageously dispensed with, and the accompaniment was contributed by the organ, supplemented by a solo violin in the Bach arias and by drums. The effect of the splendid Trinity organ, as played by Dr. E. W. Naylor with conspicuous ability, was extraordinarily satisfactory. The chorus sang very well, and the soloists, Mrs. Creser, Mr. J. Reed, and Mr. Wm. Higley, were very good, one and all of them being thoroughly at home in Bach. Mrs. Creser, in particular, had the heaviest work, and discharged her duties admirably. Mr. H. Inwards was the violinist and Dr. Gray conducted. It is pleasing to record the fact that a programme consisting largely of Bach's works drew a satisfactory audience, and it seems as if the preaching of Bach, which has been a conspicuous feature of Cambridge music during the last few years, was beginning to have some effect.

It is fitting in this place to put on record the loss to Ely and Cambridge, and the gain to Oxford, involved in the appointment of Dr. H. P. Allen to the organistship of New College. During his short stay at Ely, Dr. Allen has brought about two performances of the "St. Matthew" Passion, and this he supplemented, on December 7, with Brahms's "Requiem." The chorus on the latter occasion was composed of the Cathedral choir, supplemented by members of the Cambridge University Musical Society. The effect of the whole was singularly impressive in the magnificent Cathedral. Dr. Gray was at the organ, and Dr. Naylor and Mr. Minns assisted with two pianofortes. Mr. Gordon Cleather played the drums. Dr. Allen may be congratulated on the success of his final piece of work at Ely.

The principal event of the Michaelmas Term—the Greek Play—was noticed in The Musical Times of December last.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The new Chamber Music Union made a very successful *début* on the 4th ult. This Society has been started to give concerts of *ensemble* chamber music for any combination of instruments, wind, strings, and pianoforte. Saint-Saëns's delightful Pianoforte Trio in F was performed by Signor Esposito, Mr. Wilhelmj, and Mr. Bast. The last-named artist and Signor Esposito subsequently played three pieces for violoncello and pianoforte by Schumann, and the concert concluded with what must be considered as the best performance of Beethoven's Septet given for many years in Dublin. The performers, in addition to those already named, were Monsieur Grisard (viola), Mr. Conroy (clarinet), Mr. Taylor (bassoon), Mr. Morrissy (horn), and Mr. May (bass). A very large and appreciative audience attended and the success of the first meeting of the Union augurs well for its future.

At the second concert, on the 18th ult., Brahms's beautiful Pianoforte Quartet was played by Messrs. Wilhelmj, Grisard, Bast, and Esposito. It was a very fine performance. Beethoven's Sonata for pianoforte and violin and Haydn's String Quartet in G minor were also played.

The syllabus of the Feis Ceoil includes some new features of interest: a prize for the best performance of any combination of wind instruments, two competitions for trios (pianoforte and strings), a viola competition, and a special prize for the best singing of an Irish character song—additions to the usual competitions. The tests for school choirs have been made simpler and the sight tests in the vocal trios and quartets have been eliminated. The adjudicators are as follows:—Professor Ebenezer Prout, Mr. Ivor Atkins, Mr. Denis O'Sullivan, Mr. Carl Fuchs, Mr. Oscar Beringer, Mr. J. Ord Hume, Mr. Brendan Rogers, Mr. R. Young, and Mr. P. J. M'Call.

The prize for the best work for soli, chorus, and orchestra offered by the Feis Ceoil Association has just been won by Carl Gilbert Hardebech, of Belfast, who has frequently won smaller prizes at former Festivals. The work is very fully scored, with solos for mezzo-soprano, tenor, and bass. The title is 'The Red Hand of Ulster,' and treats of a favourite Irish legend. The work is to be performed at the Festival next May.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Considerable musical activity marked the close of 1900. Clydebank Choral Union, under Mr. W. J. Clapperton, performed 'Elijah,' while 'The Messiah' was given by Uddingston Choral Society and Cambuslang Choral Union, conducted respectively by Mr. W. Padget Gale and Mr. H. Walton. At a concert by the students of the Athenæum School of Music the Ladies' Choir sang Dr. Vincent's cantata 'A Night in Fairyland,' and the opera class performed Offenbach's 'Breaking the spell.'

The custom in our churches of celebrating Christmas by holding special musical services is becoming more and more common. These services are generally held on the Sunday preceding Christmas Day, and their scope ranges from special hymns, carols, and anthems to more or less complete performances of 'The Messiah.' At the Orchestral concert on Christmas Day a much appreciated performance of Haydn's little-known Symphony in D was given. Saint-Saëns's ballad 'La fiancée du timbalier' was delightfully sung by Madame Marie Brema. The new century fitly opened with the time-honoured performance of 'The Messiah' by the Choral Union. On the 2nd ult. the same work was given by Paisley Choral Union, under the experienced baton of Mr. James Barr. The accompaniments were very creditably played by the Paisley Philharmonic Society, assisted at the organ by Mr. Hopkin Ould. Miss Fanny Davies was the soloist at the Orchestral concert on the 8th ult., taking the solo part in Chopin's Pianoforte Concerto in F minor. At this concert Brahms's Serenade for full orchestra (Op. 2) was performed for the first time in Glasgow. The last three movements were exceedingly well played. On the 10th ult. Mr. Berry gave an inaugural recital on the organ recently erected in Chalmers United Free Church by Messrs. Foster and Andrews, of Hull.

A first performance here of Tschaïkowsky's Suite (No. 3) in G and the appearance of Madame Lillian Blauvelt were the chief features of the ninth Subscription concert, on the 15th ult. The suite was excellently played, the *Tema con Variazioni* being especially well received. Madame Blauvelt's perfect vocalisation was admirably exhibited in the recitative and air 'Sweet Bird,' from Handel's 'L'Allegro ed Il Pensieroso.' Mention should be made of the flute obbligato played by Mr. Halstead.

On the 16th ult. the Choral Union gave a 'popular' performance of 'The Messiah,' with Mr. Andrew Black as chief soloist. The drawing power of the oratorio was evidenced by the fact that the number of people unable to gain admission was almost as great as that accommodated in the hall. Messrs. Cole, Melville, Joachim, and Augless, representing the string quartet of the Athenæum School of Music, gave an enjoyable Chamber concert on the 17th ult. The programme included Haydn's Quartet (No. 1, Op. 74) and Beethoven's Trio in E flat. Mr. J. W. Sharpe contributed vocal solos. A performance of Beethoven's Pastoral Symphony attracted an enormous audience to the Popular Orchestral concert on the 19th ult. Miss Helen Jaxon was vocalist, and Mr. Maurice Sons acted as deputy-conductor.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Dr. Richter has recently presented us with yet more enlightened and finished interpretations of such classical works as we may never too fully understand, alternately with selections from both older and more modern schools hitherto withheld from us. Among the former especial note must be made of the rendering of Beethoven's Eighth Symphony, on the 17th ult., so admirably contrasted with the decidedly noisy Sinding Symphony in D minor of the previous meeting and with the staid, sober orchestral suite of Bach for strings, oboes, drums, and with three trumpet parts. It is always gratifying to have an opportunity of listening to the charming violoncello playing of Mr. Carl Fuchs, although one ever regrets the dearth of really great works for his instrument. The Concerto in D minor, of Lalo, has many interesting passages; although somewhat incoherent and unsatisfactory as a whole. The vocalists at the Hallé concerts during January have been Madame Lillian Blauvelt, Miss Brema, and Mr. Santley.

As usual, Mr. Lane's patrons flocked to his excellent and most liberal entertainment on the 19th ult., and Dr. Pyne's recitals continue to attract the lovers of organ music to the Town Hall on Saturday evenings. Perhaps, on the 12th ult., it was merely as a relief, after the dryness of Rheinberger's Pastoral Sonata, that Dr. Pyne introduced Dubois' March, in which the holding down of a shrill high note by a leaden weight reminded one of the celebrated trick of olden time whereby Herschell defeated his opponent at a competition for an organ appointment.

MUSIC IN WALES.

(From our own Correspondent.)

A large number of Eisteddfodau were held as usual during Christmastide and on New Year's Day, in various parts of the Principality and some border towns. The most important were those of Morriston (Swansea), Blaenau Festiniog, Chester, Liverpool, and Dolgelley; at which, in the order mentioned, Mr. John Thomas (with Mr. Maldwyn Humphreys), Dr. Joseph Parry, Mr. Emlyn Evans, Mr. Maldwyn Price, and Mr. Joseph Bennett (with Mr. W. L. Barrett and Mr. Wilfrid Jones) adjudicated.

At Morriston Mr. John Thomas's cantata 'The Bride of Neath Valley' was performed, the composer conducting; and at Dolgelley Mendelssohn's 'Athalie' (soloists, Miss Percival Allen, Miss Greta Williams, and Miss Maud Jones; reciter, Mr. Charles Fry); and Mr. Coleridge-Taylor's 'Hiawatha's Wedding-Feast' (the solo by Mr. H. Franckiss). Amongst the artists engaged at Chester was Mr. Ben Davies, who was in most excellent voice, and whose fine singing was greatly appreciated by a crowded audience.

On Christmas Day the 'Hymn of Praise' was performed at Pontypridd; and in Mid-Rhondda Sullivan's 'Prodigal Son'; 'Samson' being rendered at Cwmaman (Aberdare Valley), and repeated on the following day, Mr. W. J. Evans conducting.

On Boxing Day the Zion Choral Society, Merthyr Tydvil, gave a performance of 'Judas Maccabæus,' under the conductorship of Mr. Dan Davies, the orchestra being led by Mr. E. G. Woodward. The same night the Brynmawr Harmonic Society performed the 'Hymn of Praise,' under the baton of Mr. W. Evans; and the Cardiff Blue Ribbon Choir 'The Messiah,' Mr. J. F. Proud occupying his usual post as conductor, and Mr. Arthur Angle leading the band.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

'Messiah' performances.

Yorkshire music has, during the month of which I write, been so largely concerned with 'The Messiah' performances customary at Christmas time that it may be well to group together a few typical examples. On December 17 the Bradford Old Choral Society gave the oratorio, following the performance by the Festival Choral Society at one of the Subscription concerts, referred to in my last letter. On this occasion the soloists were Miss Ethel Wood, Miss Ada Crossley, Mr. John Coates, and Mr. Watkin Mills; and Mr. Hartwell Robertshaw, the conductor, had a fresh and powerful chorus of about 250 voices at his disposal. Two days later the Leeds Philharmonic Society gave a thoroughly good all-round performance of the work. Dr. Stanford's reading of the music is artistic, and as free from fads as it is from Philistinism. While his *tempi* are not of the cast-iron description affected by most of our West Riding conductors, his modifications are not solely in the direction of slackening the time to at least half-speed at the end of each movement, which seems to be the average conductor's solitary idea of 'expression.' The principals were Madame Albani, Miss Sarah Berry, Mr. Joseph O'Mara, and Mr. Watkin Mills. Mozart's beautiful 'Masonic Funeral Music' was played before the oratorio, in memory of Sullivan, a tribute at once graceful and appropriate, and, so far as this part of the world is concerned, unique. So far as grandeur of choral effects is concerned, the Huddersfield Society is always an easy first, and its performance on the 21st was no exception to this rule. The singing of this choir represents the concentrated essence of the West Riding virtues of robustness and force, and not one of even the greatest festivals can produce anything finer of its kind. The only pity is that the Society can, apparently, do nothing else equally well. Mr. John Bowling conducted, and the principal vocalists were Miss Helen Jaxon, Miss Muriel Foster, Mr. Lloyd Chandos, and Mr. David Hughes. On the 22nd this Handelian week was brought to a close by the Leeds School Board Society's performance, under Mr. Godson, which showed at least distinct promise. Madame Goodall, Miss Alice Smith, Mr. Tom Child, and Mr. W. Thornton were the soloists. The Leeds Choral Union chose Boxing Day for its 'Messiah' concert, at which Mr. Benton's powerful choir sang brightly and with power. Madame Fanny Moody, Miss Muriel Foster, Mr. Joseph O'Mara, and Mr. Charles Manners were the principal singers, the contralto achieving especial distinction by the beauty of her voice and her artistic expression. When to the above excellent performances there are added innumerable others, of varying merit, all over the West Riding, it will be seen that justice is done to Handel's great work.

Other concerts.

At Leeds there is practically nothing of importance to record since the close of 'The Messiah' season. Mr. Santley, in good voice, and accompanied by some very artistic young singers in Miss Louise Dale, Miss Gertrude Elliott, and Mr. Harold Bealey, visited Leeds on the 14th ult., and Halifax the following night. On the 15th Miss Giulia Ravogli appeared at one of the Messrs. Haddock's Leeds Musical Evenings, the programme of which, by the way, had more than ordinary artistic value. At Bradford the annual visit of the Royal Carl Rosa Opera took place in Christmas week, when occasion was taken to introduce to Yorkshire Goldmark's 'Cricket on the Hearth.' It was very ably performed, but the music lacks the lightness of touch necessary for adequate treatment of a slight domestic drama with a dash of the fairy element. On the 11th ult. Dr. Richter appeared with the Hallé orchestra at

one of the Bradford Subscription concerts. Madame Brema's superb reading of the final scene of the 'Götterdämmerung' and a highly finished performance of Dvorák's 'New World' Symphony were the principal features of one of the best concerts of this series. On the 16th Miss Edith Wehner, a vocalist who always interests, both by her careful selection of songs and her highly artistic readings of them, gave a very enjoyable concert at Bradford, and on the 19th the Bradford Permanent Orchestra gave its fourth concert for the present season. A brilliant and sympathetic performance of Dr. Cowen's clever Concertstücke, with Mr. Frederick Dawson as the pianist, was the distinguishing feature of the programme.

At Huddersfield, on the 12th ult., the Glee and Madrigal Society gave a 'Popular' concert that did not belie its name, for the hall was crammed, and a pleasant programme of familiar part-songs and the like was gone through under Mr. Ibeson's direction. On the 15th the audience of the Subscription concerts at Huddersfield were invigorated by a 'military' programme.

The Halifax Subscription concerts were resumed on the 9th ult., when Brahms's fine Violoncello Sonata (Op. 99) was well played by Mr. Fuchs and Mr. H. F. Webster, an exceedingly able local pianist. Miss Helen Jaxon sang and Mr. Risegari was the violinist.

The Cleckheaton Orchestral Society, conducted by Mr. Stott, gave a concert on the 14th, when Mr. John Dunn made his last appearance, before departing for an American tour, and played the Mendelssohn Violin Concerto.

FOREIGN NOTES.

Aix-la-Chapelle. — An enthusiastic reception was accorded, on its first performance, last month, by the Philharmonic Society, to a new cantata for tenor solo, chorus, and orchestra, entitled 'Frühlings Feier,' from the pen of Herr Anton Urspruch.

Altenburg.—A highly successful first performance took place recently, at the Court Theatre, of Franz von Holstein's opera 'Die Hochländer' ('The Highlanders.').

Bayreuth.—A new choral work with orchestra, entitled 'Roland's Tod,' by Walter Choinanus, was introduced by the Bayreuth Choral Society, in its first concert of the season, last month, and proved a highly effective composition.

Bremen.— M. Camille Saint-Saëns's lyrical drama, 'Samson et Dalila,' was produced for the first time, with a German version of the libretto, at the Stadt-Theater, last month. Capellmeister Jaeger conducted the very brilliant performance, and the work was received with marked favour on the part of a numerous audience.

Brussels.—The prize of 1,000 francs, offered by the Academy of Fine Arts, for a pianoforte concerto with orchestra, has been awarded to M. Louis Delune, a pupil of Edgar Tinel, the composer of 'St. Franciscus.'

Bucharest.—With the successful first performance, last month, exclusively by Roumanian artists, of an opera, 'Petru Raresch,' by a native composer, Eduard Candella (director of the Jassy Conservatoire), Roumania has entered into the proud possession of a 'national opera' of its own.

Budapest. — The twenty-fifth anniversary of the presidentship of Count Geza Zichy was celebrated at the Conservatorium, last month, by a concert, in which the Count introduced, for the first time, a new pianoforte concerto of his composition, written for the left hand only (he being, as is well known, deprived of his right arm), in the presence of a most enthusiastic audience.

Carlsruhe.—At the instance and with the co-operation of Herr Felix Mottl, a hitherto almost unknown concerto for three pianofortes, by Mozart, was performed at a concert recently given here, before an invited audience, and greatly appreciated. According to Köchel, the concerto in question, a work of bright and graceful character, in F major, was written at Salzburg in 1776, and was performed several times in the two following years, under the composer's direction.

Cassel.—The well-known Steindel Quartet, consisting of Herr Steindel and his two little sons, Bruno and Max, has been transformed into a quartet by the addition to the gifted family party of the six-year-old Albin Steindel, a violinist *en miniature*. Like his two elder brothers, he owes the development of his precocious talent to his father.

Cologne.—Wolfrum's remarkable 'Weihnachs Mysterium' created a most marked impression on its first performance, at the fifth Gürzenich concert of the season, under Dr. Wüllner's direction.

Dresden.—André Messager's comic opera 'Brigitte' was recently produced at the Royal Theatre and very favourably received.——Professor Edmund Kretschmer, for forty-seven years the highly esteemed Court organist and capellmeister, has just retired from his post.——A new Christmas Oratorio, distinguished by some fine and massive choral writing, from the pen of Herr O. Wermann, was produced at the Kreuz Kirche last Christmas Eve.

Frankfort-on-Main.—A new oratorio, in three parts, 'The Legend of St. Boniface,' by H. Diebold, was produced for the first time at a recent concert of the Society for Church Music, under Musikdirector Krug's direction, and received with marked favour. It is the, as yet, most important work of a young composer already favourably known by a number of sacred compositions.

Hamburg.—Herr August Bungert has completed his great tetralogy 'The Odyssey' (with a 'Vorspiel' to each of the four parts), portions of which have already been produced repeatedly, both here and in Dresden. It only remains for the industrious and ambitious poet-composer to complete an additional trifle—viz., the trilogy, 'The Iliad,' and his entire work, entitled 'Homeric World,' will have eclipsed—at all events, in regard to its 'gigantic proportions'—the famous 'Nibelungen Ring.' With such a vast scheme in progress of realisation, musico-dramatic art in the twentieth century need not despair of her votaries!

Heidelberg.—At a recent concert of the Bach-Verein an excellent performance was given of Liszt's Coronation Mass and 'Hunnen Schlacht,' under the zealous direction of Professor Wolfrum. The performance in question completed the series of concerts specially devoted to the more important compositions of the great pianist-composer, given by the Bach-Verein during the last ten years, which have contributed not a little towards a better appreciation of their merits on the part of an audience by no means confined to the music-lovers of this city.

Innsbruck.—Considerable success attended the first performance, last month, of a new secular oratorio entitled 'Ekkehard,' the libretto, founded upon Scheffel's well known poem, by Schultes von Brühl, the music by Hugo Roehr, the Munich conductor. The score is constructed mainly upon modern lines, and the impression produced by the new work has been sufficiently pronounced for it to be accepted, for immediate performance, at Munich, Stuttgart, and Würzburg.

Königsberg.—At a recent concert of the choral society 'Liederfreude,' the audience were greatly delighted by the performance of a new choral ballad, 'Der Schneider in der Hölle,' by Arnold Mendelssohn, a composer already well known in German musical circles. The composition, though somewhat bizarre, is exceedingly clever. Its essentially humorous character, free from even a suspicion of vulgarity, produced a most exhilarating effect upon the audience, who insisted upon its repetition.

Leipzig.—The eleventh Gewandhaus concert of the season, under Herr Nikisch's direction, which took place on the 1st ult., included, amongst other interesting and appropriate pieces, a chorale for the New Year by Bach, Mendelssohn's 'Neujahrs Lied,' and a Christmas hymn, 'In dulci jubilo,' emanating from the fourteenth century. Professor Joachim took part in the performances.

Mannheim. — The steadily increasing appreciation on the part of German audiences of the works of the late Anton Bruckner was once more exemplified by the enthusiastic reception accorded the Austrian composer's Eighth Symphony (at one time considered 'impossible') on the occasion of its first performance, on the 8th ult., by the Court Orchestra, under the able direction of Herr Kähler.

Munich.—A new music-drama, 'Eros and Psyche,' by Max Zenger, was brought out, with considerable success, on the 11th ult., at the Hof-Theater.

Paris.—Several performances of Schumann's 'Faust' music, hitherto unknown to Parisian audiences, have taken place recently at the Châtelet concerts, under the direction of M. Colonne, with much success. Madame Adiny and M. Paul Daraux were the principal solo interpreters.——At the Lamoureux concert, on the 6th ult., two very effective orchestral Nocturnes, by Mr. Debussey, and a violoncello concerto, by M. Hollmann (played by the composer), were much applauded novelties. Madame Blanche Marchesi was the vocalist.——The library of the Conservatoire has been enriched by the autographs of a number of pianoforte pieces by Chopin, formerly in the possession of Mdlle. Gavard, a pupil of the Polish composer.

Prague.—An excellent and highly successful first performance took place, last month, at the German Theatre, of August Enna's fairy opera 'The little Match-Seller,' founded upon Andersen's well-known story.

Rome.—A new society, bearing the name of 'Boccherini,' has been formed for the cultivation and popularisation of chamber music. M. Pélissier has been appointed its director.——A prize competition has been opened, by the 'Societá degli autori ed artisti drammatici e lirici,' for an opera buffa; sums of 1,000 lire and 500 lire being offered for the best score and libretto respectively.

St. Petersburg.—Wagner's 'Die Walküre' was performed for the first time, last month, at the Imperial Opera, in the Russian language, with enormous success.

Sondershausen.—At a concert given by the Conservatorium, under the direction of Professor Schroeder, a new composition for chorus and orchestra, 'The Lady of Castle Windeck' (founded upon Chamisso's ballad), by Rudolph Werner, was received with much favour. The same concert included the performance of a 'Hymn to Life,' for chorus and orchestra, by the late Friedrich Nietzsche, a somewhat ambitious, but distinctly amateurish production, scarcely calculated to place the vaunted musicianship of the famous poet-philosopher in a very favourable light.

Teplitz.—Commemorative tablets have been affixed to the houses at Schönau, known by the signs of 'Zur Harfe' and 'Zur Eiche,' in which Beethoven resided during the summer months of 1811 and 1812.

MISCELLANEOUS.

The Cumberland Musical Festival, which, as the 'Invander' Eisteddfod, has been established for nearly thirty years, was held at Workington on the 1st and 2nd ult. Dr. Joseph Parry, of Cardiff, adjudicated at the musical competitions and conducted the concerts. In the chief junior choir section, the test piece for which was 'The undertone of the bells' (Dr. Roland Rogers), only two choirs entered, the Workington Higher Grade School (under Mr. J. H. Jenkinson) and the Penrith Brunswick Road Board School (under Miss Elliott). Workington gained the prize for the singing of the piece, but Penrith was successful in a three-part sight test. Dr. Parry said that the sight-singing was remarkably good and that he never heard anything to touch it. The Seaton Wesleyans gained the prize in the part-song class, the test piece for which was Pinsuti's 'Parting Kiss.' The perseverance of Mr. Griffiths, the original promoter of the scheme, backed up by a local committee, deserves the generous acknowledgment of all who believe in the advantage of the popularisation of music.

A large and appreciative audience assembled on the 17th ult. at the rooms of 'The Society for the Encouragement of Fine Arts,' in Conduit Street, on the occasion of the inaugural lecture of its forty-third session, when, under the attractive title, 'Methods of the Masters of Musical Design,' Mr. Alfred Gilbert, honorary musical director of the Society, gave a most interesting analysis of musical forms, which he illustrated at the pianoforte by playing excerpts from the works of Handel, Bach, Beethoven, and Mendelssohn. The vocal illustrations were given in a refined manner by Miss Beatrice May and a quartet of male voices—Messrs. Oakeley, Turner, Bennetts, and Stanley Smith. Before the performances Mr. Gilbert gave, in concise and lucid language, a description of each class of composition, which ranged from canon and fugue to the sonata and song without words, and which included the madrigal, the part-song, the glee, the early Italian song, the ballad, and the modern song.

An exceedingly pleasant evening was spent on the 17th ult., at the residence of Dr. W. G. McNaught, when a private representation was given of an original operetta, in two acts, entitled 'Lucette,' composed by Mr. William McNaught. The libretto, by Mr. W. G. Rothery, was smartly written and very much up-to-date, and the music revealed in the youthful composer (who, we understand, is quite untrained in composition) a considerable gift of melody and distinct capacity in writing which should surely induce him to further cultivate these gifts. It would be invidious to specially mention any of the performers; sufficeth it to say that all worked together with earnestness and spirit and that the result was highly satisfactory.

A biographical account of the brothers Edward and Walter Bache has been written by their sister, Miss Constance Bache. To facilitate the publication of the book, the cost of which will probably not exceed six shillings net, some of their friends have agreed to take copies. Mr. A. J. Hipkins, 33, Great Pulteney Street, W. (Messrs. John Broadwood and Sons), will be glad to receive the names of intending subscribers.

A musical festival and competition is announced to take place at Blackpool on May 16, 17, and 18. The scheme includes a performance of Brahms's Requiem and other important works, to be performed with full orchestra, conducted by Dr. Richter. The adjudicators for the choral competitions will be Dr. McNaught and Dr. Varley Roberts. The secretary of the festival is Mr. Lionel H. Franceys, Williams Deacon Bank, Blackpool.

University of London.—The following have been the successful candidates in the recent examinations in music:—*Doctor of Music:* Thomas Henry Davis. *Bachelors of Music:* Frederic Arthur Ely and Herbert Westerby. The examiners were Dr. C. H. Lloyd and Dr. Charles Wood.

Mr. Frederick Bevan has been appointed, by the Council of the University of Adelaide, Director of the Elder Conservatorium of Music (Adelaide) for the year 1901.

Mr. W. R. B. Tann, honorary secretary, London Church Choir Association, has been appointed secretary of The Bach Choir.

Mr. L. G. Sharpe has commenced business as a concert agent and manager at 61, Regent Street, W.

OBITUARY.

The death took place on December 26, at his residence at Colwyn Bay, of Jules Prudence Rivière, aged eighty-one, the well-known conductor. Born in Paris, in 1819, he began his musical career as a choir boy. After serving as a conscript in the French army Rivière gave a great concert in Paris, in 1857, which was attended by the Emperor and Empress. In commemoration of that event their Majesties presented him with a signet ring, which he wore to the day of his death. Shortly afterwards (November, 1857) Rivière came to London as the *protégé* of Jullien. He became musical director at Cremorne, the Adelphi, and the Alhambra. In the autumn of 1871 he started, at Covent Garden, Rivière's Promenade concerts, which met with great success; the classical and sacred nights were conducted by Arthur Sullivan. He subsequently left the Metropolis and conducted concerts in Manchester, Blackpool, and other centres. In 1887 he became conductor of the Llandudno Pier concerts, where he gained great popularity, and last year he accepted a

similar post at Colwyn Bay. As a composer M. Rivière was best known by his 'Babil and Bijou' song 'Spring, spring, gentle spring,' which became a much street-whistled and torturously organ-grindered tune in the early seventies of the last century.

M. Jules Cohen, director of the chorus at the Paris Opéra, died in Paris, on the 14th ult., aged seventy. A *protégé* of Halévy, he took first prizes at the Conservatoire for pianoforte, organ, and harmony, and became a professor at that Institution. During the Empire he was *maître de chapelle* of Napoleon III. Among his compositions are 'Maître Claude,' 'José Maria,' 'Déa,' 'Les Bleuets,' and the choruses of 'Esther' and 'Athalie.' The last effort of the composer was his own Funeral March. M. Cohen succumbed to a long and terrible malady, which deprived him of the use of his eyes and hands.

M. Jules Barbier, the distinguished opera librettist, died on the 16th ult., at the age of seventy-eight. 'Faust' alone will carry his name down to posterity, but he also wrote the libretti of 'Roméo et Juliette,' 'Noces de Jeannette,' 'Paul et Virginie,' and many other opera books.

The death occurred, on December 26, at St. Louis (U.S.), of Professor August Waldauer, founder and, for many years, director of the Beethoven Conservatory in that city, aged seventy-five.

The death of Dr. W. Pole is referred to on another page.

CORRESPONDENCE.

ST. MICHAEL'S COLLEGE, TENBURY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Your charming views and chatty description, in a recent number of The Musical Times, of St. Michael's College have, I feel confident, afforded the very greatest possible pleasure to hundreds of St. Michael's boys scattered all over the globe. I note that Commander Arthur Havergal, R.N. (an old Ouseley boy), draws public attention to the fact that boys of this College are, indeed, educated for *any of the professions* and not for music alone.

Any lad privileged to spend his boyhood days amidst the refining atmosphere ever to be found hovering over the beauties of St. Michael's College, will never forget throughout his lifetime the benefits received there, and, may I add, as one of the old boys, neither will he, in passing out of the College, ever be lost sight of by the Warden, for it has been my pleasure to enjoy an uninterrupted correspondence with the Warden from the day of my leaving until the present day, covering a period of over twenty-three years. I mention this inasmuch as no greater proof than this, if any were needed, could possibly be forthcoming as evidencing the strong attachments formed by the masters for their boys and the love of boys for their masters come of residence in this 'miniature University of Oxford,' so generously founded by Sir Frederick Ouseley, Bart., and known to us all as St. Michael's College, Tenbury.

Very truly yours,
Charles A. R. Harriss.

'Earnscliffe,' Ottawa, Canada,
The last day of the 19th Century.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Adelaide.—Since the appointment of Mr. Bryceson Treharne as Professor of the Pianoforte to the Elder Conservatorium, in March last year, he has zealously endeavoured to further the cause of good music in this city. Programmes of a series of pianoforte recitals, given in the Autumn, have reached us, all giving evidence of a catholicity of taste in the selection of good music. The attempt to introduce chamber music has also met with encouragement, among the works performed for the first time in Adelaide having been Sir Hubert Parry's Trio in E minor and Coleridge-Taylor's 'In Memoriam' Song Cycle. The admission to the concerts is free. Mr. Treharne has our best wishes for the success of his efforts.

Andover.—Mr. Arthur C. Bennett gave his tenth annual concert in the Town Hall, on the 15th ult., when his orchestra played the Adagio and Vivace from Haydn's Symphony in C; Minuet, Trio, and Finale from Haydn's Symphony in D; Handel's Largo; Gavotte and Musette in G minor, Bach (arranged for strings and orchestra), and Andante and Gigue from a Concerto in C by Thomas Tremain, a former organist of Andover. The vocalists were Mr. Anderson Nichol and Madame Edythe Pearson.

Blairgowrie.—Haydn's 'Creation' was performed by the Choral Society, in the Public Hall, on December 27. The choir, numbering 100 voices, sang with precision and gave evidence of the careful training received from its conductor, Mr. E. F. Parker. The solo vocalists were Miss Marguerite Simpson, Mr. Macfarlane Brockett, and Mr. A. McLean Borthwick, and the accompaniments were efficiently played by Miss Butchart (pianoforte) and Mr. A. Mackay (organ).

Campbeltown.—The Campbeltown Musical Association gave a fine rendering of Handel's 'Messiah' on December 18. The solos were sung by members of the Association and the chorus and band numbered 120 performers. The rendering of the oratorio reflected great credit upon the conductor, Mr. J. M. Brown.

Coventry.—Mendelssohn's 'Elijah' was given by the Coventry Free Church Choral Union, on the 10th ult., under the conductorship of Mr. Charles Matthews. Mr. Charles Tree sang the music of the *Prophet* splendidly, and Miss Maggie Jaques was excellent in the soprano solos. The contralto and tenor solos were admirably sung by Miss Jennie Atkinson and Mr. Samuel Masters. The band and chorus numbered 160. On the following Sunday the performance was repeated for the benefit of the sufferers by the recent floods, the principals and band generously giving their services. Mr. Masters was unable to attend, but his place was efficiently filled by Mr. J. Mason.

Dunedin (N.Z.).—The Choral Society gave a performance of Mendelssohn's 'Elijah,' in the Agricultural Hall, on November 7. The choir sang throughout with admirable expression and excellent attack, especially in the 'Baal' choruses, and the orchestra was fully efficient. The chief solo vocalists were Miss Amy Murphy, Mrs. Howie, Mr. B. S. Collier, and Mr. Prouse, the first three of these artists being supplemented in the double quartet by Miss Blaney, Miss Campbell, Mr. Slater, Mr. Holgate, and Mr. W. Thompson. Mr. James Coombs, who conducted, deserves every credit for the success of the performance.

Grimsby.—On December 23 the choir of George Street Wesleyan Chapel performed Dr. C. Bowdler's cantata 'The Shepherds and the Magi.' The work was highly appreciated, both for its own worth and for the excellence of the rendering. Mr. James Bennett presided at the organ and Mr. C. H. Dawson conducted.

Hanley.—The fourth Meakin concert of the season was given in the Town Hall, on the 14th ult., the artists being Madame Alice Esty, Madame Kirkby Lunn, Mr. Gregory Hast, Mr. Charles Ganz, vocalists; Mr. George Müller, violin; Mr. Jacques Renard, violoncello, with Mr. Wilhelm Ganz as conductor. Mendelssohn's Trio in D minor (Op. 49) was beautifully rendered by the instrumentalists. The hall was crowded and the concert a great success.

Kendal.—The London Trio (Miss Amina Goodwin, Messrs. Simonetti and Whitehouse) have just completed a short tour in Westmoreland and North Lancashire, during which they carried the sacred lamp of chamber music into several towns which are usually visited only by ballad concert parties. They were particularly successful with the Trios of Mendelssohn in C minor and Rubinstein in B flat, both of which were played with great vigour and breadth of style combined with artistic insight. The Hon. Margaret Henniker sang successfully during the tour.

Leigh (Kent).—The Choral Society gave a performance of Stainer's cantata 'The Daughter of Jairus,' on the 11th ult., in the Parish Church. The solo vocalists were Miss Gertrude Davies, Mr. Ernest Webster, and Mr. W. J. Heney. Mr. Percy Prior presided at the organ and Mr. George S. Evans conducted.

Liskeard.—A conversazione was held in the Public Hall, on the 18th ult., by the Choral Society, when the members sang some part-songs, one of them, 'Youthful sports,' by Barnby, being encored. The programme included Gounod's 'Mirella' Overture and vocal and instrumental solos. Mr. A. G. Faull conducted.

Melbourne (Australia).—The special Musical Service for Advent was held in St. Paul's Cathedral on December 13, when Spohr's 'Last Judgment' was sung by the Cathedral choir, augmented to about eighty voices. Evidence of careful and painstaking rehearsal was given by the intelligent way in which the various choruses were sung. The following members of the Cathedral choir sang the solo parts, and in each case maintained the high standard of excellence observable at these services: Master McCausland (soprano), Mr. W. Cheslin (alto), Mr. J. Kendal (tenor), Mr. J. Frankland (bass). The service was under the direction of Mr. Ernest Wood, the Cathedral organist, who accompanied throughout with refined taste and sound judgment. The service was attended by a large congregation.

Ponkey (N. Wales).—On December 19, at the Congregational Church, a presentation was made on behalf of the congregation to Mr. Caradog Roberts, of a Bible, a gold watch, and an illuminated address, as a mark of their appreciation and esteem. Mr. Roberts has held the appointment of organist for the last seven years.

Sedgley.—The Choral Society gave its first concert on the 15th ult., in the Public Hall, when Sterndale Bennett's 'May Queen' and a miscellaneous selection were performed. The choir sang, on the whole, with credit to its trainer and was supported by a small orchestra. The solo vocalists were Miss Thompson, Mr. T. Jones, and Mr. Roden. Mr. Arthur Sedgley conducted.

Singapore.—The Philharmonic Society gave a performance of Gaul's 'Holy City,' in the Town Hall, on December 8. The choir had evidently been well trained and sang with vigour and precision, although more male voices are required to make it fully efficient. There was a small orchestra, the strings composed of members of the Philharmonic orchestra and the wind being supplied from the band of the 16th Madras Infantry. The principal vocalists were Mrs. Wynter, Mrs. Lane, Messrs. Graham Kirk, Dunman, Tonkin, and A. P. Ager. Mr. F. Whitefield accompanied on the pianoforte and Mr. W. G. St. Clair conducted.

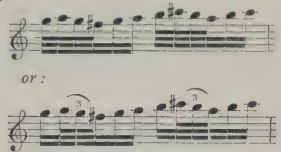
Stalybridge.—Mr. Sidney Hall gave an organ and vocal recital in Holy Trinity Church, on the 17th ult., when the programme included Bach's Prelude and Fugue in D major and two pieces by the recitalist. Miss Maggie Jaques and Mr. William Wild were the vocalists.

Tewkesbury.—A special Carol Service was held in the Abbey on the 2nd ult. Among the carols sung by the Abbey Choir were 'Sweeter than songs of summer' and 'In sorrow and in want' (Bridge). 'Sleep! Holy Babe' and 'A cradle song of the Blessed Virgin' (arranged for men's voices) were sung by the Abbey Choir Glee Club. Mr. Alfred W. V. Vine (the organist and choirmaster) accompanied and also played the 'Pastoral' Symphony from 'The Messiah' and an 'Offertoire sur deux Noëls' (Guilmant). Miss Jessie King was the vocalist.

Treorky.—A three-manual organ, one of the largest in Wales, built by Messrs. P. Conacher and Co., Huddersfield, was opened at Koddfa Baptist Church, Treorky, Glamorganshire, on the 17th ult., by Dr. Roland Rogers, Bangor, to whose specification the instrument was constructed. A large and appreciative audience assembled, the programme, in addition to Dr. Rogers's well-selected organ pieces, consisting of effective vocal contributions by Miss Maggie Davies, Mr. Emlyn Davies, and the Noddfa Choral Society, under the conductorship of Mr. W. Thomas.

Wincanton.—The Christmastide cantata, by Dr. Pearce, was performed in the Parish Church, on the 15th ult., when Mr. Chuter (organist of Sherborne Abbey) accompanied, and Mr. E. Harold Melling, organist of the church, conducted.

ANSWERS TO CORRESPONDENTS.

G. L.—(1) *The passage in Beethoven's Rondo for pianoforte in C, Op. 51, No. 1, bar 24, groups 3 and 4, may be played:—*

(2) *We learn, on the best authority, that it is now impossible to obtain the 'Orchestrina di Camera' referred to in Grove's 'Dictionary of Music and Musicians,' Vol. IV., p. 735.*

Student.—*The question you raise is certainly not without practical interest. That the timbre of an instrument is not alike in every country is proved in the case of the ophicleide. 'Very powerful, but somewhat savage and obtrusive,' says a great authority in describing this instrument. But Berlioz, upon his visit to Leipzig in 1843, says:—'The ophicleide, or rather the thin copper instrument shown to me under that name, was quite unlike the French one, and had scarcely any tone. It was, therefore, rejected, and replaced, after a fashion, by a fourth trombone.' Whether Spontini, Mendelssohn, and Schumann had the French or German ophicleide in their minds in writing for that instrument in their scores it is impossible to say.*

Enquirer.—*Professor Armes has kindly supplied the following list of names of those who have graduated in music at Durham University during 1900:—*

Mus. Doc. (in September).	
Bairstow, E. C.	*Horner, Egbert F.*
Mus. Bac.	
(In March.)	*Brearley, Hermann.*
Forster, Cuthbert.	*Brookes, Harry.*
Leake, George.	*Haskins, Charles W.*
Mixer, Annie Louise.	*Master, Blanche E.*
Ritson, Thomas W.	*Pritchard, George.*
(In September.)	*Rowbottom, William E.*
Archer, Louisa.	*Sanderson, Wilfred E.*

L. R. A. M. (Ireland).—*The following are the dates and opus numbers of the compositions by Mendelssohn to which you refer:—'Farewell to the Forest' (also known as 'Departure' and 'O hills! O vales'), Op. 59, No. 3, Leipzig, March 4, 1843; 'Cradle Song' (Op. 47, No. 6), composed for Mendelssohn's godson, Mr. Felix Moscheles, in 1833; 'The Traveller's Song' (by which we assume that you refer to the 'Reiselied,' words by Ebert), Op. 19, No. 6, Venice, October 16, 1830 (Book 1 of the 'Songs without Words' was also published as Op. 19); 'On Song's light pinions' (also known as 'On wings of song'), Op. 34, No. 2, 1834.*

X. Y. Z.—(1) *We are glad to hear that you appreciate the biographical sketches and special portraits. Your suggestion as to the inclusion of some more of the old composers has already been considered, and we hope soon to give a biography of Sir John Goss, to be followed by other native worthies.* (2) *The entire score of Handel's 'Joseph and his Brethren' is not published in octavo form. But Messrs. Novello issue, in that size, two choruses from the work—'Blest be the man' and 'O God, Who in Thy heavenly hand.' Four solos and one duet from the oratorio are also published.*

Firm Tonic.—*You are quite right in your protest against the persistent introduction of the seventh in the tonic chord at the close of a hymn preparatory to the subdominant Amen chord, especially when, as you say, 'the final (tonic) chord is little more than touched before the discord is heard.' In many strong-ending hymns and tunes the dominant seventh chord is quite unwarranted; but are not organists creatures of habit?*

Paper Organ Pipes.—*Several correspondents, to each of whom we are greatly obliged, have sent us the following information: that full directions for making paper organ pipes are given in 'Organ Building for Amateurs' by Mark Wicks (Ward, Lock and Co.). One correspondent says: 'I may say that I have made a few pipes on Mr. Wicks's system and I can assure "J. M." that they answer.' Another correspondent writes that paper organ pipes may be obtained from Mr. Burton, organ builder, Winchester, who makes their manufacture a specialty.*

Hanover.—*Previous to October, 1897, the following Extra Supplement portraits appeared in* The Musical Times*:—Mr. Berthold Tours (April), Dr. G. M. Garrett (May), Mr. W. T. Best (June), Sir George Martin (July), Sir Frederick Bridge (August), and Dr. E. J. Hopkins (September)—all in 1897.*

Cellist.—*You probably refer to the 'Crystalphonicon,' a species of musical glasses upon which a Mr. Arthur Lincoln, from New Orleans, performed, some thirty years ago, in London. He played on the glasses with his right hand and accompanied himself on the pianoforte with his left.*

L. N.—*We have not made any reference in these columns to 'changes in the colours of some University hoods for musical and other degrees.' Authoritative information on this habiliment matter will be found in 'The Roll of the Union of Graduates in Music' under 'The University Hoods of Graduates in Music' (p. 115).*

Keraulophon.—*The most usual form of pointing the last line of the Gloria is:—*

World without | end. | A- | -men.

and not:—

World without end. | A- | — | -men.

H. E. T.—*We regret that we cannot trace the tune named 'Patricia.' If you could discover the composer's name it might facilitate the research. Perhaps some of our readers can furnish the desired information.*

E. E. R.—*As to the genuineness of your Strad, you had better submit the instrument to a reliable expert, such, for instance, as Messrs. W. E. Hill and Son, New Bond Street, London.*

Organist.—*The final syllable of 'redeemed,' in the initial verse in the Benedictus, should be sounded—'redeeméd.'*

Harp.—*So far as we can discover there does not seem to be a treatise upon the construction of the harp.*

DURING THE LAST MONTH.

Published by NOVELLO & CO., Limited.

Barnby, J.—"For others' sake." Hymn. For Temperance Meetings. (No. 537. Novello's Parish Choir Book.) 1d. Words only, 2s. 6d. per 100.

Bendall, Wilfred—"Pas Seul," from "Song Dances." Arranged for Pianoforte Duet. 1s. 6d.

Darby, Ernest—(in B flat). Magnificat and Nunc dimittis. 3d.

Davies, H. Walford—"Three Jovial Huntsmen." Violin Part, 6d.

Elgar, Edward—"Intermezzo." From the "Variations on an Original Theme." (Op. 36.) Full Score, 3s.; 1st Violin, 6d.; 2nd Violin, 1s.; Viola, 3d.; Violoncello, 3d.; Basso, 3d.; Wind Parts, 1s. 6d

—— Ditto. Arranged for Pianoforte Solo. 2s.

—— "Chanson de Nuit." (Op. 15.) For Viola and Pianoforte. 1s. 6d.

Goodier, F. J.—Devotions to the Sacred Heart of Jesus. 3d.

Gould, Monk—"Hail! Music." Song. No. 1, in C. For Contralto or Baritone. 2s.

Ham, Albert—"I heard the voice of Jesus say." Bass Solo and Chorus (T.T.B.B.). 4d.

Hiles, Henry—"Blessed are the poor in spirit." Short Full Anthem. (No. 696. *The Musical Times.*) 1½d.

Hollingworth, W.—"Ready both to do and dare." National Song. For Contralto or Baritone. 2s.

DURING THE LAST MONTH—*continued.*

Innes, C. Borrodaile—"Only a year together." Song. For Mezzo-Soprano. 2s.

Irons, H. S.—"Great God, Who madest all for man." Hymn for Temperance Meetings. (No. 539. Novello's Parish Choir Book.) 1d. Words only, 2s. 6d. per 100.

Jones, C.—"Lord of all." Hymn for Thanksgiving. Words only, 8d. per 100.

Joseph, Cecil S.—(in F). Kyrie eleison. 2d.

Lemare, Edwin H.—"Chant sans paroles." (No. 22. The Recital Series of Original Compositions for the Organ. Edited by Edwin H. Lemare.) 2s.

Lennard, Lady Barrett—"Serenade." Song. For Contralto or Baritone. 2s.

—— "Through devious paths." Song. For Contralto or Baritone. 2s.

—— "A Toast." Song. For Contralto or Baritone. 2s.

March, S. Herbert—"Rest, O Beloved." Hymn. 1d.

—— "Fight for your Queen and Country." Hymn. 1d.

Old Hundredth, The ("All people that on earth do dwell"). Two versions. (No. 538. Novello's Parish Choir Book.) 1d.

Parker, Horatio—"Far from the world, O Lord." Anthem. For Soprano or Tenor Solo and Chorus. (No. 672. Novello's Octavo Anthems.) 3d.

—— "Thou shalt remember." Anthem. For Baritone Solo and Chorus. 6d.

Parry, Dr. Joseph—A Fantasia of Welsh Airs. For T.T.B.B. English and Welsh words. Staff Notation and Sol-fa combined. 6d.

School Marches—Book 2. 1s. For contents, *see* Advertisement, page 142.

School Music Review. No. 104. Contains the following Music in both Notations: "For the New Year." Arranged for S.S.A. Composed by Mendelssohn. "The Brook." Unison Song. By J. W. Chadwick. 1½d.

School Songs.—Edited by W. G. McNaught. Published in two forms. *A.* Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 8vo size; *B.* Voice Parts only in Tonic Sol-fa Notation

		A.	*B.*
No. 636.	"Excelsior." Unison Song Miss M. Lindsay	2d.	—
„ 640.	"Soft Star of the West." Unison Song Ciro Pinsuti	2d.	—

Selby, B. Luard—(in F). Kyrie eleison. (No. 535. Novello's Parish Choir Book.) 1½d.

—— "God rest our Queen." Funeral Hymn. The words written by the Very Rev. S. Reynolds Hole. (No. 543. Novello's Parish Choir Book.) 1d. Words only, 2s. 6d. per 100.

Stearns, Robert—(in F). Magnificat and Nunc dimittis. 6d.

Sullivan, Arthur—Vesper Hymn (with Sevenfold Amen). Adapted from a subject in the "In Memoriam" Overture. (No. 541. Novello's Parish Choir Book.) 1d.

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Application for the Formation of New Centres should be made to the Secretary, who will furnish all necessary information.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1901.

GIUSEPPE VERDI.

Born, October 10, 1813;
Died, January 27, 1901.

In the Roman Forum, near the Arch of Severus, stands a solitary column. Other such pillars, and remains of yet others, are found in groups; this one has no rivals and no companions. That it was erected in honour of Phocas, a very bad specimen of even Roman emperors, and that the debased Romans of Pope Gregory's day, not having it in them to make a column, stole one from some ancient temple, is nothing to my present purpose. I use the lonely memorial as a symbol of what Verdi was when all his great contemporaries had gone, leaving him solitary in a much impoverished world. The symbol yet stands; the towering man of genius is no more; that pillar has fallen and left a blank in the scene of which it was so conspicuous a feature.

Italy needed a new composer when, in 1839, Giuseppe Verdi appeared on the lyric stage with his first essay in opera—'Oberto, Conte di S. Bonifacio.' Donizetti and Bellini had flooded the world with their melodies, and although the elder of these minstrels had in him the power to write such music as the Contract Scene in 'Lucia' and the last act of 'La Favorita,' the public began to feel a need of something stronger—something of greater dramatic force and illustrative truth; some composer who, less careful about the symmetry and charm of his tunes, could get a musical grasp of dramatic situations, and, so to speak, tear the heart out of them. The hour and the man, as usual, came together, and when Verdi's 'Nabucco-donosor' appeared in 1842, 'I Lombardi' a year later, and 'Ernani' in 1844, the world of music began to feel that a new and dominating spirit had arrived. The mass of the Italian public yielded itself frankly to the stimulus of the fresh, young, virile voice. It is nearly always the 'common people' who are first to do this. They have no scruples to remove, no theories to safeguard, no prejudices to overcome. With musicians and men of culture the case was different, and even those who kept an open mind held aloof through the timidity which that which is new and strange often inspires. Horses can reconcile themselves to the rush and roar of a passing train, but when they see the thing a first time there is a natural disposition to bolt.

In England, the strenuous, fiery composer, whose music flamed along in such an unmeasured manner, met with strong opposition; in some cases with downright abuse. Here is an example of overdoing, provoked by a performance of 'Nabucco,' under the new title of 'Nino,' at Her Majesty's Theatre, on March 3, 1846: '*Ernani* led us to suspect, and *Nabucco* has certified our suspicion, that of all the modern Italian composers, Verdi is the most thoroughly insignificant. We listen, vainly, as the work proceeds, for the semblance of a melody. There is positively nothing, not even a feeling of rhythm—but rather, indeed, a very unpleasant disregard for that important element of musical art. The choruses are nothing but the commonest tunes, arranged almost invariably in unison—perhaps because the composer knows not how to write in parts. The concerted music is patchy, rambling, and unconnected. The *cantabiles* are always unrhythmical—and the absence of design is everywhere observable. The harmonies are either the tritest commonplaces, or something peculiarly odd and unpleasant. Nothing can possibly be more feeble than the orchestration. The employment of the wind instruments is remarkably infelicitous, and all the experiments are failures. The overture is the poorest stuff imaginable, and yet the only glimpses of tune in the opera are comprised within its limits—and these are subsequently employed throughout the work *ad nauseam*. Serious criticism would be thrown away upon such a work. Either "young Verdi" must be a very clever man of business, or he must have come into the world with a silver spoon in his mouth. His popularity in Italy signifies nothing—but the reputation he elsewhere maintains is an enigma. We might overlook his ignorance of all the rules of art, were there in him any indication of natural feeling, or the shadow of inventive power, but—alas, no—all is a dead flat—a dreary waste of barren emptiness!'

Clearly this critical horse was in a state of panic terror at the apparition of the Italian locomotive. After a time he became less susceptible, and ambled along almost comfortably when the train passed his paddock. *Apropos* to a revival of 'Ernani' in 1849, the same journalist wrote: 'We are not of those who scoff and sneer at the scores of Verdi because they contain neither the depth of Mozart and Beethoven nor the inventiveness of Rossini and Auber. He may not be as clever as Donizetti, nor as melodious as Bellini, nor as dramatic as Meyerbeer, nor as overpowering as Halévy (!); must it therefore follow that he has no merit whatever? Far be it from us to affirm any such thing, although, as our readers must by this time be well aware, we are no great lovers of his music. Still, he has strong dramatic feeling, and is by no means devoid of energy and passion. If these sometimes degenerate into rant, it proceeds from exuberance rather than poverty of conception.' See, now, the eye-opening effect of use and

wont. Our friend of 1849 recognised qualities which were just as evident three years earlier. They were only less familiar; that was all.

A French journalist, who obtained an interview with Verdi at Milan, in 1845, has given us a glimpse of the composer as he was in those comparatively young days. From him we learn that even then Verdi was reputed to keep people off by a distant manner: 'I found him to be anything but the cold and reserved person he had been represented to me, absorbed in his art, and taking no interest in anything else. He received me with the utmost cordiality, and with an ease and grace truly French.' Then we have a thumb-nail sketch of the rising master: 'In person, Verdi is extremely handsome, with chestnut hair, and blue eyes that have an expression at once soft and vivacious. When he speaks his face lights up, and an incessant mobility of expression reflects the varied feelings that are passing within him. . . . His tastes are the most simple in the world. The room in which he works contains no furniture but four or five chairs, his piano, a statuette of himself, and over the piano, a frame to which are suspended three coronals, and within the frame the words, "Le chemin de la postérité."' The writer adds: 'The works of this young composer are so sought after in Italy that they command their weight in gold, and he has already realised a handsome fortune.' It is not difficult to trace a connection between the wealth of Verdi—which eventually became very great, measured by the standard of Italy—and the simple, restrained life of the composer, whose devotion to his art took the power away from dangerous temptations. It may here be stated, in passing, that the French journalist's article appeared in English under the heading 'A Day with Verdi,' and was answered by parody in 'A Day with Blewett.' Blewett, it should be said, was a very hum-drum musical personage of the period. Such were the amenities of the forties.

Strong dramatic feeling, energy, passion, exuberant conception—these were the qualities recognised, somewhat tardily and no doubt reluctantly, by the critic I have quoted. Let that critic in turn have his due. With entire accuracy he pointed out the specially strong features in the Italian composer's musical character. Verdi, from his earliest stage work down to the time when years dimmed his native fires and energy relaxed, was one who loved strength—strength of feeling, of expression, and of dramatic situations which favoured its display. He had no affinity with the kid glove and rosewater school. Let it be granted that, in his earlier works, he was often crude and violent—a fact very much insisted upon by his critics. For his crudities it can at least be said that they never stood in the way of appropriate effects; for his violence it may be urged that it only matched the violence of the subjects he selected or accepted. Verdi, as we all have had reason to know, loved a full-flavoured story. Had he been an ordinary reader of novels, he would have invested heavily in 'shilling shockers.' 'Il Trovatore' was quite in his line; so were 'Attila' and 'Macbeth,' 'Rigoletto' and 'La Forza del Destino,' 'Les Vêpres Siciliennes,' and 'Don Carlos.' Verdi has been charged with favouring the 'raw head and bloody bones' type of libretti. He simply took his good wherever he found it—the good being whatever called forth the powers within him which he felt to be strongest; which, in point of fact, would not respond to any milder invocation. Hence the typical Verdian opera has in it a virile element of fierceness. Its neck, like that of the Biblical war-horse, is 'clothed with thunder,' and it is by no means averse from shouting 'Ha, ha!' when blows resound and blood flows. Intense and powerfully concentrated feeling naturally led to the employment of every means. It was charged against him by early opponents that his orchestration was wasteful and ridiculous excess, that he evoked loud noises for their own sake, and paid no heed to the wreckage of voices in trying to make themselves heard through the din of brass and drums. There is no doubt that, in the matter of noise, Verdi anticipated Wagner and the modern Russians, though by no means to the full extent. Perhaps he could do no other. In whatever he was deficient, he lacked nothing of honesty, of faithfulness to his own nature, and fidelity to his own ideal. The strenuousness of his orchestration was in him; it was part of himself, and it found outward expression as a matter of course, concerning which his mind perceived no possible shadow of doubt. Memorials of Verdi will presently abound. Should one of these assert his absolute sincerity—the quality which, both in art and life, distinguished his long career—it will testify straight to the point.

Nothing in the first of the criticisms quoted above is so surprising as the declaration that Verdi was no melodist. The writer, it is true, knew only two of his operas, 'Ernani' and 'Nabucco,' which are not among the best, and, therefore, some excuse may be allowed. It would be waste of time, however, to treat the charge with any seriousness. Not only was Verdi a melodist, but one of singular power in the invention of phrases which seemed to grow naturally out of the text, and to fit the situation as a well-made glove fits the hand. No reader of this magazine can be at a loss for examples, and I will mention only two. First, the cantabile phrase repeatedly sung by *Violetta* in the gambling scene of 'La Traviata.' The beauty and pathos of this little melody, heightened by contrast with the frivolity proper to the heartless crowd around, place it among the highest illustrations of adaptiveness in art. My second example is found in the well known air, 'Di quella pira,' sung by

Manrico in 'Il Trovatore'—an air otherwise notable for one of those original rhythms that give such strikingly fresh effect to the composer's themes. The group of semiquavers which constitutes a distinguishing feature suggests to me a shudder at the sight of agony and death. Other examples, a crowd of them, clamour for equal notice, but enough if I merely indicate the broken and passionate utterances of *Leonora* in the 'Miserere' of 'Il Trovatore' as contrasted with the unsympathetic formality of the regulation Prayer. I have mentioned these matters more for my own gratification than because readers need to be convinced on the points they concern. The musical quality of Verdi, seen in the light of his later works, is not for doubt, and absolutely refuses liberty of denial.

With the continued ripening of his powers, the manifestations of Verdi's genius obeyed the law of change. So did the genius of Beethoven; so does that of all really gifted men who have no need to stereotype themselves lest their last state should be worse than the first. But change operates differently in different cases. With Beethoven it was purely personal, unaffected by anything extraneous to the composer himself. In the instance of Verdi, it marched *pari passu* with the advance of music generally, and the improvement of public taste in regard thereto. That march was never suspended; hardly ever interrupted by weakening and wavering. It continued to the end; reaching the final goal in the bright and happy music of 'Falstaff.'

But the whole tenor of the master's life and character protects him from any charge of mere opportunism. His earlier works were as sincere as those of later years, for it was not in him to write down to the capacity and taste of the public. His pride and high sense of honour and duty would have revolted against the mere suggestion of such a course. Indeed, every consideration bearing upon the case goes to show that he put himself as much into his first opera as into his last, widely as they differ in manner. Between these extremes lies a long stretch of time, and as, like all real live men, Verdi possessed the faculty of growth, his musical expression underwent inevitable modifications. But it is not wise to assume that therefore the earlier operas are works worthy only of neglect. In some respects, as a matter of fact, they are more interesting than their younger companions, because of the youthful frankness with which they reveal the composer. Listen to the words of Henry Chorley—no mean critic—written as far back as 1846, when only the early works were in existence. Chorley was by no means an out-and-out admirer of Verdi, yet, recognising the master's earnestness in attempting dramatic expression, he said: 'He is not tame or timid in his movements on his stilts. Some of his concerted pieces combine a group of contrasted emotions, within the conditions of regular musical form, which shows an advance upon his predecessors. Signor Verdi is not to be disdained, as a shallow or perversely insincere man should be. It is evident—howsoever incomplete may have been his training, however mistaken his aspirations must be proved, and thought to have been and to be—that he *has* aspired, and in this aspiration he is separated far from the *dolce far niente* folk who, once having got art and its resources into their hands, have made of the same toys, or means of money getting. What there is good in his music, betokens certain elevation of instinct and ambition.' This witness to the Italian master's honesty and sincerity, as well as to his high aim, is the more important because given in view of only a very partial revelation of the man and his mission.

Writing as above, I have taken no note of the fact that, in England especially, and more or less everywhere, Verdi's operas have gone out of fashion. That does not touch the question of their work; fashions come and go, and neither their coming is evidence for the temporarily favoured nor their going testimony against the cast off. The higher tribunal—the final court of appeal, where sit as judges the wise and prudent of every nation—that alone decides upon value. To those judges, who are unaffected by mere vogue, the position of Verdi among dramatic composers must be committed. They will say of him, or I am miserably mistaken, that not only was he a sincere and devoted musician, but also that he achieved great things, that every note of passion, every shade of sentiment finds in his works true and natural expression. To say this truthfully of any composer is to crown him with unfading laurels.

Dignified and honourable in all his relations with art, Verdi was, as a man and a citizen, worthy of profound respect. His worst enemy, if he had an enemy at all, could not charge him with the meanness of a time-server, the degradation of a self-advertiser, or the vanity that seeks to make a figure before the world. As a Senator of Italy, a member of many Orders, and a friend of kings and princes, Verdi might have lived much in the eyes of men. He preferred to do otherwise. He desired no titles, or he would not have refused them; he never sought 'the applause of listening Senates to command,' and the atmosphere of high social places was not that which he freely breathed. 'I have lived a musician,' he once said, 'and a musician I desire to die.' His art, and his avocations at Santa Agata, made up his life. He wished for nothing better; he could have obtained nothing better. So, respecting himself, and respected by others, the hours of his long life-day were passed. How nobly passed, as the old composer's native energy spent itself in providing a Home of Rest for musicians less fortunate than himself, and as he resolved that his remains should repose among them after a funeral rite as unpretending as that of the

poorest! The simple little procession passing through the streets of Milan, thousands of people looking silently on—in this there was the spirit of true greatness by which epithet the world gave its final salute to Giuseppe Verdi.

Joseph Bennett.

[The special portrait of Verdi, which forms one of our extra supplements, has a peculiar and pathetic interest. It is the last photograph taken of him: he sat for it during a recent visit to the Baths at Montecatini, in Tuscany. Moreover, the Maëstro signed this photograph on the day before he was seized with his fatal illness; therefore the signature is one of the latest he ever penned. We are glad for our readers to share, through the medium of an exact facsimile, in the possession of this unique representation of the departed composer. The photograph is by Pietro Tempestini, Spezia.—Ed., *M.T.*]

THE SISTERS OF TWO GREAT COMPOSERS.

(*Concluded from page* 85.)

II.—Fanny Mendelssohn.

Four children—two girls and two boys—were born to Abraham and Leah Mendelssohn, of whom Felix was the second in regard to seniority. The first-born of the quartet made her entry into the world at Hamburg, on November 14, 1805, and was named Fanny Cäcilie. In a letter to his mother-in-law announcing the child's birth, Mendelssohn *père* wrote: 'Leah says that the child has Bach-fugue fingers'—a prophecy which proved to be true.

Fanny received her first pianoforte lessons from her mother, a remarkably clever woman, and, moreover, one endowed with a good stock of commonsense. The mother-teacher wisely began with lessons that did not exceed five minutes in duration; she then gradually increased the length of the lessons until Felix and Fanny went through a regular course of study. Benedict records that Fanny was not only highly gifted, but that in her earliest years she kept pace with her brother in executive skill. Felix went so far as to admit that she played even better than himself at that period, and Devrient bears similar testimony to her remarkable technical achievements.

In the year 1816 Abraham Mendelssohn took his two gifted children—Fanny, aged eleven, and Felix, aged seven—to Paris, where they both became pianoforte pupils of Madame Bigot. During this visit to the French capital her miniature was painted, of which we give a reproduction.

When Fanny was only thirteen she gave a striking proof of her remarkable musical memory by playing twenty-four Bach Preludes by heart as a surprise to her father. She retained her excellent memory for music in after years, and her repertory of Bach, Beethoven, and other classical composers was very extensive. The intimate affection, unalloyed by any feelings of envy or jealousy, which existed between Felix and Fanny in their childhood days continued through life. As a girl of seventeen, Fanny wrote: 'Up to the present moment I possess his unbounded confidence. I have watched the progress of his talent step by step, and may say I have contributed to his development. I have always been his only musical adviser, and he never writes down a thought before submitting it to my judgment. For instance, I have known his operas by heart before a note was written.' Felix called her 'my darling sister and fellow-musician.' For one of her birthdays he wrote his 'Tu es Petrus'; for another similar occasion (in 1828) a 'song without words,' this being the first appearance of the now familiar designation.

Fanny Mendelssohn.
At the age of 11.

An interesting glimpse into the life of the Mendelssohn family is furnished by the pianist Moscheles, who visited them in Berlin, whence they had removed from Hamburg. 'A family such as I have never known before,' writes Moscheles. 'Felix, a boy of fifteen—a phenomenon. . . . . His elder sister, Fanny, is also extraordinarily gifted. She played by heart, and with admirable precision, Bach's Fugues and Passacailles. I think one may well call her a thorough "Mus. Doc." (*guter Musiker*).' Moscheles was present at the Sunday fortnightly music-makings given by the Mendelssohns in Berlin. Here is one of the programmes as quoted by Moscheles in his diary in 1824:—

Nov. 28th, Sunday.—Music in the morning at the Mendelssohns'. C minor quartet, by Felix. D major symphony. Concerto by Bach (Fanny). Duet in D minor for two pianos, by Arnold.

In his sister Fanny, Felix found a valued coadjutor and practical helper during the preparations for that interesting revival of Bach's 'St. Matthew' Passion in the year 1829. His nickname for her—the 'Cantor'—doubtless

arose from this epoch-making event in the history of Bach's music, with which the name of Mendelssohn will ever be worthily associated. In spite of much opposition by the conservative musicians, two performances of this glorious masterpiece were given under the direction of Felix, then just twenty years of age, on March 11 and 21 (Bach's birthday), 1829. In a long and interesting letter written to Carl Klingemann, in London, Fanny gave a full account of those memorable performances. Here are some extracts:—

Berlin, March 22, 1829.—We are soon going to send you Felix. He has left himself a beautiful memorial here by two crowded representations of the 'Passion' for the benefit of the poor. What used to appear to us as a dream, to be realised in far-off future times, has now become real: The 'Passion' has been given to the public, and is everybody's property. . . .

Felix went over the whole score, made a few judicious cuts, and only instrumented the recitative, 'And the veil of the temple was rent in twain.' Everything else was left untouched. The people were astonished; they stared and admired; and when, after a few weeks, the rehearsals in the Academy itself commenced, their faces became *very* long with surprise at the existence of such a work, about which they, the members of the Berlin Academy, knew nothing. After having got over their astonishment, they began to study with true, warm-hearted interest. The thing itself, the novelty and originality of its form took hold of them. The subject was universally comprehensible and engaging, and Devrient sang the recitatives most beautifully. The genial spirit and enthusiasm evinced by all the singers during the very first rehearsals, and which each new rehearsal kindled to ever-increasing love and ardour; the delight and surprise created by each new element—the solos, the orchestra, Felix's splendid interpretation and his accompanying the first rehearsals at the piano from beginning to end *by heart*, all these were moments never to be forgotten. . . .

FANNY MENDELSSOHN (Frau Hensel).

From a Painting by Wilhelm Hensel.

(Reproduced from the 'Mendelssohn Family,' by kind permission of Messrs. Sampson Low, Marston and Co., Ltd.)

Such a general and vivid interest was created in all classes, that on the very day after the first advertisement of the concert all the tickets were taken, and during the latter days upwards of a thousand people applied in vain. On Wednesday, March 10, the first representation took place, and excepting a few slight mistakes of the solo-singers it may be called a perfect success. We were the first in the orchestra. As soon as the doors were opened, the people who already had been long waiting outside, rushed into the hall, which was quite full in a quarter of an hour. I sat at the corner, where I could see Felix very well, and had gathered the strongest alto voices around me. The choruses were sung with a fire, a striking power, and also with a touching delicacy and softness the like of which I have never heard, except at the second concert, when they surpassed themselves. . . .

The room was crowded, and had all the air of a church: the deepest quiet and most solemn devotion pervaded the whole, only now and then involuntary utterances of intense emotion were heard. What is so often erroneously maintained of such like undertakings truly and fully applies to this one, that a peculiar spirit and general higher interest pervaded the concert, that everybody did his duty to the best of his powers, and many did more.

While the rehearsals for the 'Passion' were in active progress, Fanny became engaged to Wilhelm Hensel, the painter, of Berlin. She was too sensible a girl to lose her head under these circumstances, but regarded this important event in her life with a commendable equanimity. Not that she was of a blue stocking type. Like others of her sex in all ages she had a love for a little finery. Shortly before the nuptial ceremony her father, who had been travelling in Holland, sent her some beautiful wedding presents. These she acknowledged in a loving letter to her father, an extract from which will doubtless interest our lady readers:—

Your famous box has arrived, and its contents surpass anything that I could have imagined. Again you have brilliantly displayed your taste and your munificence. Everything is the most beautiful of its kind that I have ever seen—the embroideries, materials and patterns, all perfect. I am sure that Nathan the Wise could not have brought home anything more exquisite from his travels!

The beautiful veil has created quite a sensation in the female minds, and causes much agitation, veils not being the fashion here for brides. But I like a veil. I think it is so beautiful and fit for such an occasion, and it would be specially suitable for *me* on account of my red neck. Therefore I have the greatest mind to wear it, and to be the first—sure enough, not to be the last. . . . Ribbons, shawls, and, in fact, all the things are most beautiful, and once more I thank you with all my heart.

For the wedding—which took place on October 3, 1829—Felix wrote an organ piece in A, during his sojourn in Wales. But this does not seem to have been used at the ceremony, as a similar composition by Fanny herself was played on that auspicious occasion. Fifteen years afterwards, when Mendelssohn was working at his Organ Sonatas in fulfilment of the commission he received from an English music publisher, he wrote to his sister for the loan of the manuscript. It is therefore possible that the wedding piece composed in Wales found its way into the Third Organ Sonata, but an enquiry addressed by the present writer some years ago to Sebastian Hensel (Fanny's only child) failed to gather definite information.

The only cloud upon the nuptial rejoicings was the enforced absence of Felix, who was laid up in London, the result of a cab accident. He employed the period of convalescence—partly spent at Thomas Attwood's villa at Norwood—in composing the *Liederspiel* for the celebration of his parents' silver wedding. This work, known in England as "Son and Stranger," was duly performed by the family and a few intimate friends with great success, and to the intense gratification of the parents in whose honour it had been written and prepared. Whatever may have been the artistic attributes of Hensel as a painter, he was absolutely unmusical. In order, however, that his brother-in-law should have a singing part in the operetta, Mendelssohn wrote a trio, in which Hensel, as *The Mayor*, had to sing throughout on one note—F. Much care was taken at the various rehearsals in order that Hensel should be proficient in his one-note part, and all promised well for the performance. But when the all-important moment arrived Hensel ignominiously failed even to get his note! The said F was repeatedly given to him, *sotto voce*, on all sides, but all to no purpose. This notable noteless incident was the greatest bit of fun of the evening for Felix; he had to bend down over the score in order to conceal his bursts of laughter.

There is no need to follow the career of Fanny Hensel during the eighteen years of her married life. An only child was born to her—a boy named Sebastian, after the great Cantor, as was also the son of Bach's great propagandist in England, Samuel Sebastian Wesley. The Hensels resided in the large house of the Mendelssohns in Berlin—Hensel working at his pictures and Fanny interesting herself in the training of her choir for the fortnightly music-makings which she zealously kept up after Felix had left the paternal roof. In this connection she was the means of first making known much good music in Berlin. On one occasion—at a *fête* in honour of Bunsen, in 1834—she gave in the Gartensaal of the mansion Gluck's 'Iphigenia in Tauris' with great *éclat* before an audience of a hundred people, including several English visitors. 'Everything was most successful,' she wrote, 'even more beautiful than "Orpheus" last year. On the Sunday following I had a full orchestra from the Königstadt Theater and had my overture performed, which sounded very well.'

Like her brother Felix, Fanny Hensel was an excellent letter writer. Many opportunities were afforded her of exercising her gifts of descriptive writing during the journeys of the Hensels in Italy and France, and on musical matters to Mendelssohn and Klingemann. She

had a very good contralto voice, which was of great service in choral music, she being an excellent reader and a true musician. An amusing instance of her vocal capabilities occurred during the first performance of her brother's oratorio 'St. Paul.' In the duet of the *False Witnesses* one of the vocalists went astray and the consequences were becoming serious. But Fanny, who was in the front row of the chorus contraltos, came to the rescue by singing the part very softly, and in so doing gently guided the erring one into the path of accuracy. After the performance Fanny, trembling to think of what her brother would say about this unfortunate slip, expressed her regret at the occurrence. 'Never mind, Fanny,' said he, in his most winning manner, 'I am so glad it was one of the *false* witnesses!'

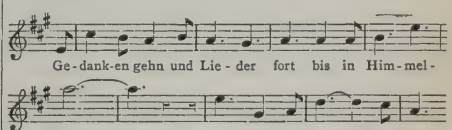
The published compositions of Fanny Hensel extend to Opus 11. They include several books of songs and *Lieder* for the pianoforte, a pianoforte trio in D, and a set of six part-songs (*Gartenlieder*), which have been issued with English words by Messrs. Novello. Some of her early songs were published with those of her brother's two sets comprised in his Op. 8 and 9, and under his name, it being probably thought that ladies should not appear in print as composers, but—*nous avons changé tout cela!* These songs and one duet are as follows:—

The Homespell (*Das Heimweh*).
Italy (*Italien*).
Sleepless (*Sehnsucht*).
Forsaken (*Verlust*).
The Dying Nun (*Die Nonne*).
Zuleika and Hassan (duet).

The suppression of her name as the composer of the above songs furnished an amusing incident when Mendelssohn visited our late revered Queen Victoria at Buckingham Palace in 1842. Mendelssohn, at the suggestion of the Prince Consort, asked the Queen to sing to him. She complied by selecting one of his own songs—as she thought—entitled 'Italy.' Let Mendelssohn describe in his own words the manner in which the Queen sang:—

'She sang the song ("Italy") most beautifully in tune, strictly in time, and phrased it charmingly. But where it goes down to D natural, followed by D sharp, she sang both notes D *sharp*; and, as I gave her the D natural in the first two verses, she also sang D natural in the last, when it ought to have been D *sharp!* But, with this exception, it was really delightful, and I have not heard the last long G sung by any amateur with such ease and in such perfect tune. When it was finished I had to confess that the song was composed by Fanny! (I must say it was rather hard to have to say it, but "pride comes before a fall.") I then asked the Queen to sing a song which was really my own composition. She said that if I would give her plenty of help she would willingly do so. She sang "The Pilgrim's Song" really quite faultlessly and with beautiful feeling and expression. I thought it would not do to appear too complimentary at such a time, and therefore I merely thanked her over and over again; but when she said: "Oh, if I had not been so frightened I could have done better, I generally have very long breath," I praised her very heartily and with the best conscience in the world; for that phrase near the end having the long-sustained C, she sang so well, joining the C to the three following notes, all in one breath, as one rarely hears it done, that it highly amused me that she herself should have spoken about it.'

The death of Fanny Hensel was as sudden as it was tragic. One Friday afternoon—in May, 1847—she was conducting a rehearsal by her little choir of the music for the following Sunday's music-making, but while sitting at the pianoforte playing the accompaniments she was seized with sudden illness. Her hands fell powerless by her side, she became speechless and helpless, and shortly afterwards lost consciousness. Medical aid was obtained, but all in vain. At eleven o'clock that evening Fanny Hensel, at the age of forty-one, entered upon her long last sleep. Her sad death undoubtedly hastened her brother's end: in less than six months after, he too had been summoned by the inexorable Messenger. The remains of Fanny were laid to rest in the Mendelssohn portion of the Friedhof at the Hallethor, Berlin. The conclusion of her song, 'Bergeslust' (Op. 10, No. 5), is engraved on her tombstone:—



In conclusion, so much has been written upon the subject of Wagner's setting of 'Der Ring des Nibelungen' that it may not be without interest to quote from a letter written by Mendelssohn to his sister Fanny, dated 'Leipzig, November 14, 1840.' He says:—

'My best thanks also for your last letter. Do you know, I think your suggestion as to the "Nibelungen" most luminous! It has been constantly in my head ever since, and I mean to employ my first leisure day in reading over the poem, for I have forgotten the details, and can only recall the general colouring and outlines, which seem to me gloriously dramatic. Will you kindly communicate to me your more specific ideas on this subject? The poem is evidently more present to your memory than to mine. I scarcely remember what your allusion means,

as to the sinking into the Rhine. Can you point out to me the various passages which struck you as particularly dramatic when the idea first occurred to you? And above all, say something more definite on the subject, as the whole tone and colouring and characteristics take my fancy strongly; therefore I beg of you to do so, and soon too; it will be an essential service to me. Refer solely to the poem itself, for before your letter can arrive I shall certainly have read it, though I shall not the less eagerly expect your opinion. Accept my thanks for this happy thought, as for all else.'

So far as we are aware there is no further reference to the 'Nibelungen' in the Mendelssohn literature. Did Felix have inclinations towards this subject as the likely theme of an opera libretto? But this is a question which may never be answered.

MUSIC IN ENGLAND IN THE NINETEENTH CENTURY.

A BRIEF AND UNCONVENTIONAL SURVEY.

(*Continued from page* 89.)

THE ROYAL ACADEMY OF MUSIC.

Seventy-eight years ago, this very month, the Royal Academy of Music opened its doors. It is the oldest music school in the country. The first lesson ever given within those venerable walls was that received by Master Kellow J. Pye, aged eleven, from Cipriani Potter. The teacher joined the majority thirty years ago, but the pupil—now in his ninetieth year—is still living.

The Academy was hatched at the Thatched House Tavern, on July 5, 1822. It primarily owed its origin to Lord Burghersh (afterwards Earl of Westmoreland), who for some years 'bossed the show,' to use a 'classic' term from across the water. But the idea of such a teaching institution had taken possession of more than one professional musician. A detailed scheme was laid before the Philharmonic Society, who took the matter up; but on the very day that a general meeting of the Society had been called to carry the proposal into active operation, the noblemen amateurs, under Lord Burghersh, made public their prospectus for the establishment of A Royal Academy of Music, under the patronage of the King.

The objects of the Institution were thus set forth in the prospectus:—

1st. To promote the cultivation of the science of music, and afford facilities for attaining perfection in it, by assisting with general instruction the natives of this country, and thus enabling those who pursue this delightful branch of the fine arts to enter into competition with, and rival the natives of other countries, and to provide for themselves the means of an honourable and comfortable livelihood.

2nd. With this view it is proposed to found an Academy, to be called the 'Royal Academy of Music,' for the maintenance and general instruction in music of a certain number of pupils, not exceeding at present forty males and forty females.

In regard to the course of study to be pursued, we find that

The first object in the education of the students will consist in a strict attention to their religious and moral instruction.

Next, the study of their own and the Italian language, writing and arithmetic, and their general instruction in the various branches of music, particularly in the art of singing, and in the study of the pianoforte and organ, of harmony, and of composition.

No student shall be admitted at an earlier age than ten years, nor later than fifteen years old.

The elementary education and the apparel of the dear boys and girls, no less than their 'religious and moral instruction,' claimed the solicitous regard of the promoters of this Institution for the teaching of *music*.

They shall have received such previous instruction as to be able to read and write with tolerable proficiency.

Each student must at the time of admission come decently clothed, and continue to be so, as the establishment will not charge itself with any expense on that head.

The girls and boys, as they were called, could only enter on the recommendation of subscribers. Dr. Crotch was appointed the first Principal. A long list of Professors appeared, but some of the names were ornamental—like that of a prominent musician, now deceased, who, upon being asked for permission to have his name put as a professor of the pianoforte on a private school prospectus, replied: 'Oh! yes, you may put my name, so long as you do not ask me to come and teach'! The best known (to posterity) among the active teachers at the inauguration of the Academy were Crotch, Cipriani Potter, and J. B. Cramer.

Tenterden Street has always been the home of the Academy—the same '*ram*shackle old place,' as an old student has designated the buildings. The first batch of students consisted of ten girls and ten boys, chief among the latter being William Henry Holmes, admitted without ballot on the recommendation of His Most Gracious Majesty King George IV. All the children lived and boarded in the two houses—Nos. 3 and 4, Tenterden Street, which had a playground. We learn from an interesting and decidedly unconventional History of the Royal Academy of Music, contributed to the *Overture* by Mr. Frederick Corder, the present Curator, that the house and grounds were divided into two non-communicating portions; but great alarm was at first felt lest the boys and girls should have to use the same entrance door, 'from which a too great intercourse may be supposed.'

The actual opening of the Institution is thus described in a letter written by Sir

John Murray to Lord Burghersh, then British Ambassador at Florence:—

March 24, 1823.

My dear Lord Burghersh,

I congratulate you. I, this morning, at nine o'clock, was present at the first opening of the Academy, by Madame Rignaudin and François Cramer. The children have been collected since Tuesday last under Mrs. Wade and Mr. Miles. This morning their studies began. We have employed, for the girls, Madame Rignaudin, Crotch, Hulmandel, J. B. Cramer, and Boscha; for the boys, Crotch, F. Cramer, Potter; and an Italian master for both. These are all in present employment; but we are enlarging the number as we get into order. . . .

By another disposition we shall be enabled, in a fortnight, to take in eight more girls and as many boys. These will all be boarders, which leaves the selection to the Committee and is better for the funds. As soon as this is arranged we shall take in day scholars probably; but this requires great consideration, because character becomes of great importance and it is not easy to fix any rule to ascertain it. The applications for all classes of students are very numerous. I wish I could say as much for the subscribers; we get on in that point but slowly. Although, certainly, the Institution becomes more popular, the effect of the popularity is but slightly felt in the most important way. . . . I really think it impossible to add anything to the sum which the boarders pay; it is already thirty-eight guineas, and we find that there are a great many schools where children do not pay so much. An addition might be made to regular students, but even that requires consideration, and must be trifling. We have got seats for the girls in Margaret Chapel, but the boys are not yet provided for. The visiting clergyman is not yet quite fixed upon.

Thus the Royal Academy of Music started—with its modest number of ten boys and ten girls, all under fifteen years of age—in the year 1823. Now it can boast of no less than 530 students—of various ages. M. Fétis, when visiting the Institution during his stay in England in 1829, thus commented upon the junior professor of harmony. 'The third teacher of thorough bass in the Royal Academy of Music, is an obscure musician, of the name of Goss.'

A DICTIONARY OF MUSICIANS.

In the year 1824 an interesting, if somewhat inaccurate biographical work appeared in London. It was entitled 'A Dictionary of Musicians.' Although more or less a scissors and paste compilation, it contained 'upwards of a hundred original memoirs of the most eminent living musicians.'

The *Harmonicon*, the leading musical journal of the day, reviewed the work in these terms of righteous indignation:—

It was our intention to review this work in our present Number, but upon taking a cursory view of its contents, previously to a deliberate perusal of the whole, we found that its editor had in so barefaced a manner copied our pages *verbatim et literatim*, and appropriated, without the slightest acknowledgment, our labours to his own use, that it would be necessary to intreat the Lord Chancellor to throw his broad shield over our property; a measure which we have directed our solicitor to proceed in immediately. Our criticism of this Dictionary is, therefore, for the present, necessarily suspended.

The Editor of the 'Dictionary of Musicians,' whoever he was, made a terrible blunder in the notice of Samuel Wesley. The book, issued in 1824, stated that he (Wesley) 'died about 1815,' whereas he did not depart this life until twenty-two years later! This gave the irascible Sam a fine opportunity for the exercise of his inimitable satire. Like an aggrieved and prematurely obituaryated Englishman he wrote to *The Times*—his letter appearing in the issue of October 12, 1824—as follows:—

MUSICAL BIOGRAPHY.

[The following Letter of a very eminent Musician is too amusing not to be inserted, though he has adroitly contrived to make it answer all the purposes of an advertisement]:—

To the Editor of *The Times*.

Sir,—That truth and accuracy ought to characterise valuable biography has (I believe) never been much disputed. As a demonstrative evidence that both these precious ingredients are happily combined in a work just edited, and entitled, *A Biographical and Historical Dictionary of Musicians*, published by Messrs. Sainsbury and Co., Bell Court, Fleet Street, pray please to take the following specimen.

Under the article Samuel Wesley, I read this assertion: 'He died about the year 1815.'

An entirely new musical church service, lately composed by this *departed* musician, is now in the Press, and about to be ushered speedily into public notice. To immortalize the reputation of Messrs. Sainsbury and Co., and Biographers, equally correct and conscientious, the person who has now the honour of communicating to yourself, and your numerous readers, this intelligence, happens to be that selfsame individual, who, though predicated to be defunct eight years ago, is nevertheless now in the act of writing Samuel Wesley.

P.S.—Messrs. Sainsbury and Co. would still further oblige and illuminate the world by a minute detail of my funeral, with the names of the eye-witnesses, and a geometrical description of my present place of sepulture. My *living* address is now at No. 16, Euston Street, Euston Square, New Road, St. Pancras, if they can trust 'the Ghost's word.'

11th of October, in the year One thousand eight hundred and twenty-four.

Other letters followed, but Wesley came off with flying colours: there was very little of the ghost about Old Sam.

THE CHORAL SYMPHONY.

The first performance in England of Beethoven's Choral Symphony is too important an event not to be noticed, even in an 'unconventional survey.' The work was introduced to an English audience by the Philharmonic Society at its concert of Monday, March 21, 1824. The immortal 'No. 9' appeared in the programme with the following title:—

ACT II.

New Grand Characteristic Sinfonia, MS., with Vocal Finale, the principal parts of which to be sung by Madame Caradori, Miss Goodall, Mr. Vaughan, and Mr. Phillips (composed expressly for this Society) . . . *Beethoven.*

Leader, Mr. F. Cramer. Conductor, Sir G. Smart.

The choral portions of the Symphony at this initial performance were sung to *Italian* words!

The *Harmonicon* delivered itself thus in its critical estimate of the great master's mighty creation :—

. . . Unfortunately, the author has spun it out to so unusual a length, that he has 'drawn out the thread of his verbosity finer than the staple of his argument,' and what would have been delightful had it been contained within moderate limits, he has rendered wearying by expansion, and diluted his subjects till they become weak and vapid.

We now find this [the length] to be precisely one hour and five minutes; a fearful period indeed, which puts the muscles and lungs of the band, and the patience of the audience to a severe trial.

The last movement, a chorus, is heterogeneous, and though there is much vocal beauty in parts of it, yet it does not, and no habit ever will make it, mix up (*sic*) with the first movements.

The most original feature in this symphony is the minuet, and the most singular part, the succeeding trio—striking, because in duple time, for which we are not acquainted with anything in the shape of a precedent. We were also much pleased by a very noble march, which is introduced.

In quitting the present subject, we must express our hope that this new work of the great Beethoven may be put into a produceable form; that the repetitions may be omitted and the chorus removed altogether; the symphony will then be heard with unmixed pleasure, and the reputation of its author will, if possible, be further augmented.

In the year 1826 Weber visited, for the first and only time, this country. He never returned to his native land, but died at the house of his host, the late Sir George Smart, 96 (now 103), Great Portland Street, where a tablet records the sad event. Weber came hither for the production of his opera 'Oberon,' which took place at Covent Garden Theatre, under his personal direction, on April 12, 1826. He wrote the fine overture to the work in Smart's house. Upon his arrival in London the seeds of consumption were rapidly fructifying, and the great and too much neglected composer—to whom a still greater composer was not a little indebted—drew his last breath, during his sleep, in the night of June 4, 1826, on alien soil. A fortnight before he passed into the shadows he gave a benefit concert at the Argyll Rooms, which was poorly attended. It rained in torrents on the day of the concert, and the net proceeds amounted to £96 11s. His Jubilee Cantata was sung and Weber touched the pianoforte for the last time.

We give a reproduction of one of the concert tickets on that pathetic occasion. According to the custom of the time, Weber signed every ticket with his own hand. As that reproduced above is numbered 589, by Weber himself, the fast dying man must have written his name at least 600 times.

ARGYLL ROOMS,

REGENT STREET.

CARL MARIA VON WEBER'S

CONCERT,

FRIDAY, MAY 26, 1826.

TO COMMENCE AT HALF-PAST EIGHT O'CLOCK.

TICKETS, HALF-A-GUINEA EACH.

No. 589.

In addition to the ticket, we have in our possession a lock of Weber's hair, cut off after his death, the gift of the late Miss Smart, Sir George Smart's only daughter. We should have been delighted to furnish our readers with a facsimile reproduction of this interesting hirsute personal relic of Weber did any form of 'process' render it at all possible.

F. G. E.

(To be continued.)

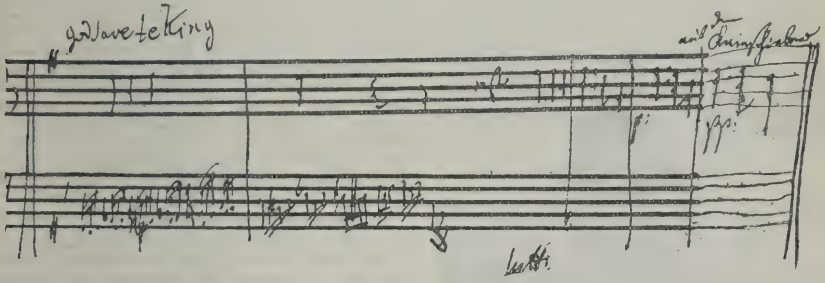
OCCASIONAL NOTES.

The accession to the throne of King Edward VII. naturally brings our National Anthem for the moment into special prominence. The question of the origin of both words and music has been frequently discussed; therefore we do not now propose to re-open the question. But it may be interesting to recall the fact that Beethoven, while at work on his 'Wellingtons Sieg oder die Schlacht bei Vittoria'—composed in 1813 and dedicated to the Prince Regent, afterwards George IV.—wrote in his diary as follows:—

Ich muss den Engländern ein wenig zeigen, was in dem 'God save the King' für ein Segen ist.

(I must just show the English what a blessing they have in their 'God save the King.')

The accompanying facsimile is taken from one of Beethoven's sketch-books, and may possibly have been noted down by him when he was composing his 'God save the King' variations for the pianoforte. The sketch, however, is in a different key. The first part seems a design for a variation which was not carried out; the latter part for a *coda*. The words *mit dem Beinschieber* refer apparently to the lever pressed by the knee in Stein's and other German pianofortes. The original, from which our facsimile (reproduced full size) is taken, is preserved in the British Museum.—*Add. MS.* 29,801, *f.* 82a. We may specially refer any interested reader to a series of articles by Dr. W. H. Cummings on the familiar tune which appeared in this journal during the year 1878, and which exhaustively treats the subject.



The King has conferred upon Sir Walter Parratt, organist of St. George's Chapel, Windsor, and Master of the Musick to Queen Victoria, the Cross of the Royal Victorian Order. Sir Walter received this distinction at the hands of the King, at Windsor Castle, on the 18th ult.

His Imperial Highness The Grand Duke Michael of Russia, who represented the Czar at the funeral of our late Queen, is an enthusiastic flute player. We understand that during his sojourn in London he purchased two Boehm flutes from the firm of Messrs. Rudall, Carte and Co.

A subscriber of nearly forty years' standing sends us, under date of the 2nd ult., the following interesting communication from Berne:—

In memory of our beloved and lamented Queen, the Swiss authorities offered us—the British colony here—the use of their magnificent Cathedral. The British Minister, Mr. Frederick R. St. John, invited all the Legations in Berne, who attended in court dress, as well as the Federal, Cantonal, and Municipal authorities of Switzerland, and others. The Cathedral was well filled, some two or three thousand persons being present. The ceremony was unique in that it was probably the only Continental city in which the Memorial Service for our revered Queen Victoria was held in a national cathedral. The Chaplain and his family, assisted by friends, organised a very impressive service. The East end was draped in purple and black, with a large British flag over an enormous catafalque, surmounted by a crown. The large altar, with white silk frontal and cross in the centre, was adorned with numerous silver candelabra lent by the authorities, flowers and plants, and a number of lighted candles.

At two o'clock the Chaplain, Rev. J. R. Dutton-Tompson, stood before the altar, while there pealed forth from the organ the Dead March in 'Saul.' The Burial Service immediately followed, in the course of which 'I know that my Redeemer liveth' was beautifully sung by Miss Dutton-Tompson. The hymns, 'When our heads are bowed with woe' and 'Now the labourer's task is o'er,' were sung with the help of some Swiss ladies and gentlemen, and an anthem, 'O Death,' by Brahms, was sung in German by Herr Althaus. The service concluded with Chopin's 'Funeral March,' played by the renowned organist, Carl Hess, who presided at the organ throughout. The British Minister, standing under the British flag at the door, bade farewell to the invited guests.

Mr. J. S. Shedlock read an interesting paper before the Incorporated Society of Musicians, on the 9th ult., entitled 'A precious relic of Handel's.' The relic in question was a volume of music entitled Johann Krieger's 'Anmuthige Clavier Uebung,' published at Nuremberg in 1699, the second specimen of round-note printing, in place of the former lozenge-shaped notes. There were two brothers, Johann Philipp and Johann Krieger. Handel made personal acquaintance with the elder at Halle, and possibly with the younger. Anyhow, the very book described by Mr. Shedlock, and exhibited at the meeting, Handel brought with him from Germany when he came to London; and towards the close of his life he presented it to his friend Bernard Granville, brother of the celebrated Mrs. Delany. Mr. Shedlock played several of the pieces from this interesting Handel relic, concluding with the fine Toccata, the pedal part of which was played by Mr. E. F. Jacques.

On the 11th February, at Argyle Villa, Bartholomew Road, N.W., Henry Willis, Organ builder (Father Willis), in his 80th year, deeply mourned by all who knew him.

Such were the terms in which the death of the master craftsman was announced to the world. With the knowledge of his wonderful mental vigour and untiring physical energy, one had the idea that Father Willis would live to be a nonogenarian, or even a centenarian, but this was not to be. It is very characteristic of him that he died in harness—only a week intervening between active work and the final rest from labour. In our issue of May, 1898, we gave a full biographical sketch of the great organ builder, and therefore there is no need to repeat the information then supplied by his own lips. His

FATHER WILLIS AS THE SKIPPER OF HIS YACHT OPAL.

(*From a Photograph by Dr. G. R. Sinclair, Organist of Hereford Cathedral.*)

greatest achievement since that time is the organ in St. Paul's Cathedral, which, considering the mechanical difficulties that had to be overcome, might be regarded as his *magnum opus*. 'There is nothing like it in the world,' he remarked with pardonable pride, one Saturday afternoon when Sir George Martin was playing that kingly King of Instruments. The eminent constructor of organs was also an excellent performer on the instrument, and a great lover of Bach. Half-a-century ago he was organist of Hampstead Parish Church, and subsequently, for a period of nearly thirty years, he held a similar appointment at Islington Chapel-of-Ease. And now the skilled artist, the clever engineer, and the greatest organ builder of the Victorian era has passed into the shadows, leaving behind him many noble specimens of his remarkable achievements. It is interesting to notice that the announcement of his death, which we have printed at the head of these remarks, contains the designation which we were the first to bestow upon him in the biographical sketch already referred to, a title which he fully deserved—Father Willis. His remains were interred in Highgate Cemetery.

The peaceful God's Acre known as Hampstead Cemetery is becoming a veritable *Campo Santo* of musicians. Therein rest the remains of Henry Thomas Smart (better known as Henry Smart), who was interred in 1879: Joseph Maas, the gifted singer, in 1886; Sir George Alexander Macfarren in 1887; Walter Bache, the great disciple of Liszt in this country, in 1888; and in 1894, Haydn Parry, a gifted young composer cut off in his early manhood, just when he had tasted the sweets of his first success. And now Dr. Edward John Hopkins has joined the little company of music-makers who sleep their last long sleep in the parcel of ground associated with London's breezy Northern Height.

One of the great hindrances to efficient choral technique is the depreciation of vocal tone among the members of choral societies and choirs. In order to overcome this difficulty a periodical process of weeding out is a necessary, if unpleasant operation. The recently reorganised Bach Society has had the courage to enforce a triennial overhauling of the performing members, and we hear of a similar proceeding on the part of the Worcestershire Philharmonic Society. At the annual general meeting of this flourishing Society, held on the 5th ult., the following new rule, drafted by Mr. A. C. Cherry, J.P., Treasurer, on the initiative of Dr. Elgar, the honorary conductor of the Society, was made:—

> Performing Members shall be elected for *three* years only, at the expiration of which period they shall become non-performing Members; but on passing a test of efficiency they shall be entitled to re-admission as performing Members for a further period of three years.

The passing and enforcing of such a rule—of which the wording could easily be modified to suit the constitution of any particular society—would boldly grapple with the perennial and colossal difficulty which besets our choral bodies. 'Something must be done' is often the bitter cry of a conductor who laments the decay of the choral side of his Society. The Bach Society and the Worcester folk have shown that they are ripe (Cherry ripe) for the principles of betterment, and it is to be hoped that conductors and the powers that be of many other choral societies up and down the country will follow the example of the Bachists of London and the Philharmonicists of the Faithful City.

Dr. Edward Elgar's Variations for orchestra (Op. 36) were produced for the first time in Germany at the sixth concert of the Städtischer Musik-Verein, in Düsseldorf, on the 7th ult., under the direction of Professor Julius Buths. The concert took place in the Kaisersaal of the municipal Tonhalle, in which the Lower Rhenish Musical Festivals, famous in the history of our art, are triennially held. From local papers to hand, we learn that the crowded audience voted the work a welcome and valuable addition to the *répertoire* of these concerts, and enthusiastically recalled the gifted conductor, a rare distinction after an orchestral novelty. The performance by the large band appears to have been excellent, and we hear that a repetition of the work, at a Symphony concert of the municipal orchestra, will take place immediately. We doubt whether such a compliment has ever before been paid in Germany to any English band work. Congratulations to Professor Buths on being the first to introduce Dr. Elgar to a German audience.

'Who's Who?' What does he do? The first of these rhyming interrogations is the title of the well-known and invaluable book of reference annually issued by Messrs. A. and C. Black. The second is dually answered by the book in question—that is to say, it supplies information not only as to the occupation, but (in most cases) furnishes the recreations of those whose names appear in 'Who's Who?' In glancing through the musicians therein biographised, we find some interesting information under the heading *Recreation*. Here are some samples:—

NAME.	RECREATIONS, OR HOBBIES.
Mr. J. F. Barnett,	Sketching from nature.
Mr. Oscar Beringer,	No time to indulge in hobbies.
Mr. G. H. Betjemann,	Painting, making working models of engines, &c., cycling.
Mr. Blumenthal,	Travelling, mountaineering.
Sir Frederick Bridge,	Fishing, shooting.
Miss Clara Butt,	Driving, fishing.
Dr. F. H. Cowen,	Cycling, rowing, mountaineering, book collecting.
Dr. W. H. Cummings,	Boating, fishing.
Mr. Dannreuther,	Literature, gardening, sea trips.
Miss Fanny Davies,	Sketching, great lover of nature, travelling, art, literature.
Dr. Elgar,	Golf, scientific kite flying.
Mr. Henry Gadsby,	Sketching, water-colour painting.
Mr. W. H. Hadow,	Fives, whist, travelling.
Mr. Fritz Hartvigson,	Pistol shooting, dancing, and mountaineering.
Dr. McNaught,	General reading, especially books on philosophy; very little chance of physical recreation.
Professor Niecks,	Fine arts, literature, pedestrian exercise.
Sir Walter Parratt, Professor Prout,	Chess.
Dr. A. L. Peace,	Golf, chess, billiards.
Dr. J. K. Pyne,	Archæology, antiquities.
M. Jean de Reszke,	Riding, shooting, tennis, breeding two-year-olds for races at Warsaw.
Mr. Charles Salaman,	Indulging in octogenarian reminiscences.
Sir John Stainer,	His musical library.
Mr. Theodore Thomas,	Landscape gardening, billiards.
M. Johannes Wolff,	Cycling, fishing.
M. Ysaye,	Cycling.

No one can deny that this list furnishes some odd hobbies—*e.g.*, scientific kite flying, pistol shooting, breeding two-year-olds, and indulging in octogenarian reminiscences. The last-named is a recreation that cannot be enjoyed by everyone; in this respect the veteran Charles Salaman decidedly scores—four full scores!

An influential committee has been formed in Milan to promote the erection of an international monument to Verdi. Among those who have already joined the committee are the Duke Guido Visconti di Modrone, Arrigo Boïto, Count Leopoldo Pullé (representing La Scala), Giulio Ricordi, Edoardo Sonzogno, Giuseppe Gallignani, Director of the Conservatorio Verdi, and Claudio Treves, representing the Association of Journalists in Lombardy. It is proposed to form a strong committee in London to obtain subscriptions, not necessarily of large amounts, in Great Britain in order that the international character of the scheme may be thoroughly maintained. In the meantime, Mr. Luigi Ricordi, 265, Regent Street, will answer all enquiries respecting the proposed monument to the great Italian Maëstro familiarly known as Verdi.

Professor Niecks presented the following interesting programme at his third Historical Concert in the University Music Class Room, Edinburgh University, on the 14th ult. The selection was in further illustration of 'Early Symphonies by predecessors and contemporaries of Haydn.'

The symphonies were performed by a small orchestra, led by Mr. H. Dambmann, consisting of stringed instruments, two oboes, and two horns. Professor Niecks conducted.

Symphony in E flat major, by Johann Carl Stamitz (a Bohemian, 1717-1761; lived at Mannheim from 1745. Twelve symphonies printed).

Symphony in E flat, by Anton Filtz, or Filz, or Fils (a German, lived from about 1733 to 1760, from 1754 at Mannheim. Six symphonies printed).

Symphony in G major, by Frederic Schwindl, or Schwindel (from about 1740 to 1786; Hague, Geneva, Mühlhausen, Lausanne, and Carlsruhe. Eighteen symphonies printed).

Symphony in E flat major, by Johann Christian Bach (1735-82; lived in London from 1762 to 1782. A considerable number of his many symphonies printed).

Symphony in D major, by Charles Frederic Abel (a German, 1725-87; lived in London from 1759. Many symphonies printed).

Symphony in E flat, by François Joseph Gossec (a Belgian, 1734-1829; lived in Paris from 1751. Twenty-six symphonies, of which three are for wind instruments).

Mr. James Higgs has been created a Doctor of Music by the Archbishop of Canterbury—a well deserved honour for patient continuance in well doing for the art of music. Dr. Higgs, in addition to being a professor of harmony and counterpoint at the Royal College of Music, has held the post of organist and choirmaster of St. Andrew's Church, Holborn, since 1867; but he is more widely known as the author of a Primer on Fugue, an admirable and lucid treatise on a somewhat abstruse subject. Many past and present pupils and other friends will heartily join in a chorus of congratulation to Dr. James Higgs.

Mr. Edward Peacock, a tenor of thirty-two years' standing (or singing) in the choir of St. Peter's, Eaton Square, and who rightly claims to be 'the Pater of the choir,' sends us the following interesting reminiscence of the pupilage period of the late Sir Arthur Sullivan:—

The first time I made the acquaintance of Arthur Sullivan and his brother Fred. was in the autumn of the year 1857, when the Pimlico Dramatic Society was established. The performances of the Society were given in a very large room in Ebury Street, a few doors from Belgrave Street. The entrance to the house has two large Corinthian pillars, and above is a long quotation in Greek. I believe the place was originally intended for an Institute. Sullivan, then aged seventeen, and a student of the Royal Academy of Music, was conductor of the band—and such a band. The players numbered twenty-six, the majority, like himself, being dressed in the Academy uniform—a blue cloth jacket, with gilt buttons. He supplied the music, and I do not suppose there was ever an amateur Dramatic Society that had such a band. All the performers, as well as their youthful conductor, rendered voluntary service. His brother Fred. was, of course, one of the actors, and a very clever actor he proved himself to be—in fact, the Society included many members who afterwards distinguished themselves as musicians or actors.

There can be no doubt that a brilliant future would have awaited the Society but for the action of the Marquis of

Westminster, great grandfather of the present Duke. When the news of its existence reached his noble ears the Marquis issued a decree that he would have no stage performances on his estate, and then the whole thing collapsed. I was a regular attendant at the performances, having several friends in the band and in the stage department. I am sorry to say that I have no House Bills, as the programmes were called, or I would send for your inspection a souvenir of those pleasant evenings of nearly fifty years ago.

On more than one occasion we have had pleasure in referring to the good work done in various fields of usefulness by the sons of honoured musicians. The latest instance is a volume of 'Speeches of Oliver Cromwell, 1644-1658' (Henry Frowde), which have been collected and edited by Mr. Charles L. Stainer. The Preface, no less than the 500 pages which form this valuable contribution to the literature of the Great Protector, furnishes abundant evidence that Mr. Stainer worthily maintains the traditions of his family for patient investigation and that painstaking thoroughness which result in conscientious work.

MARRIAGE.

Newman—Read.—On the 14th ult., at St. Margaret's Church, Lowestoft, by the Ven. C. D. Lawrence, Archdeacon of Suffolk, Robert Newman, of the Queen's Hall, London, to Florence Maud, youngest daughter of Edward Read, of Lowestoft.

Congratulations to the popular Queen's Hall manager.

The *Daily Graphic* relates the following incident in its interesting and well-informed Musical Jottings column :—

QUEEN VICTORIA AND BEETHOVEN.

In 1845, when Queen Victoria and Prince Albert were travelling in Germany, they were invited by Frederick William IV., King of Prussia, to be present at the unveiling of a statue of Beethoven, at Bonn. The Royalties were seated in the balcony of a palace overlooking the square in which the statue stood. When the cord was pulled and the veil fell, Beethoven was revealed in all his glory, but with his back turned full to the Royal balcony. Everyone but the King burst out laughing, Queen Victoria being as much amused as anyone; but Frederick William was very angry at the stupidity of the officials, and only relented when Humboldt, who was as witty as he was learned, said, 'Your Majesty forgets that Beethoven was a rough diamond during his lifetime; therefore you can hardly expect that death will have improved his manners.'

The late Mr. J. W. Davison was the special correspondent of the *Musical World* on that occasion. In his communication recording the unveiling ceremony, 'J. W. D.' thus anathematised the students of Bonn, who, as usual, were up to their pranks. 'A more swaggering band of peacock-feathered strutters never vexed a densely-packed and perspiring crowd with needless importunity. However, in spite of the *brouhaha* of these half-educated, smoke-dried students (of drinking, fighting, waltzing, and gambling), the arrival of the royal party created the usual manifestation of hand-enthusiasm.' As to the hotel fare, he recorded that 'the cigars are indifferent enough here — the coffee, indifferenter — the champagne, indifferentest.' In regard to the statue, Mr. Davison waxed exceedingly eloquent. Said he:

And there he stood, the great artist—there he stood, the simple, the undaunted Beethoven—there he stood—unmoved in effigy, as when the blood flowed to and fro his large and noble heart and the pulse beat impetuously to the measure of his never-ending melody—unmoved by the hollow vociferations of the mob! Oh, vain mob!—ye did approve the pageant, not the man. With the show of the tinsel ye were well acquaint, but with the spirit of the mighty dead ye held no commune. Silly mob—quackish mob — empty mob—impudent mob! Is Beethoven more now than he was when he lived and walked among ye? But then ye did leave him to the charity of foreigners—now ye exult and brag because he was born among ye!

A firm of cigar manufacturers at Trenton, New Jersey, which employs two hundred young women in the manufacture of the fragrant weed, has adopted the novel experiment of providing music for their *employées* during a portion of the working day. In the factory is placed a grand pianoforte upon which a competent pianist is engaged to perform for two hours daily, and a music teacher is hired by the firm to give gratuitous lessons to the cigar makers during the noontide hour. The effect of the pianistical interludes upon the output is not stated; but it is much to be hoped that the results of this benevolent scheme of musical education will not share the fate of the manufactured article, which ends in smoke.

Opera librettists, like novelists, occasionally hit upon curious titles for their excogitations. We learn that a new opera, by Richard Strauss, is named 'Feuersnoth' ('Conflagration'), a title which rather invites a cold water reception. Last month the principal tenor of the Stadt-Theater, Halle—Herr Bruno Heydrich—produced an opera, composed by him, bearing the novel title of 'Amen'! And, equally curious, we have before us the printed libretto of 'an opera in three acts,' by Mr. J. L. Haigh (Liverpool Booksellers' Company, Limited), entitled 'Not set to music yet.'

A correspondent, who sapiently signs himself 'Y. Z.,' writes as follows :—

In the long list of recent Diplomaists of the Royal College of Organists which you give in your February issue (p. 104), I observe that the successful ones include a Priest, a Shepherd, a Fisher, a Major, a Potter, a Sadler, a Turner, and three Taylors; a Bullock and a Hawke; a Sharp and a Blount; two Roses, a Wood, and a Littlewood. But most extraordinary of all, unprecedented I trow in the Fellowship examination, Every candidate passed! In my utter astonishment I can only find breath to utter—Prodigious!

The Orchestral Times and Military Bandmaster Record, with which is incorporated *The Orchestral Association Gazette*, is the title of a well-edited journal devoted to orchestral music, which deserves a welcome by reason of its brightly written pages and the general interest of its contents.

Sir John Goss will form the subject of a biographical sketch in our April issue. A special portrait of the distinguished church composer will be given and fresh information supplied from family records. Sir John Stainer has kindly consented to contribute some reminiscences of his immediate predecessor in the organistship of St. Paul's Cathedral.

THE CHAPEL ROYAL DAYS OF ARTHUR SULLIVAN.

(By an old Fellow-Chorister.)

Mr. Christopher Vickry Bridgman, of Anderton, Plymouth, sends us the following interesting recollections of his friend and schoolfellow, Arthur Sullivan, as one of the Children of the Chapel Royal, St. James's:—

'It was in April, 1854, that Sullivan became a junior chorister, otherwise one of the fags, in the choir of the Chapel Royal, St. James's. We numbered ten and were boarded and educated at the residence of the Master, the late Rev. Thomas Helmore, at 6, Cheyne Walk, Chelsea. Clad in our heavy scarlet and gold lace-adorned uniforms we used to walk twice each Sunday and Saint's Day to St. James's Palace, the total distance covered being ten miles. From the first, at the age of eleven, Sullivan furnished proof of much ability in all educational subjects, and he had not been a chorister many months before he showed extraordinary talent, both in singing and composing. He was speedily promoted to the ranks of the four senior boys, and, subsequently, became principal soloist.

'His voice was a very pure high soprano—his top A or B flat used to ring out with brilliant effect and apparently without effort. The enunciation of his words was very distinct, and, moreover, he sang from his heart. This was early recognised by no less an authority than the late Sir Michael Costa. The occasion was the christening of the late Duke of Albany (Prince Leopold), for which Costa had composed, as an anthem, a setting of the words "Suffer little children to come unto Me." At the rehearsal, after having heard Sullivan sing the solo, Costa created much amusement among band and choir by saying to him: "Vell done Soolivan, very vell done. But you must put your accent as clear as your vords. Now, listen to me," and then Sir Michael sang: "Sóofer léetle cheeldren to cúme after mé, and forbéed them not, and forbéed them not, for of sóoch is the kengdom of Háven." So well did Sullivan sing on that Royal occasion that it pleased the Queen—whom we all so greatly mourn—to send him, through the Prince Consort, a special message of congratulation.

'Among his schoolfellows were the brothers Cellier, Alfred (the gifted composer of "Dorothy") and François, and Malsch (afterwards the distinguished oboe player), by all of whom he was much admired; but he was especially the chum and friend of myself, and we were close companions. My home was then at Tavistock, in Devonshire, and Sullivan's at Sandhurst, where his father was Bandmaster at the Royal Military College. During the 'parson's fortnight' of the Christmas holidays I went to Sandhurst with Sullivan and he used to pass the summer vacation with me at Tavistock. He became much attached to my mother, herself a sweet singer and gifted musician. He used to pass many hours of his holiday time at the pianoforte, singing to her and playing her accompaniments. Thus it was that, at the age of thirteen, his first published song ('O Israel') was composed while he was visiting my home. It was dedicated to my mother and published by Novello. It was always very difficult to get Sullivan away from his composition absorption, even to join a pic-nic party—not that he failed to take delight in nature and the beauties of the country, but he was so enthusiastically devoted to his dear music—in fact, he was ever engrossed in it.

'As a boy he possessed much droll fun and humour. We used to chaff him on his initials, "A. S. S.," and call him "donkey"; but he was anything but an ass. On a wet half-holiday nothing would delight him more than to get us boys to stand round the pianoforte, each with a comb covered with paper. He would compose impromptu pieces—waltzes, songs without words, &c.—and taking his baton, generally a ruler, he used to conduct his "band," as he called us. The combs were of various sizes and each boy had his allotted part. Even with these primitive "instruments" some excellent, although quaint, music was produced under Sullivan's clever manipulation. It was a great delight to him to take some popular comic song, or common tune of the day, and turn it into a Psalm or hymn tune. Some of his best hymn tunes, if played in appropriate time and method, will be found to have originated in this way. He was very clever at fugue. He would frequently say to one of us: "Now, like a good chap, hum or whistle me something," and his request being complied with he would rush off to the pianoforte and make a good fugue from the subject given him. He used to say that one of his greatest enemies was a consecutive fifth. We were often amused when, we at our respective studies and Sullivan at his composition, he would break the silence with "Oh, drat it!—consecutive fifths again!"

'In 1855 he composed his first anthem—really his first composition—"Sing unto the Lord." This was sung under the direction of Sir George Smart, organist of the Chapel Royal, to the satisfaction of the Prince Consort. The original manuscript of this anthem is now in my possession. When "The Gondoliers" was being rehearsed at the Savoy Theatre I took this manuscript to Sir Arthur, who was conducting the opera on the stage. Upon producing the anthem I asked him if he recognised it. This he did immediately, and in the presence of W. S. Gilbert, François Cellier, D'Oyly Carte, and Jessie Bond, he acknowledged it as his first effort. Cellier took the manuscript to the pianoforte, and, running over the first few bars, he turned to Sullivan and said: "Why, Sir Arthur, here is the refrain of 'H.M.S. Pinafore!'" Sullivan folded up the manuscript, and was putting it into his pocket, when I said "That is *my* property." He laughingly returned it, saying: "Well, my dear fellow, keep it; it may become valuable by-and-bye."

'Great was the sorrow and regret when the day came for Sullivan to take leave of us "Children" and to say good-bye to our dear old master, Mr. Helmore; but under the terms of the Mendelssohn Scholarship he had to proceed to Leipzig. Each boy on leaving the choir received a gift from the Queen of £60 and a Bible and Prayer Book from the Dean of the Chapel (the Bishop of London), but, according to rule, no boy could be a recipient of these gifts until the term of his choristership had expired by the breaking of his voice. An exception was, however, made in favour of Sullivan—he was allowed to leave the choir before his voice broke, and he received the gifts I have mentioned. It was with great pride that all his old schoolfellows heard with what strides he was making his way in the musical world after he left for Germany, and which culminated in his masterly work of "The Tempest," performed in 1862 after his return to England, since when he rose to be such a true Master of the Divine Art.'

January, 1901. Chris. V. Bridgman.

In addition to Professor H. E. Wooldridge's 'The Polyphonic Period of Music,' a second volume of the Oxford musical text-books, entitled 'The Seventeenth Century,' by Sir Hubert Parry, is announced for publication by the Clarendon Press.

THE WAX EFFIGY OF QUEEN ANNE IN WESTMINSTER ABBEY.

THREE ROYAL FUNERAL ANTHEMS.

The deaths of three Queens of England—two regnant and one Queen Consort—were productive of the same number of funeral anthems.

TITLE.	COMPOSER.	QUEEN.
Thou knowest, Lord ..	Henry Purcell	Mary II.
The souls of the righteous are in the hands of God	Dr. Croft ..	Anne.
The ways of Zion do mourn	Handel ..	Caroline, Consort of George II.

Although Queen Mary II. died December 28, 1694, she was not buried till more than two months afterwards—viz., March 5, 169⅝. Purcell composed two anthems for her funeral, of which 'Thou knowest, Lord, the secrets of our hearts,' is the better known. The interment took place amidst a scene of solemnity that was most impressive, and the funeral was long remembered as the saddest and most august that Westminster Abbey had ever seen. The two Houses of Parliament, with their maces, followed the hearse—the Lords robed in scarlet and ermine, the Commons in long black mantles. Till then no Sovereign had ever been attended to the grave by a Parliament, as Parliament had always expired with the reigning monarch. Within the Abbey, the Nave, Choir, and transepts were ablaze with innumerable wax lights. The wax effigy of the Queen, dressed in robes of State and coloured to resemble life, was placed over a gorgeous coffin of purple and gold. A robin red-breast, which had taken refuge in the Abbey, was seen constantly on her hearse, and was looked upon with tender affection for its seeming love to the lamented Queen.

'But was the hearse taken into the Abbey?' some reader may be disposed to ask. No; the hearse (or herse) of that time was not a car which conveyed the coffin as in the present day, but a platform, highly decorated with black hangings, upon which stood the wax effigy (life size) of the deceased person. It usually remained for a month in the Abbey, near the grave, but in the case of Sovereigns for a much longer period. It was the chief object of attraction, even in the funeral sermon. The hearse for Mary II., designed by Wren, was the last used for a Sovereign.*

In regard to the music, Dr. Tudway, who was one of the choir on that mournful occasion, records that Purcell's anthem 'Thou knowest, Lord, the secrets of our hearts,' 'was accompanied by flat mournful trumpets.' As Dr. Cummings has justly remarked, 'this majestic movement is a splendid monument to the memory of Purcell.' He adds: 'It has been used at every choral funeral in Westminster Abbey and St. Paul's Cathedral since its first production.' The anthems which Purcell had composed for Queen Mary's interment, and which were performed under his direction as organist of the Abbey, were, within a year, sung at his own funeral in the venerable fane.

Queen Anne died August 1, 1714, and was buried in Henry VII.'s chapel twenty-three days later. She too had the luxury of a wax effigy. 'It represents her,' to quote the words of Miss Strickland, 'as a very tall, as well as a very large woman.' We give a photograph of the wax effigy of the Queen, which, like that of Mary II. and others, is still preserved in Westminster Abbey. She was buried at night, with all the attendant weirdness of tapers and torches. For her funeral Dr. William Croft, by virtue of his office as Composer in ordinary to Her Majesty, composed his setting of 'The souls of the righteous are in the hands of God,' an anthem which, like several others by this typical English Church composer, has never been printed.

Last, but not least, Handel composed his stately funeral anthem 'The ways of Zion do mourn' for the obsequies of Queen Caroline, the Consort of George II. She died November 20, 1737, and was buried in Westminster Abbey on the 17th of the following month. The Abbey records state that there was much confusion at the funeral, which took place at six o'clock in the evening. The Psalms were not sung and the Lesson was omitted! The choir attended 'in their proper Habits, with Wax Tapers in their Hands.' *The Daily Gazeteer* of December 19, 1737, thus records the rendering of the music: 'After the Burial Service was over, the fine Anthem, set to Musick by Mr. Handel, was performed by upwards of 140 Hands, from the Choirs of St. James's, Westminster, St. Paul's, and Windsor.' The 'Hands' who interpreted this Handel anthem included, of course, band and chorus.

Dean Stanley refers to Queen Caroline as 'the most discriminating patroness of learning and philosophy that down to that time had ever graced the throne of England.' Her death deprived Handel of one of his best and kindest friends. He was devotedly attached to her, and, as Mr. Rockstro says, every note of 'The ways of Zion do mourn' bears witness to the fact. The score of this sublimely beautiful work—now in the Royal Music Library at Buckingham Palace—is headed, in Handel's writing—

The Anthem for the Queens Carolines Funeral

and is inscribed—

S. D. G.
G. F. Handel, London,
Decembr 12, 1737.

The words were probably selected by the composer himself. The first chorus is based upon the German Chorale 'Herr Jesu Christ, du höchstes Gut,' better known in Handel's native Saxony in the form of the Funeral Hymn 'Wenn mein Stündlein vorhanden ist.' It is an interesting fact that Mozart has used this fine *Canto fermo* as the subject of the opening movement of his 'Requiem.' The fourteen bars which form the instrumental introduction were added by Handel two years after the death of the Queen, when he made use of the funeral anthem as a prelude to his 'Israel in Egypt,' sung in the form of the 'Lamentations of the Israelites for the death of Joseph.' The music of 'The ways of Zion' is worthy of Handel's genius.

* Dr. J. A. H. Murray, in the New English Dictionary, thus defines the old-time hearse: 'An elaborate framework originally intended to carry a large number of lighted tapers and other decorations over the bier, or coffin, while placed in the church at the funerals of distinguished persons.'

EDWARD JOHN HOPKINS.

Death has been very busy of late in the exercise of his imperative summons to join the great majority. The great Reaper visits the palace and the cottage, and, among the high and low in the land, the Father of English organists has had to obey the call to pass through the valley of the shadow. With much regret, it need hardly be said, we have to place on record the passing away, in his eighty-third year, of Dr. E. J. Hopkins, who died at his residence, 23, St. Augustine's Road, Camden Road, on the 4th ult.

In our issue of September, 1897, we gave a biographical sketch of Dr. Hopkins, in the preparation of which he took a great interest, verbally supplying the material at his 'pill-box,' as he called his villa at Herne Bay, and reading the article in proof. Moreover, he subsequently wrote: 'The notice is certainly by many degrees the best that has ever been written about me.' A supplementary article, entitled 'Dr. E. J. Hopkins's Nunc Dimittis,' followed in the issue of June, 1898. This *coda* chronicled the completion of his long and honourable service—*fifty-five* years—as organist of the Temple Church. There is no need to repeat the biographical particulars that have already appeared in these columns, suffice it to say that Dr. Hopkins employed the period of his retirement from active work in writing his Historical Handbook of the Organ, a subject upon which he was as enthusiastic as he was well qualified to write. His advanced age doubtless militated against any undue haste in preparing his work for the press. It became almost a joke among his friends when, on asking him how the book was getting on, he would cheerily reply, with that characteristic beam on his ruddy countenance, 'I'm getting on capitally. I've got to the end of the fourteenth century'!

The death of Dr. Hopkins removes one of the last—certainly the greatest representative—of the old school of English church musicians. He lived in five reigns, and he had come of age before the C compass of the organ had been adopted in this country. Church music was at a very low ebb when he began his career, seventy years ago. It is difficult to realise, for instance, that, except in cathedrals, the Chapel Royal and Collegiate Chapels, there were no surpliced choirs till the Temple Church initiated the custom when Hopkins, aged twenty-five, became its organist in the year 1843. Although a thorough believer and upholder of the best traditions of the English school of Church music, our venerable friend was by no means a conservative fossil. His modulations, for instance, would have startled some of the old mediocrities—many of whose compositions might have been settings of the multiplication table for all the expression or colouring they gave to the sacred words they were supposed to enrich. Not that Hopkins was an innovator for the mere sake of innovation. In his restrained and devotional accompaniments and in his unrivalled extemporaneous performances he was always the true artist.

Unlike some modern composers, he did not offer a mere paraphernalia of cleverness for inspiration. His music is characterised by chaste melody, by a subtle unobtrusiveness in its rich harmonies, by the purity of its vocal part-writing—how wonderfully melodious and grateful to sing are his inner parts—and, above all, his music is hallowed with a devotional fervour which lifts it into a region not far removed from the perfection of sanctified art. Moreover, these attributes are not limited to his larger works sung in cathedrals and elsewhere, but are no less distinct features of his wonderfully beautiful hymn tunes and chants—simple strains which have found a place in every little Bethel in the land and have winged many a psalm and hymn and spiritual song in its upward flight.

In regard to the personality of the departed musician, it may not be without interest to refer to his genial nature. With what delight he would tell a story! And how thoroughly he relished a joke! He once expressed the hope that Dr. Turpin would not meet the fate of his distinguished namesake, Dick, and be suspended by a common chord! In turning over a number of letters received from him during recent years, many curious expressions occur. Here are some extracts:—

There are lots of musical people here [Herne Bay] including *other* 'rogues and vagabonds' (*vide* old Act of Parliament), 'of whom I am the least of them all,' as St. Paul once wrote, though not with the same meaning, which was not my fault.

I am very glad to hear that Hipkins is to have a place in the M. T. series. . . . He has no letters after his name to indicate any *locus standi* among musicians, although he has rendered more valuable service to the cause and science of music than nine-tenths of those who have a sufficient number of capitals after their names to spell 'Whitechapel' twice over.

The first sentence in the following is a reference to the fact that he used to start working at 'the book,' in bed, at sunrise:—

Herne Bay,
September 15, 1897.

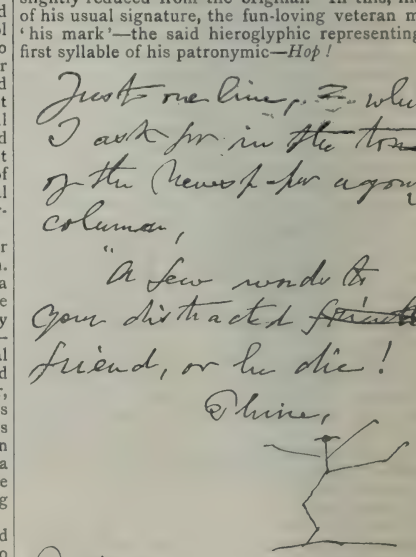
Observe the *date*. I wish the evenings were as long as the Psalms; and as to the mornings, I have now to wait until the sun is up—confound him.

I am delighted to hear you are going to give a notice of dear old Grove. He has been a faithful worker in the cause of music for a very lengthened period, and richly deserves not only 'honourable mention,' but also a row of gold medals reaching from Berners Street to Sydenham!

The endings to his letters were often very amusing—

Thine, from here to yonder,
Yours sincerely, from everlasting to everlasting,
With my best gold specs, yours ever,
Yours, overflowing with milk and honey,

The last specimen we must give in facsimile, slightly reduced from the original. In this, instead of his usual signature, the fun-loving veteran makes 'his mark'—the said hieroglyphic representing the first syllable of his patronymic—*Hop!*


Just one line, for which I ask for in the form of the News-for agony column,
"A few words to your distracted friend, or he dies!
Thine,
To the venerable
F. G. Edwards.

The funeral of the Honorary Organist of the Temple Church—the title borne by Dr. Hopkins since his retirement, in 1898, from the active duties of the post—took place on Saturday, the 9th ult. The first part of the Burial Service was held in St. Thomas's Church, Camden Town, in the presence of several distinguished organists, including Sir Frederick Bridge, Sir George Martin, and Dr. A. H. Mann, of Cambridge, Dr. W. H. Cummings (Dr. Hopkins's oldest pupil), Dr. Vincent, and others. All the music sung on that mournful occasion—excepting the time-honoured sentences by Croft—was composed by Dr. Hopkins, and included the anthem written for his Jubilee service at the Temple Church—a setting for tenor solo and chorus of 'The Lord is full of compassion and mercy'—Psalm xc. to the double chant in F, the hymns 'Leave all to God' and 'Nearer, my God, to Thee,' and the Nunc Dimittis to the single chant in E flat. Nothing could be more appropriate than that the music should be rendered by the Temple Church choir, under the direction of Dr. Hopkins's successor, Dr. H. Walford Davies, who presided at the organ.

The closing scene at Hampstead Cemetery, where the interment took place, was rendered exceedingly touching by the presence of the choir from the Royal Normal College of the Blind at Norwood, where for so many years Dr. Hopkins was professor of the organ, and where he had as his most distinguished pupil, the gifted Alfred Hollins. Standing near the grave the choir sang, to their late professor's music, the hymn beginning

God is love, His mercy brightens
All the path in which we rove;
Bliss He wakes, and woe He lightens;
God is wisdom, God is love.

As the simple, tender strains from the lips of those sightless singers were wafted over the snow-covered God's Acre on that wintry day, we who formed the sorrowing company at the open grave of our departed friend felt strangely moved by their pathos. It was a fitting Nunc Dimittis to the revered Father of English organists.

F. G. E.

CHURCH AND ORGAN MUSIC.

ANONYMOUS HYMN TUNES.

Some familiar hymn tunes seem to be quite Topsyan in their origin—'spects they growed.' In spite of the research of patient investigators, neither their birth nor parentage can be ascertained. Perhaps there is no 7's tune that has more congregational 'go' in it than that named 'Innocents.' But the earliest known appearance of the tune in its present form and name seems to be in the *Parish Choir, or Church Music Book*, published by the Society for promoting Church Music, November 1, 1850. This monthly periodical publication had music supplements, including a section entitled 'Metrical Psalmody, for unison, or harmonised singing.' The seventy-four tunes therein printed are anonymous. 'Innocents' is associated with the hymn beginning 'Little flowers of martyrdom,' which is headed 'The Innocents' Day,' hence the name of the tune. There is internal evidence that the late Dr. W. H. Monk had much to do with the *Parish Choir*, and in this connection it is interesting to find that in 'Hymns Ancient and Modern' the composer of 'Innocents' is given as '?'.

'Belmont,' a still popular C.M. tune in triple rhythm, is also a member of the anonymous family. It has been assigned to the two Webbes (father and son), to Mozart, and is said to have been adapted from Haydn's canzonet 'My mother bids me bind my hair'! Mr. James Lowe, author of 'Scottish Church Music,' traces it to a melody assumed to be composed by William Gardiner. It is a far cry from Mozart to the Leicester stocking-maker.

'Adeste Fideles' is another tune of doubtful authenticity, although it is generally attributed to John Reading. The origin of 'Hursley' is also not definitely known. The tune has long been associated with the familiar hymn beginning 'Sun of my soul, Thou Saviour dear,' and is named after the Hampshire parish where Keble ministered for thirty years. It has been ascribed by Rimbault to 'Paul Ritter, 1792.' The first association of the tune with English words appears to be in Vol. II. of David Weyman's 'Melodia Sacra,' published in Dublin after 1814. It is there set to the hymn 'Jesus, and shall it ever be?' and named 'Stillorgan,' after a place very suggestive of unaccompanied singing. The subject might be further pursued; but a still more interesting theme is that suggested by the question: 'What constitutes a good hymn tune?'

A SCOTCH MINISTER'S TRIBUTE TO DR. HOPKINS.

At the evening service in St. George's United Free Church, Edinburgh, on Sunday, the 10th ult., the Rev. Hugh Black said:

> All the music sung and played at this service is by Dr. Hopkins, who for nearly fifty-five years was organist of the Temple Church, in London. The whole Church owes him a debt of gratitude. He has shown two or three generations, both by his published works and by the dignity and reverence of his service, how Church Praise can be cultured, and yet true to its spirit. Nothing unites all sections of Christians like praise, and so though he was of a different branch of the Church from ours, there were points of contact. Our own organist, Mr. Hollins, was a pupil of his, and will have through life, I believe, a deep affection and regard for his memory. Then again, in our Church Hymnary there are fifteen tunes by Dr. Hopkins, many of them being among our best known and best loved.

Such a testimony from such a source is in the highest degree gratifying, the more so because the tribute was quite spontaneous. It should stimulate and encourage all those who are working in and for the cause of Church music in whatever section of the Church their lot may be cast.

A CURIOUS GAUNTLETT ORGAN.

Mr. H. V. Minniken, organist and choirmaster of St. Olave's Parish Church, Southwark, writes as follows:—

> In reference to the organ in the Church of St. Olave, Southwark, the account of which I read with great interest in the February issue of The Musical Times, allow me to say that three of the registers—viz., the Octave Decima, Furniture, III., and Glockenspiel, II.—have been removed, though all the stop-knobs are fixed in the jambs! With regard to the couplers, there are at present only two—a swell to grand and a grand to pedals; two holes in the jambs, which have been plugged, indicate the position of the remaining two couplers that were originally in the organ. The late Dr. E. T. Chipp, who was organist of St. Olave's from 1847 to 1852, had, I believe, the 'Grand Organ combined' coupler removed when composition pedals were added at his instigation. The great and pedal organs have pneumatic, but the swell only tracker action. The twelve keys below tenor C on the swell are all fixed, and the manual sharps are inlaid with ivory and tortoiseshell.

LAY CLERK AND J.P.

It is extremely rare for a Cathedral Lay Clerk to become an important public functionary. Mr. Dan Harrison, a bass singer in Lichfield Cathedral, has surely beaten the record in this respect. Two years ago he held the office of High Sheriff of the City and County of Lichfield, and now the Lord High Chancellor has conferred upon him the great honour of placing his name on the Commission of the Peace for the city and county of Lichfield. Moreover, Mr. Harrison is a member of the City Council, a member of the Board of Guardians, a Charity Trustee, and Chairman of the School Attendance Committee. Congratulations to Mr. Councillor Dan. Harrison, J.P., and to Cathedral Lay Clerks in general that one of their number has been called to render such useful public service. His lot at Lichfield has fallen unto him in pleasant places. May he have a goodly heritage—judicially as well as musically.

ORGAN RECITALS.

Sir Frederick Bridge, opening of new organ at the Hospital for diseases of the chest, Victoria Park (Concertante, in C, Handel).—Mr. Edwin H. Lemare, St. Margaret's, Westminster (Overture, *In Memoriam*, Sullivan).—Mr. G. D. Cunningham, St. Luke's, West Hampstead (Andantino in D flat, Chauvet).—Mr. Charlton T. Speer (Overture, 'Ruy Blas,' Mendelssohn), and Mr. George Dyson (Scherzo in B flat, Hoyte), at St. Nicholas, Sutton.—Mr. Arthur S. James, St. Peter's, Rickmansworth.—Mr. Fred. Diggle, St. John's, Galashiels (Festal March in D, Smart).—Mr. C. J. C. Boddington, Presbyterian Church, Stoke Newington (with violin solos by Mr. T. E. Gatehouse).—Mr. H. E. Wall, St. Mary, East Farleigh (Concert Overture in C minor, Hollins).—Mr. Ernest N. Cullum, Holy Trinity, New Charlton.—Mr. F. T. Tookey, St. Cadvan's, Towyn (Variations on the Austrian Hymn, Haydn).—Mr. Fred. Diggle, Longrow United Free Church, Campbeltown (Barcarolle from the Fourth Pianoforte Concerto, Sterndale Bennett).—Mr. A. Thompson, Parish Church, Biggleswade (On a Bass, Stainer).—Mr. T. I. Watts, St. Matthew's Parish Church, Walsall.—Mr. A. F. Hood, All Saints', San Remo (Marche Religieuse, Rheinberger).—Mr. Alfred H. Allen, St. Clement's, Ilford (Andante con Variazioni, Rea).—Mr. Sidney Crookes, Erskine United Free Church, Kinross (Toccata in A, W. T. Best).—Mr. Frank E. Bastick, Winchester Cathedral.—Mr. John Lowe, St. Columba's, Pont Street (Variations on Handel's 'Harmonious Blacksmith,' Lux).—Mr. Edward G. Croager, Paddington Chapel (Scherzo, W. S. Hoyte).—Mr. George Rathbone, Cartmel Priory Church.—Mr. B. Lee, Yeadon Parish Church (Sonata in D minor, Guilmant).—Mr. A. J. Lancashire, St. Andrew's, Grimsby (Fantasia in E flat, Saint-Saëns).—Mr. Henry W. Weston, St. Anne's, Wandsworth (Concert Fantasia in D minor, Stewart).—Mr. S. P. Thornley, Longrow United, Free Church, Campbeltown ('At evening,' Dudley Buck).

ORGAN AND CHOIR APPOINTMENTS.

Mr. Warren T. Clemens, Queen's Cross Free Church Aberdeen.

Mr. R. H. Corfield, St. Margaret's, Streatham.

Mr. Arthur C. Edwards, St. Mary's Parish Church, Ealing.

Mr. R. J. Forbes, St. Paul's Parish Church, Withington, Manchester.

Mr. John Holgate, Coldhurst Parish Church, Oldham.

Mr. George A. Jones, St. Paul's Presbyterian Church, Birkenhead.

Mr. Thomas Lane, Littleborough Parish Church.

Mr. C. Plumb, St. Peter's, Minshull Vernon, Crewe.

Mr. Cyril B. Rootham, St. Asaph Cathedral.

Mr. Alfred Silver, Handsworth Parish Church, Birmingham.

Mr. Sydney Rawnsley (solo bass), St. Saviour's, Walton Place.

EAR TRAINING.*

That students of any branch of the art of music should have their powers of listening to music systematically developed might seem to be such an indispensable primal necessity as not to need special advocacy. Yet it is a fact that at least one extensive branch of music teaching—namely, pianoforte playing—has hitherto been so little governed by educational first principles that to-day we find the idea of ear training in such a connection proclaimed as a novelty.

It is worth noting, and not a little remarkable, that whereas in instructing the masses in sight-singing on popular methods—a task mainly undertaken by amateurs—ear training has been nearly universally regarded as a matter of course, the subject has been generally neglected in the professional tuition of pupils able to devote many hours a week to musical study. But all this is to be altered now. Rip van Winkle is just rousing himself.

Some account of the work in popular ear training attempted during the latter part of the nineteenth century may be interesting. Since 1883 the children in the elementary schools of Great Britain have been more or less plied with ear exercises, in order to meet the requirements of the Code laid down by the Education Department (now the Board of Education), and during the same period all students quitting training colleges have been individually tested as to their 'ear telling' capacity. In this way, millions of children and probably 50,000 school teachers have been through some sort of ear training mill. Then, since its establishment, the Tonic Sol-fa College has granted over 620,000 graded certificates, the requirements for every one of which included ear tests mostly of an elementary nature, but in the higher grades tests in naming chords. It would be easy to carp at this great work and to expose its inefficiencies and failures; but a more rational course would be to endeavour to cull lessons in procedure from a patient examination of the means by which successful results have been attained. We are now in a position to ascertain what can be achieved under fairly favourable conditions by experienced teachers, and from this knowledge we may venture to make useful deductions as to methods and the receptivity of average pupils. With respect to methods, some observations will be made later on, and as to results, we have but to recall the frequent occasions when small and large groups of children have publicly written down and afterwards sung simple music performed to them.† At the end of this month 700 children from Bradford schools will, in their own Town Hall, demonstrate in

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* (1) *How to observe Harmony so as to sing more correctly, confidently, and pleasantly.* By John Curwen. 1st edition, 16 pp., 1857; later edition, 124 pp. Curwen and Sons.

(2) *Instructions to H.M. Inspectors as to the Examination in Singing for Grants from the Education Department.* Eyre and Spottiswoode. 1883.

(3) *Musical Dictation. A Practical Guide for Musical Students.* By Frederic Louis Ritter, Mus. Doc. In Two Parts, forming Nos. 29 (88 pp.) and 30 (124 pp.) of Novello's Music Primers. 1887. Novello and Co., Limited.

(4) *Lessons in Audition. For Private or Class Instruction.* By Helene M. Sparmann. 104 pp. The John Church Company, New York. 1893.

(5) *Elementary Ear Training.* Book I.—Melodic. By Frederick G. Shinn, Mus. Doc. 69 pp. Charles Vincent. 1899.

(6) *A Practical Course in Ear Training, or a Guide for Acquiring Relative and Absolute Pitch.* By Dr. S. Jadassohn, Leipzig. Translated from the German by Le Roy B. Campbell. 78 pp. Breitkopf and Härtel, Leipzig and London, &c. 1899.

(7) *Ear Training, a Short Primer for Teacher and Pupil.* By Frank J. Sawyer, Mus. Doc. 84 pp. Weekes and Co. 1900.

† In July, 1891, at the Crystal Palace, an adult choir, numbering some thousands of voices, wrote down, as each part was played upon the great organ, a new hymn tune by Sir John Stainer. At the conclusion the singers sang the four parts in harmony from their own written copies.

this way the success of their ear training. In view of all these efforts and their results, it is strange to read in Dr. Sawyer's preface to the book noticed below, that—

> The most neglected side of musical study at the present time is the training of the ear in the recognition of sounds. While teachers are at great pains to teach adequately the theoretical side of the rudiments of music, the practical side—*i.e.*, the *sounds* represented by the symbols theoretically learnt—is almost entirely neglected. . . . It is in the hope of helping to remove this anomalous state of things that the author has written this short primer on 'Ear Training.'

We are forced to assume that Dr. Sawyer had pianoforte pupils in his mind when he wrote his preface. Otherwise his statements are unjust to the numerous teachers who have spent a fair proportion of their lives in the not very exhilarating task of giving ear exercises to school and other classes.

The supreme question in ear training is the order of the teaching. Here are a great number of facts to be observed, differentiated, related, and tabulated by the mind's ear. How shall they be sorted out?

It would seem obvious that the principle of the order of teaching should be governed entirely by the ascertained way in which the mind works in acquiring the power to observe and memorise. We must start with something which we know from experience the average mind can be brought to realise, and then we must cluster around this nucleus everything that will adhere. This principle is the psychological one. It takes into account only the real factors of the problem.

An alternative plan is to arrange all the matter to be studied in an apparently logical order, dictated by the peculiarities of the form of musical notation to be employed. In this case the notation, which should be the servant, becomes the master. The sequence of the arrangement of matter appears wonderfully simple and attractive, but, unfortunately, in most cases the method results in failure and discouragement. Then the incapacity of the pupil is declared to be the fault.

Experience proves that while only a small proportion of pupils can be trained to permanently memorise absolute pitch, a rather larger proportion can be trained to differentiate the effects of intervals (using the term to define distance), and that by far the largest proportion can be got to realise which degree of the scale is performed irrespective of pitch or the interval from the previous note. It is possible to contrive logical methods of ear training based upon any one of these ideas; but the first is naturally fitted only for the gifted, the second only for the moderately gifted, while the third draws out most of what is possible to the average pupil. The best method in our opinion is that which, while being mainly based upon the observation of scale degrees, developes interval observation and pitch memory as far as the natural abilities of the pupil will permit.

Methods more or less governed in their order of presentation of matter by the form of notation, give all the early exercises in the key of C, gradually introduce other keys in the order of signature development; they assume that intervals with the same name have the same effect in every part of the scale, and introduce chromatics and the minor key without any regard for difficulty.

With these preliminary remarks we pass on to briefly examine the methods unfolded in the batch of books before us.

Insistence on ear training at every stage of teaching has always been one of the strongest points of the best tonic sol-fa teaching. In educational tonic sol-fa literature abundant directions are given as to the systematic treatment of the subject in classes of all kinds and in individual tuition. The aim of all this teaching is to develop power to recognise scale degrees by their character or mental effect irrespective of absolute pitch or interval. If the interval is ascertained, it is spelt from the known position of the scale degrees rather than felt; it is, as it were, a bye-product of the observation of mental effect. It is quite possible for pupils to acquire nearly all that is taught without knowing even the term of absolute pitch or interval. The most highly developed application of this plan of teaching is to be found in 'How to observe Harmony' (1), a work in which the penetrative and methodical genius of the late John Curwen is exemplified at its best. The ear is educated to observe at every step, and the principle of making sure of common things before uncommon things are studied is luminously obeyed. The various approaches to cadences are chosen as illustrating the common 'habits' of chords. No student of ordinary ability could fail to derive valuable ear culture from a patient study of at least the earlier part of this course. The later stages are not so aptly treated and the nomenclature becomes somewhat unwieldy. The 'Instructions to H.M. Inspectors' (2) as to the examination of children in elementary schools are not a course or a method. But they deserve notice in this general review because they bear witness to the conviction of educational authorities as to the desirability of ear training and to a faith in the capability of the masses in our schools to respond to ear training, even in the strictly limited time that can be apportioned to such a study. That this faith has not been wholly in vain is proved by the demonstrations mentioned above. The requirements are, of course, not severe—the highest standard is asked to tell diatonic phrases of four or five notes. But this is a minimum, and school teachers all over the country carry their pupils beyond this point.

'Musical Dictation' (3), by Dr. Ritter, of Vassar College, U.S.A., is an elaborate work. The first exercises are on monotone rhythm. This is in order to accustom students to attack the tonal exercises, all of which are rhythmic. The key of C is used for the first 700 exercises, but the use of other keys is incidentally recommended. The plan is to teach the effect of intervals. Judging from the order in which intervals are introduced it appears to be considered that difficulty varies with width. So the octave comes in quite late in the course. The various intervals, apart from one or two welcome exceptions that appear to have crept in, are introduced only as they happen to spring from the major key-note. It would appear from this that Dr. Ritter after all desired to draw attention to scale degree effect. It is certainly questionable whether such a series of exercises would impart a clear conception of abstract intervals. The next stage introduces passages with chromatic notes, and then the minor key is illustrated in some difficult exercises written without signature, but really far away from key C, it being apparently left to the student to discover by key sense in what key to write. Larger rhythmic periods are now given, and the first book ends with 125 short themes from the works of classical composers. In all there are more than 1,000 exercises in the book. The second book deals with harmony. First come exercises in two parts in octaves, then two parts with every variety of interval, many of the harmonic effects used being very uncommon. The next stages introduce three-part chords, four-part chords, including the dominant seventh, suspensions, and other discords, passing notes follow next, and then modulation is rather fully illustrated. The whole work closes with some exercises in two-part imitative

writing. A great feature of the exercises throughout this book is that they are musically interesting. On the whole, the course, viewed broadly, presents the matter in educational order, but the classification of the inner details of each section does not appear to be governed by an intelligible plan. Nowhere is the mental effect of scale degrees or of chords alluded to, and nothing is said as to memorising absolute pitch. The student is expected to assimilate by sheer practice. Dr. Ritter states that the whole work is intended to occupy two school years. As to this we can only envy him the school pupils who could take in all this material in that brief period.

Another book we get from the United States is that entitled 'Lessons in Audition' (4), by Helene M. Sparmann, of Cincinatti. We have been much impressed with the teaching ability displayed in the treatment and arrangement of matter in this admirable book, which is, we believe, one of the most sensible and practical yet written on elementary ear training. Although from an ideal standpoint the order of teaching is too much dictated by the postulates of the staff notation and the form of the pianoforte keyboard, it is fair to recognise that as the expressed intention of the course is to vitalise current 'musical theory,' in connection with pianoforte playing, the authoress was not free to deal with the subject-matter entirely on psychological lines. But, notwithstanding these impedimenta, the exercises are graded with commendable ingenuity and in a manner well calculated to stimulate the attention of average pupils. In an interesting preface the authoress says:—

> My experience in teaching music has taught me that the study of a musical instrument does not necessarily mean the study of music. In fact, the study of an instrument is, if not combined with other exercises, rather a hindrance than a help to a musical education. The difficulty in studying an instrument is that it calls too many faculties into operation at once, so that the faculty of learning musically is lost entirely under the necessity of exercising the sense of sight and the muscular sense in performing upon the instrument. In the effort to train fingers and eyes for a complicated performance, the much more simple training of the ear is entirely neglected. In the born musician the ear trains itself. Not so in the case of the average child; and yet it is the average child that ought to have its ear trained, for art is benefited by the multitude of intelligent listeners, and the artist is stimulated by appreciation to his highest efforts.

The preliminary exercises are intended to awaken interest. As to tune, there is at first nothing said about the effects of scale degrees, and the key of C is exclusively employed. Then accent and measure are very practically taught, and exercises on intervals at all parts of the scale are introduced. "Mental effect" is now discussed and utilised to aid observation, and bit by bit all the elementary facts of music are associated with their notation. Two-part writing and the effects of the tonic, dominant, dominant seventh, and subdominant chords are taught by numerous examples. The minor key is dismissed with 'impossible' brevity, and chromatic accidentals and modulation are not introduced at all, these topics being reserved, we assume, for a second book promised in the preface. The book ends with 160 little vocal melodies, or two-part pieces, consisting chiefly of folk-songs. The next book on our list is that on 'Elementary Ear Training' (5), by Dr. Frederick G. Shinn. This is one of the most recent contributions to educational literature of an able and thoughtful writer, whose career has already been useful and, unless we are greatly mistaken, will be still more useful. Dr. Shinn exhibits a praiseworthy desire to get at the root of things. He is a deep philosopher, and he gives us the benefit of his profound and interesting soliloquies. If at times the literary expression of his expositions is a trifle ponderous, we soon forgive him because of the eloquence of the language he employs. But, if we may say so, Dr. Shinn pays the ordinary reader too high a compliment when he constructs sentences of 117 and 160 words such as are found in the book before us. The plan of the practical sections is to arrange the matter under various topics and to deal with each topic exhaustively. Thus the first chapter treats of the major scale (our venerable and ubiquitous friend key C being much in evidence), then we have the minor scale, next the chromatic scale, then accent and relations of length. A note in the preface directs teachers to introduce all these topics in the early lessons. The second part of the book provides a number of short original melodies, in which all the elements taught separately are now combined, and an interesting chapter on ear training as a form of mental discipline completes the work. The method favoured in impressing tonal effects on the memory is based upon a blend of the observation of the characters of scale degrees and interval distance. Thus the degrees forming the chord of the tonic are to be recognised first, and the other degrees by their suggestive tendencies towards some member of the tonic chord. In fact, nearly all the teaching is directed to enforce attention to the relations of scale degrees to a given tonic. Absolute pitch is not once alluded to between the covers of the book. So we are led to infer that the author does not attach much importance to the cultivation of this sense. Of course the exercises are noted at a definite pitch, but apparently because a pitch notation is used and not simply with a view to impress pitch. In view of its difficulty the minor scale is not treated with sufficient fulness. That difficulty arises from the dual relation every minor key holds to its relative and its tonic major. By choosing C minor for his exercises Dr. Shinn appears to emphasise the tonic major relation. But all the same, those who share tonic sol-fa views as to the nomenclature of the minor scale will bear in mind his remark that

> Although there are only three sounds in which the minor scale differs from the major, yet when the other notes such as the second, the fourth, the major sixth, and the major seventh, which remain the same in both scales, are heard in connection with these altered ones, the general effect of melodic progressions in the minor is so different and distinct from corresponding progressions in the major key, that a complete study of all the tonal relations of the several notes of the minor scale and a full appreciation of the characteristic tone colour, is absolutely necessary (p. 19).

The treatment of the chromatic scale is too cursory to be of much use, and with this chapter the special teaching of tonal relations ceases. The remainder of the book is filled with some excellent remarks and exercises on accent and duration, and, as before stated, a number of short melodies conclude the practical part of the work. All interested in the engrossing and fascinating subject of ear training will look forward to Dr. Shinn's next volume.

'A Practical Course in Ear Training,' by Dr. S. Jadassohn, of Leipzig, now claims attention. The aim of this sanguine book is to teach absolute pitch through relative pitch. The author recognises that the observation of relative pitch is the indispensable preliminary. It is not easy to discover an intelligible plan in the order of teaching. The pitch A is first chosen as a 'fundamental.' The first exercises are on consonant intervals, the perfect fourth coming first, next the perfect fifth and the octave, then the thirds and sixths, and, finally, major and minor

triads with their two inversions, always with A as the root. So far it would seem to be the intention to get the pupil to memorise the pitch and some of the details of the key of A. The use of other 'fundamentals' is now suggested. Then follow, with dazzling rapidity, brief illustrations rather than exercises on the whole galaxy of dissonant intervals, including the augmented third and the diminished sixth (!). Nothing whatever is said about interval effect or the character of scale degrees. At the conclusion of this chapter the author naïvely observes: 'The pupil has now had a careful drill in all the intervals.' The next steps, or we might say strides, are to two-part, three-part, and four-part chords. Many different keys are now used, and the exercises become extremely difficult, and illustrate most abstruse progressions. We are afraid that we cannot recommend the book to beginners. Musicians may be interested to study it as a compendium of unusual chordal progressions.

'Ear Training, a short Primer for Teacher and Pupil' (7), by Dr. Sawyer, is the last book on our list. We have already made some comments on the preface to this primer, and we have now to examine the method adopted. The course is eminently practical and, in the earlier stages at least, is duly considerate to the beginner. The observation of the mental effect of scale degrees plus interval effect form in the main the basis of the teaching, and the matter is clearly and fully unfolded. The development of a sense of absolute pitch from all this is hoped for rather than promised. In teaching the major scale the tonic chord is first presented and fixed, and the other degrees of the scale are taught as clinging to this foundation. The order is: tonic chord, dominant chord, subdominant chord, which is the exact order, in fact, of the tonic sol-fa method. Next comes the minor scale, the mental effects of the degrees of which are analysed and, in the case of the first, second, fourth, fifth, and seventh, found to be, 'as in the major,' *dicta* from which, as will be seen from the extract quoted above, Dr. Shinn differs. As, according to the view adopted, the major scale 'contains' the minor, it is assured that there are now only three more relative pitches to introduce to complete the chromatic scale. The next exercises are therefore on the sharp fourth, the flat seventh, and the flat second. The sharp fourth and the flat seventh are taught as modulating factors, and not as true chromatic effects. This being so, it is not easy to see why the sharp tonic and supertonic of the major key, which are, respectively, the leading notes of the supertonic and mediant minor keys, are nowhere shown. They occur frequently enough in music 'as she is wrote' and, certainly, the rarer flat second and flat third never do duty for them enharmonically, because their environment and mental effect are different. A feature of the ensuing section of the course is that, while exercises are now given in many keys, the note C has always to be first performed in order that the pupil may, it is hoped, get into the way of realising the absolute pitch of keys. Many of the exercises in this section strike us as being out of the key indicated by the signature. The tendency of the ear to find a key-note in a short phrase, irrespective of what key-note was previously suggested, does not seem to have been sufficiently considered. The next step is the study of interval effect in the abstract. All the intervals are illustrated and well characterised by their peculiarities, but only when the two notes are struck together, and not as a melodic succession. This is very good so far as it goes, but it must not be supposed that this method of presentation does much to stamp on the mind the melodic effects of intervals. Hitherto, all the exercises have been timeless. The next step is to study rhythm, which is presented only in monotone exercises. Common chords and chords of the seventh and their inversions in major and minor keys now follow. Most of the exercises are commendably easy and illustrative of common progressions, but the somewhat haphazard introduction of chromatic chords, nowhere explained in the book, is likely to puzzle students. The frequent use of the tonic major signature for minor keys is also not calculated to be helpful. All the exercises are original, and of course are well written. Some extracts from classical works would have added to the musical interest. Nevertheless the work, in the hands of a good teacher, will undoubtedly be exceedingly useful, and we may echo the hope of the author, expressed in the preface, that it will help to remove an 'anomalous state of things' wherever it exists.

McN.

REVIEWS.

MUSICAL LITERATURE.

Joseph Joachim. A biography. By Andreas Moser. Translated by Lilla Durham.
[Philip Wellby.]

English admirers of Dr. Joachim—and they number not a few—will hail with delight this excellent biography, in their own vernacular, of the great violinist. Professor Moser modestly disclaims any skill in the domain of authorship. 'After all,' he says, 'I am—only a fiddler'; but there is no need for him to apologise, for he has compiled an interesting, practical, and unverbose biography of his friend and brother artist.

Without following our author through the pages of his readable volume, we may just refer to one or two features of special interest growing out of Dr. Joachim's intercourse with some great men in the realm of music. 'Joachim is one of those rare and lucky mortals whose whole artistic development has been warmed and lighted by full shine,' says his biographer; 'a kind fate never let him experience the thorns and disappointments so common on the artist's path.' As a child of twelve Joseph Joachim came under the influence and (practically) the guardianship of Mendelssohn, who nick-named him '*der Posaunenengel*' (trombone cherub). 'No Conservatoire,' said Mendelssohn in effect, 'but picking up, and a thoroughly sound general education.' Another playful appellation of Mendelssohn's was *Teufelsbraten* (Devil's tit-bit). Joachim made his first public appearance in Leipzig at a concert given by Madame Pauline Viardot-Garcia, in the Gewandhaus, August 19, 1843, a concert made memorable by the fact that Schumann's lovely Variations for two pianofortes were first performed on that occasion, the interpreters being Madame Schumann and Mendelssohn.

The book furnishes some interesting glimpses of Schumann. Here is a charming anecdote:—

> At an evening party given by Mendelssohn, the host had played the Kreutzer Sonata with Joachim. After the music, there was an informal supper party. Joachim sat at a table with Schumann; it was summer time, and the starlit sky was visible through the open-wide window. Schumann, who had long remained silent, presently laid his hand gently on the knee of his little neighbour, and pointing heavenwards, gently said: 'I wonder whether beings exist up there who know how beautifully a little boy here below has just played the Kreutzer Sonata with Mendelssohn?'

No less interesting is the recorded intercourse with Liszt during Joachim's three years' residence at Weimar (1850-1853)—in fact, there is not a page in the volume that does not repay perusal. Reared in a strictly classical school, the boy became rather prejudiced against Liszt. He told Mendelssohn, who replied: '*Na*, my son, wait a bit; there is so much that is unusual and beautiful in his playing that

I feel sure you will return entirely converted.' But Joachim did not take kindly to the new German school, and though he and Liszt remained the best of friends their artistic pathways lay in different directions.

Brahms—Joachim's 'comrade in arms'—was a friend of more than forty years' standing. Here is a characteristic reply from Brahms, written on a post card, to a request that he should play the pianoforte part in his F minor Quintet with Joachim and his colleagues in Vienna:—

> . . . On no account! Not even if you were four as 'beloved, lovely, loved-ones,' as you are sober, respected men! But I am only here for twenty-four hours, and go on to Carlsbad to-day, so forgive me if I thank you heartily. I look forward to December, and beg for a Haydn on the programme.
>
> As heartily as heartily, your
>
> J. B.

Bravo! Brahms. 'A Haydn on the programme' is good.

The temptation to quote from these pages—and there are many plums to be picked—must be resisted. The translator, Miss Durham, has done her work well, and the fourteen portraits and facsimiles (including the *cadenza* to Beethoven's concerto made by Joachim in London as a boy, lent by Mr. Arthur F. Hill) add not a little to the interest of the book. More might have been recorded of the English side of the great fiddler's artistic life, and mention should, we think, have been made of the lessons he received in orchestration from Sir G. A. Macfarren, as related by Dr. Joachim in the biographical sketch given of him in our issue of April, 1898; but these shortcomings do not detract from the general excellence of this 'Life' of one of the greatest of violinists. It is a book that deserves and that assuredly will have many readers.

Chopin the Man and his Music. By James Huneker.

[William Reeves.]

Although Mr. Huneker calls Professor Niecks 'the iconoclast' (p. 40 of his book), he, in common with all writers on Chopin, freely takes his biographical information from *the* Life of the great composer of the pianoforte, a biography written, once for all, by the Edinburgh professor. The first section of the book—that entitled 'The Man'—need not, therefore, detain us. It is the 'His music' portion of this volume of some 400 pages which possesses the most interest, by reason of the great editing question. Mr. Huneker says, 'Only in Karl Klindworth has Chopin found a worthy, though not a faultless editor. His edition is a work of genius, and was called by Von Bülow the only model edition. As a whole, his (Klindworth's) editing is amazing for its exactitude, scholarship, fertility in novel fingerings, and sympathetic insight in phrasing.' A composer may well say, 'Save me from my editors,' when we consider the differences in the text of those Chopin editors who have taken the *original* manuscripts as their authority! In regard to the question of fingering, our author says: 'Mikuli, Von Bülow, Kullak, Riemann, and Klindworth all differ, and from them must most pianists differ'! And as to the *rubato*, he wisely observes: 'You can no more teach a real Chopin *rubato*—not the mawkish imitation—than you can make a donkey comprehend Kant'—'you Kant do it,' as not a few of Mr. Huneker's countrymen (U.S.A.) would say. Metronomic indications furnish a thorny subject for discussion. Take, for instance, the F major study. The composer's autograph gives minim = 96; whereas Klindworth and Kullak suggest 80; Tellefsen, Mikuli, and Riemann, 88; and Von Bülow, 89.

While it is impossible to accept all Mr. Huneker's views on Chopin and his wonderful creations, he says some wise things. For instance: 'To translate into prose, into any language no matter how poetical, the images aroused by his music, is impossible.' Again, in referring to the Studies (Op. 25) and to No. 1 (in A flat), in particular: 'All that modern editing can do since Mikuli is to hunt out fresh accentuation. Von Bülow is the worst sinner in this respect, for he discovers quaint nooks and dells for his dynamics undreamed of by the composer. His edition should be respectfully studied and, when mastered, discarded for a more poetic interpretation. Above all, poetry, poetry and pedals. Without pedalling of the most varied sort this study will remain as dry as a dog-gnawed bone.'

In the useful Chopin Bibliography which Mr. Huneker has furnished we miss the interesting and amusing paper 'Reminiscences of Frederick Chopin,' read by his (Chopin's) friend, the late G. A. Osborne, before the Musical Association, on April 5, 1880. We have before called attention to the inaccuracy of musical examples to be found in books set up in America; and, assuming that the book under notice has been printed from plates imported from the 'other side,' we still find room for improvement in this respect—for instance, one example has the wrong clef for the left hand passage!

Finally, in regard to the question of derangement and tinkering—'bedevilment,' as Mr. Huneker may well call it—we learn that the pianist Godowsky has concocted a caprice called 'Badinage,' which is a bedevilment of two studies by Chopin—'in the right hand is the G flat study (Op. 25, No. 9) and in the left hand the black key study (Op. 10, No. 5)'! But still worse: 'The F minor study (Op. 25, No. 2), as considered by the ambidextrous Godowsky, is put in the bass, where it whirrs along to the melodic encouragement of a theme of the paraphraser's own (!) in the right.' What next?

SONGS.

Parted. Words by Fred. E. Weatherly. Music by F. Paolo Tosti.

Violets. Words by Julian Fane. Music by Ellen Wright.

The Indian Serenade. Words by Percy Bysshe Shelley. Music by Norman O'Neill.

[G. Ricordi and Co.]

It need scarcely be said that Signor Tosti's song concerns a pair of lovers. They are manifestly very young. To youthful minded singers who take delight in 'sweet melancholy' and skin-deep sorrow, the song will doubtless appeal, especially as the music is written with Signor Tosti's usual deftness for securing the maximum effect by the simplest means. The text of Miss Wright's song is a translation of Heine's 'Morgens send' ich Dir die Veilchen,' and the original German is printed under Mr. Fane's neat translation. Miss Wright has manifestly written for soprano vocalists, and such will find a simple and melodious setting in sympathy with the spirit of the words. The title, 'The Indian Serenade,' to Shelley's exquisite little poem, 'I arise from dreams of thee,' seems scarcely justified. The original heading was simply 'Lines to an Indian air,' but there is nothing to suggest a dusky lover; on the contrary, the line 'On my lips and eyelids pale' manifestly refers to a fair-skinned Western suppliant. The poem, however, by any other name would be as sweet, and Mr. O'Neill's music does not affect Eastern musical idiom. He has written very earnestly, and his conscientious endeavours to be at one with his text are at times more manifest than they should be; but he has caught the restless, agonising spirit of the poem, and the song is worthy of the attention of cultured tenor vocalists.

Six Lyrics. For Voice and Pianoforte. Composed by Walter Hately. [Charles Vincent.]

We are inclined to think these six lyrics the most successful compositions from Mr. Hately's pen. They are severally named 'The violet's grave,' 'The false, cruel sea,' 'The hours,' 'Over a shining land,' 'Autumn clouds are flying, flying,' and 'Happiest days.' The text of the first song is by J. Logie Robertson, the second and third by Dr. Walter C. Smith, the fourth and fifth by George Macdonald, and the sixth by an anonymous writer; and each lyric contains a 'sweet reasonableness' that will appeal to cultured singers. The songs are all dedicated to Madame Clara Butt, and there is internal evidence that Mr. Hately had this artist's voice and style in mind as he penned his music. They will, however, be found suitable for average mezzo-sopranos, to whose attention we recommend them as artistic examples of the modern song.

If ye then be risen.

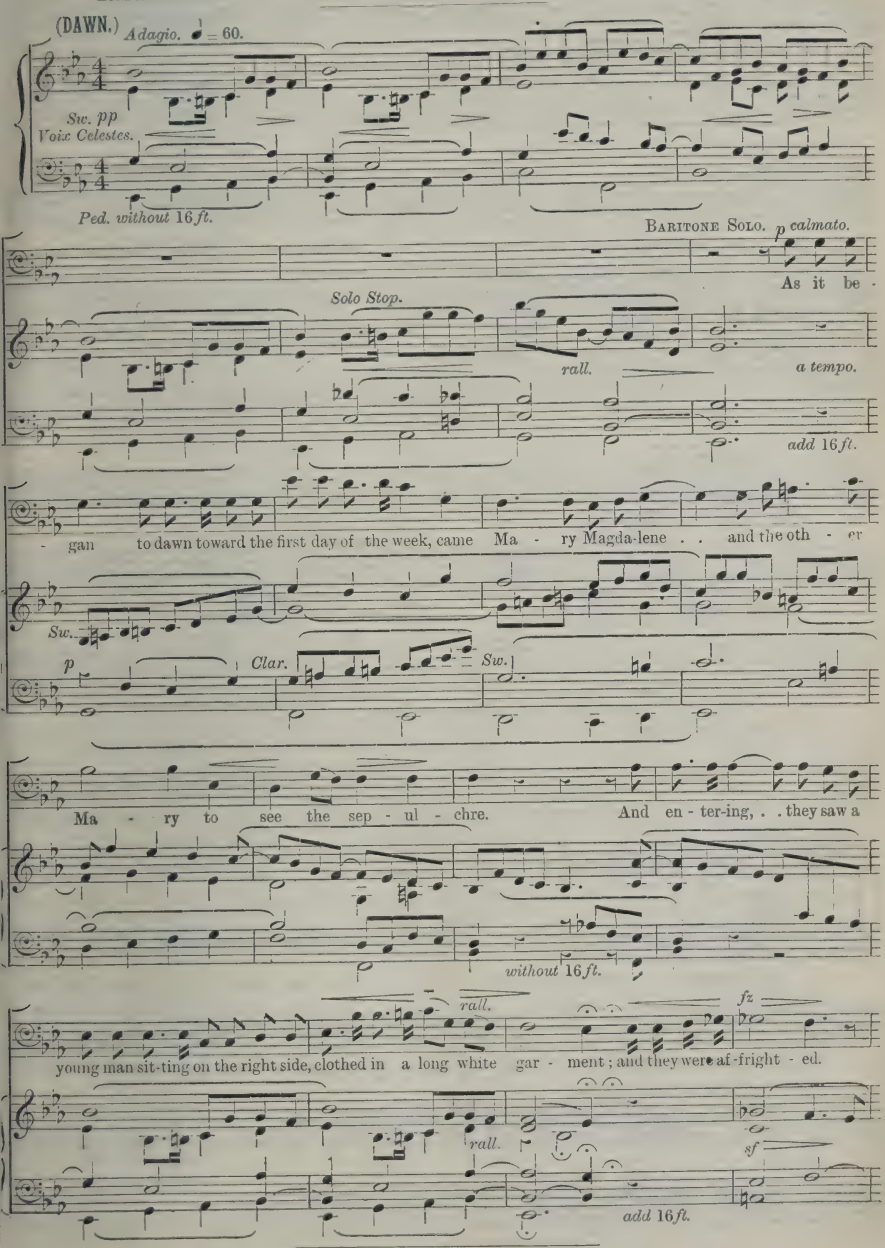
(AS IT BEGAN TO DAWN.)

ANTHEM FOR EASTER.

Words from St. Matthew and St. Mark; Colossians iii. 1—4; Collect for Easter Day; Psalm xxxii. 12.

Composed by H. M. Higgs.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


(DAWN.)
Adagio. ♩ = 60.
Sw. pp
Voix Celestes.
Ped. without 16ft.
Baritone Solo. p calmato.
As it be -
Solo Stop.
rall.
a tempo.
add 16ft.
- gan to dawn toward the first day of the week, came Ma - ry Magda-lene . . and the oth - er
Sw.
p
Clar.
Sw.
Ma - ry to see the sep - ul - chre. And en - ter-ing, . . they saw a
without 16ft.
rall.
fz
young man sit-ting on the right side, clothed in a long white gar - ment; and they were af-fright - ed.
rall.
sf
add 16ft.

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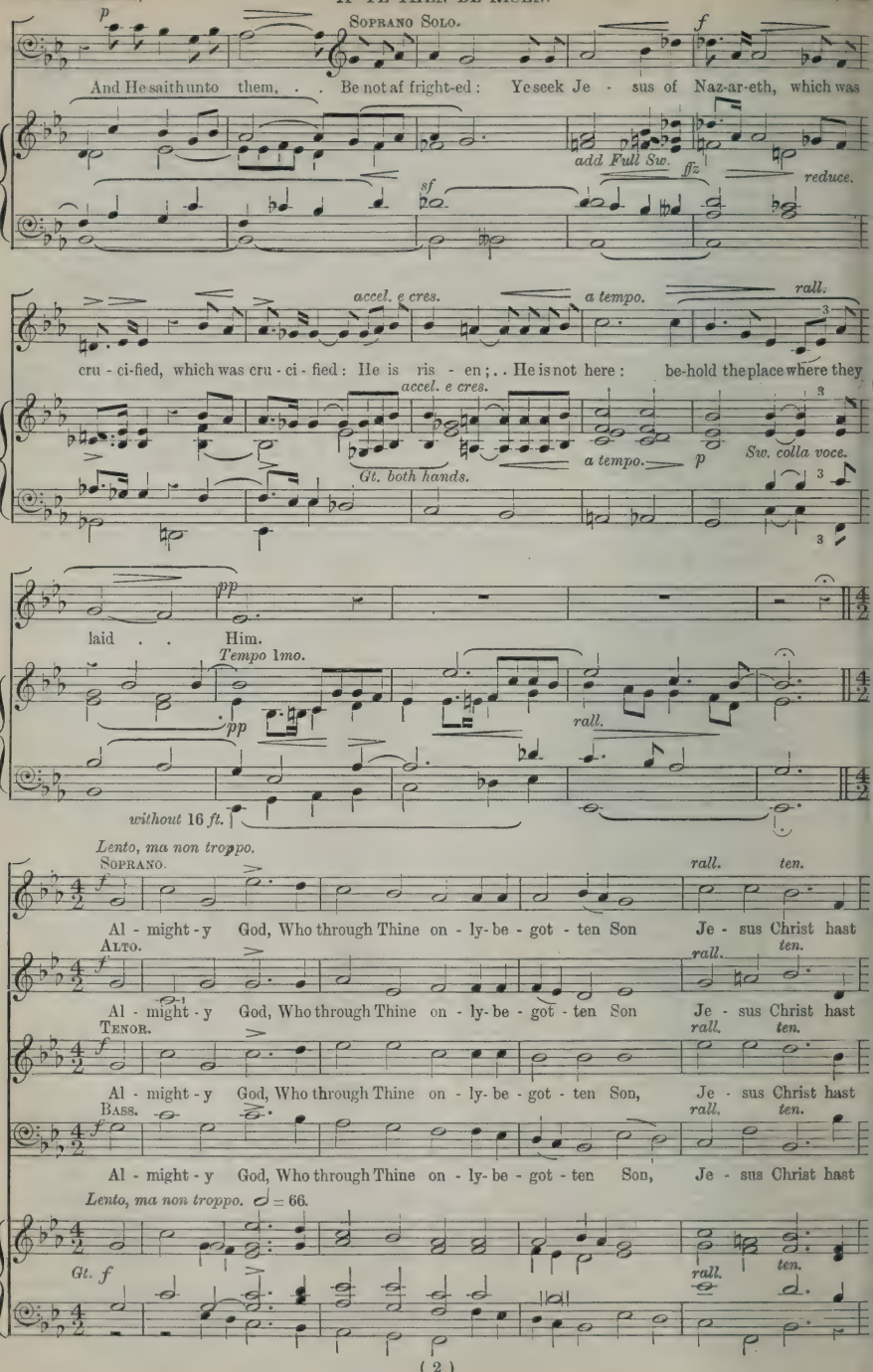
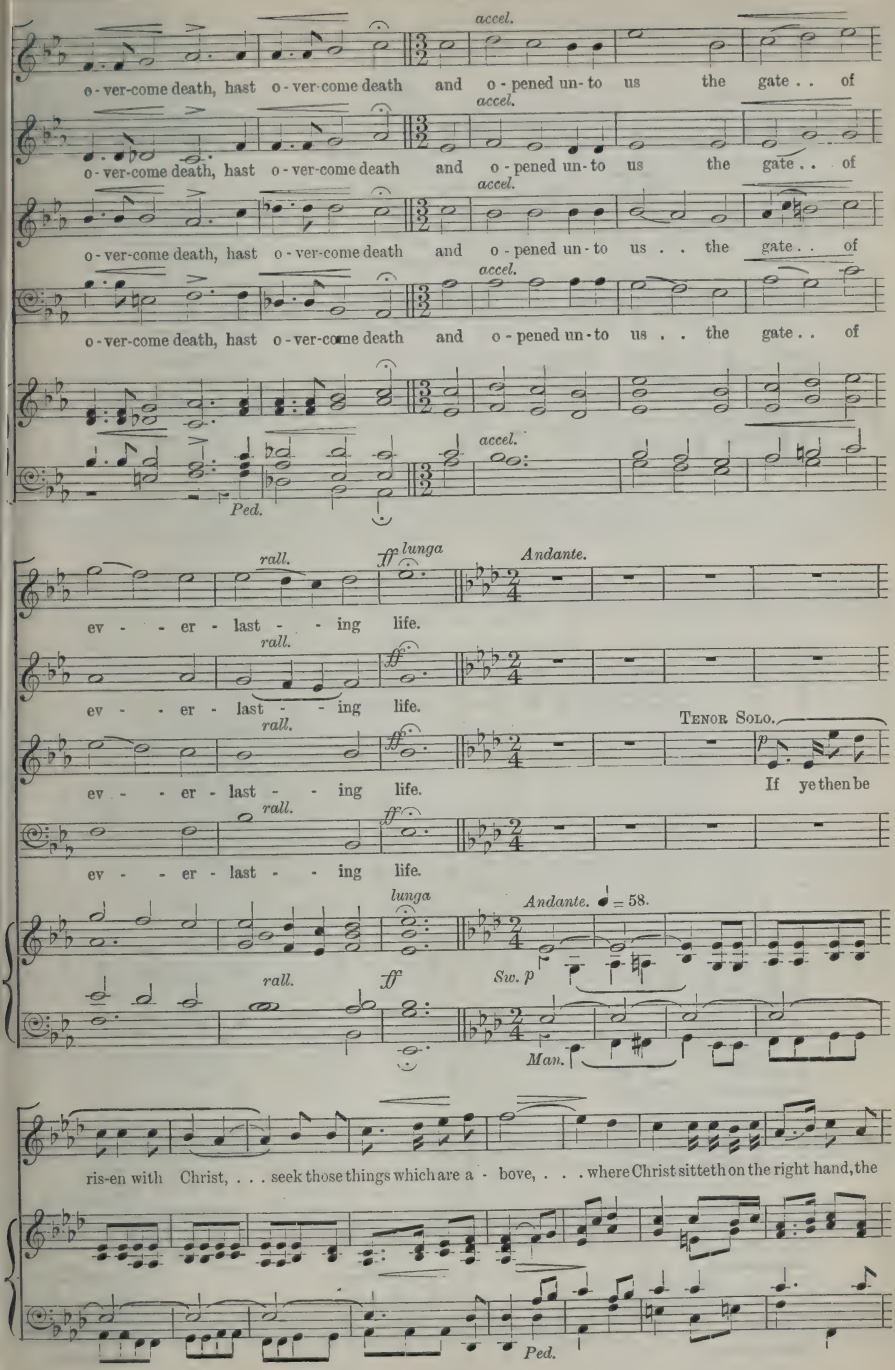
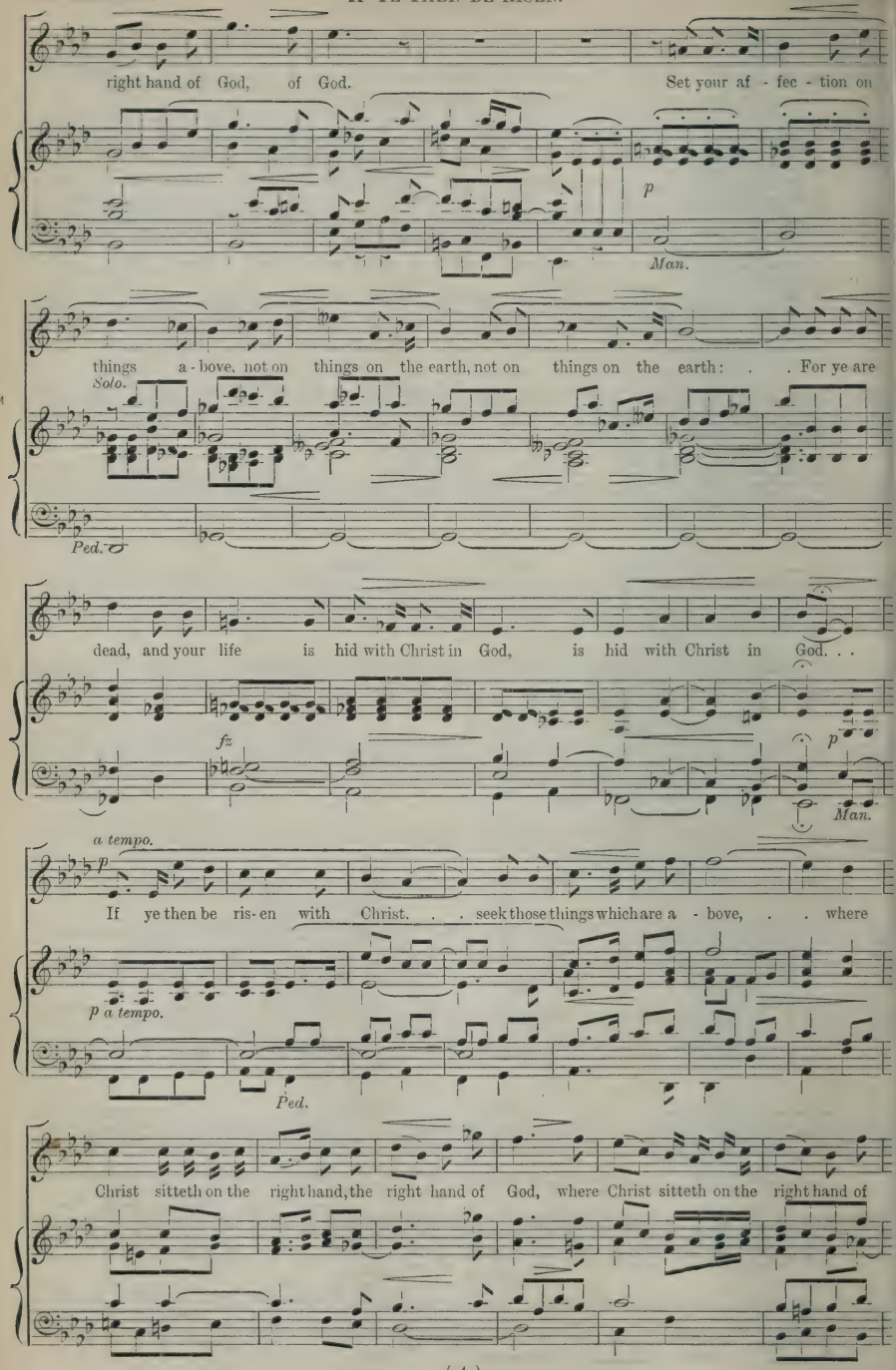
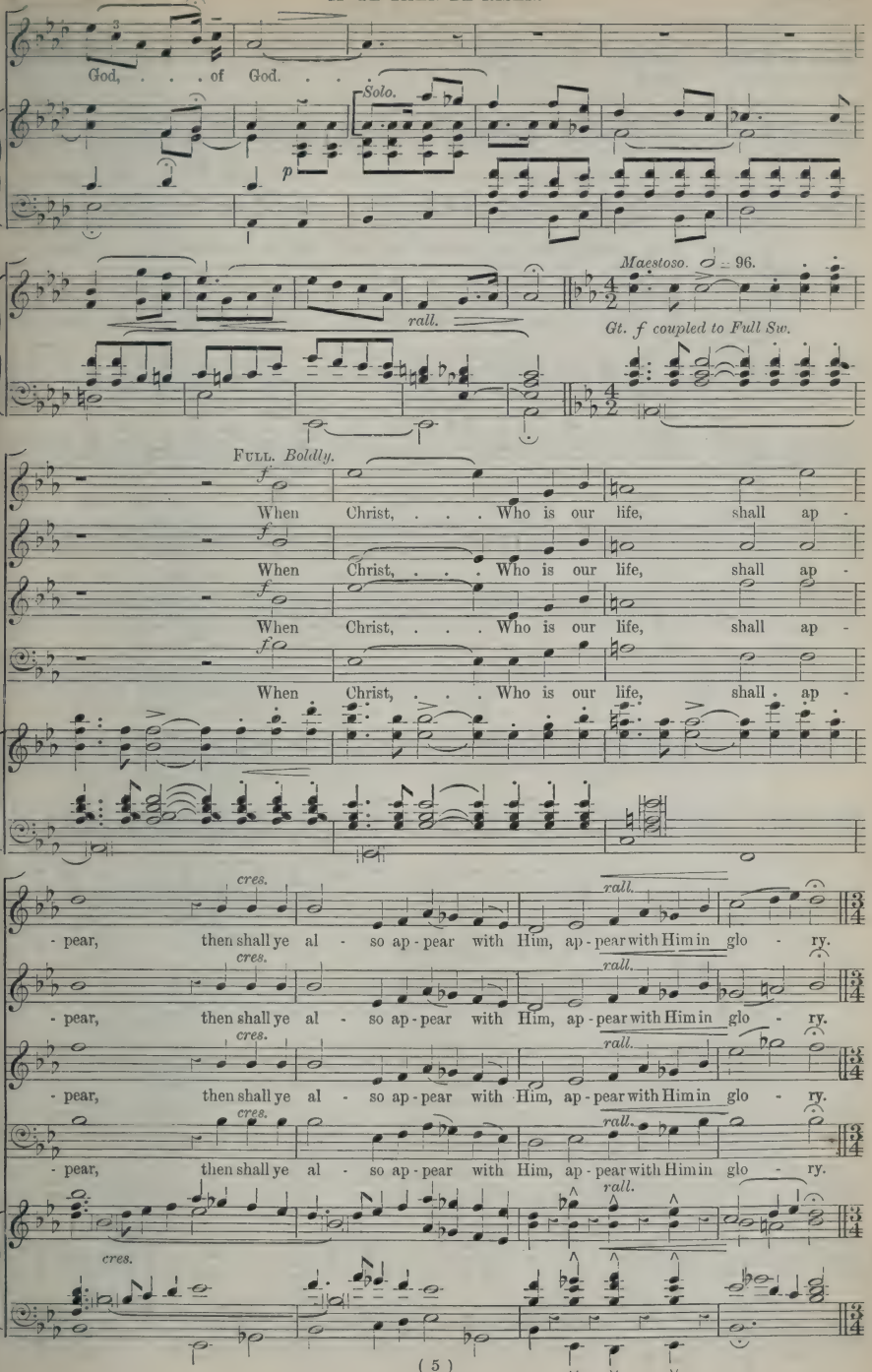
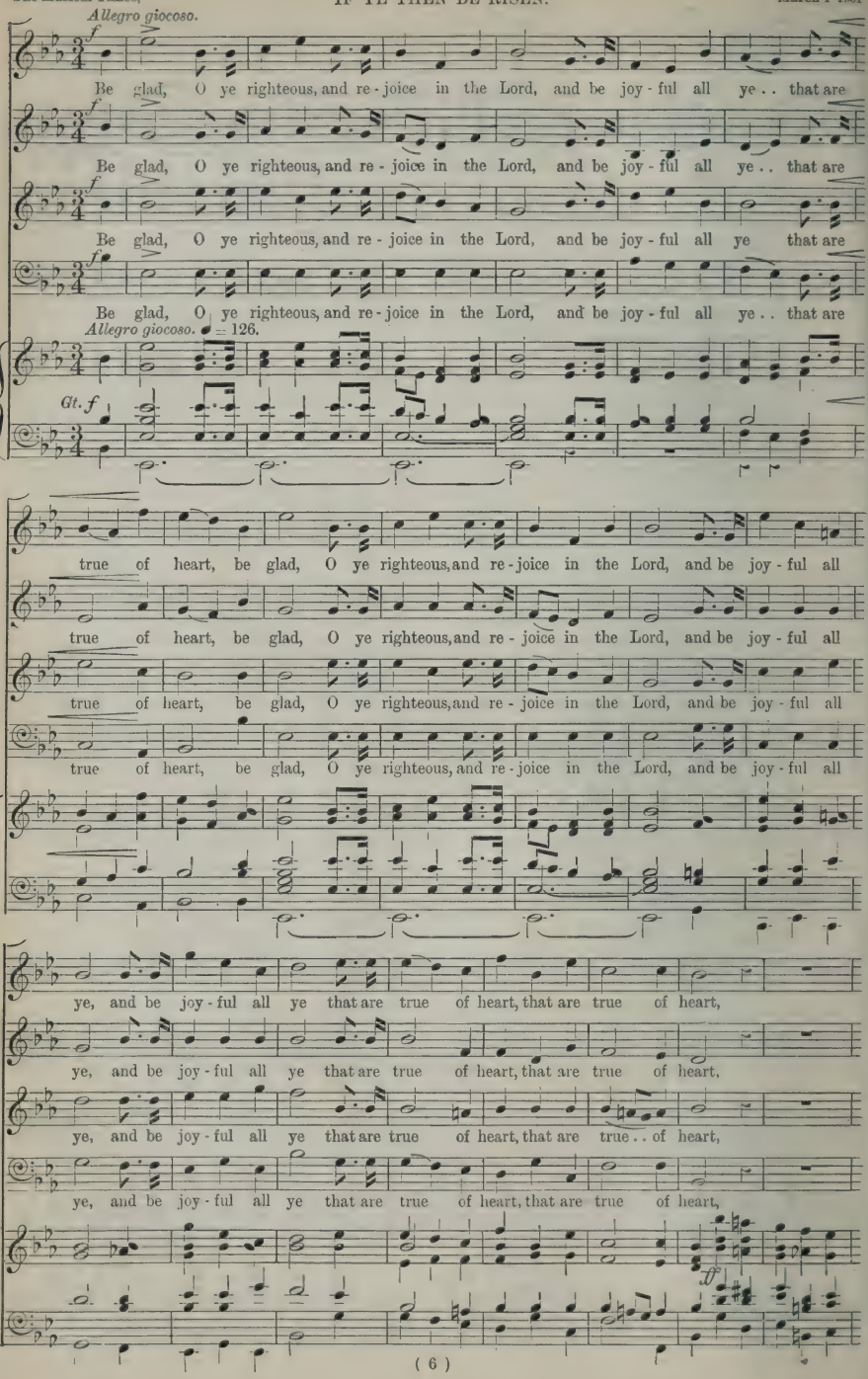
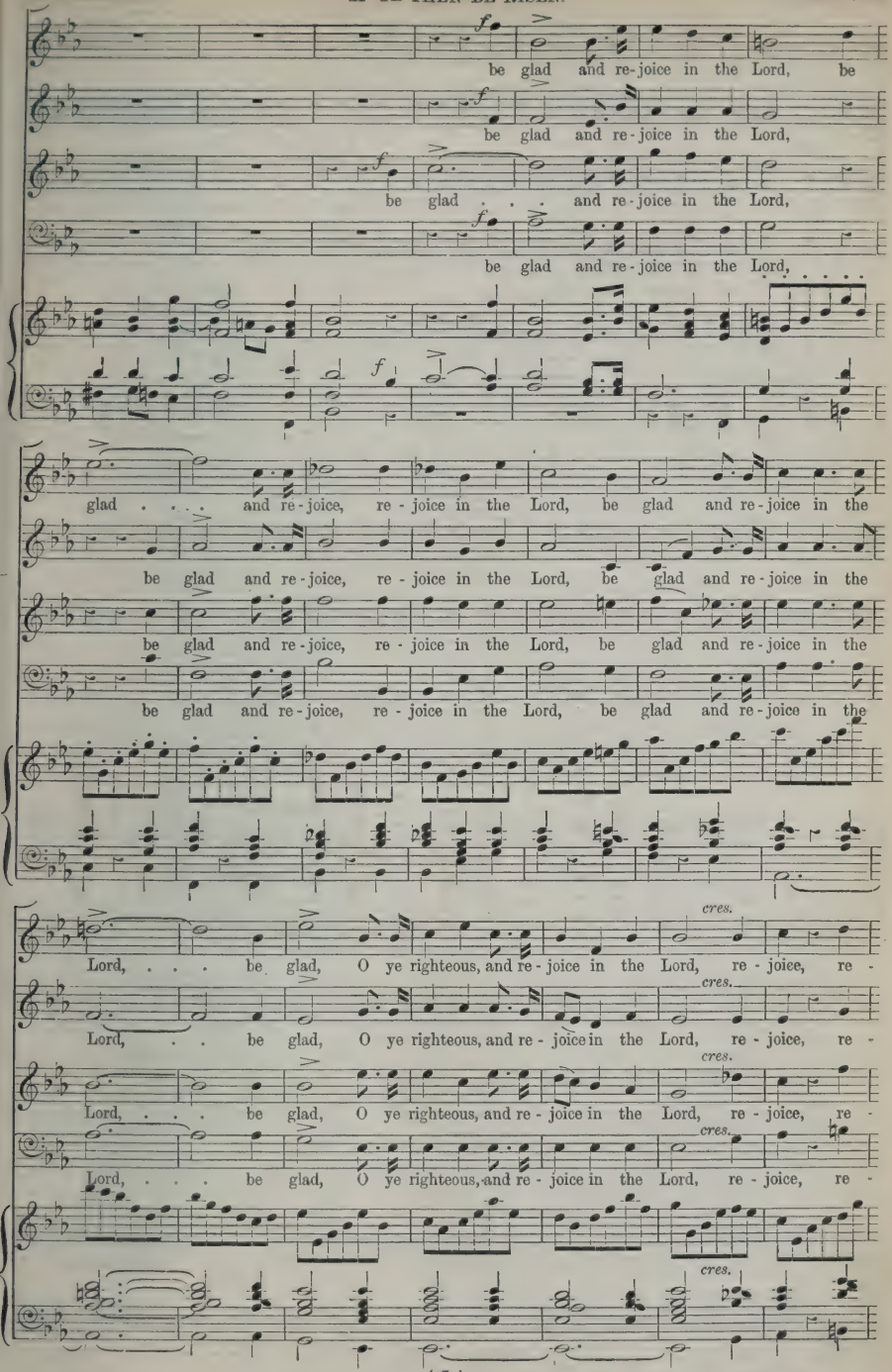
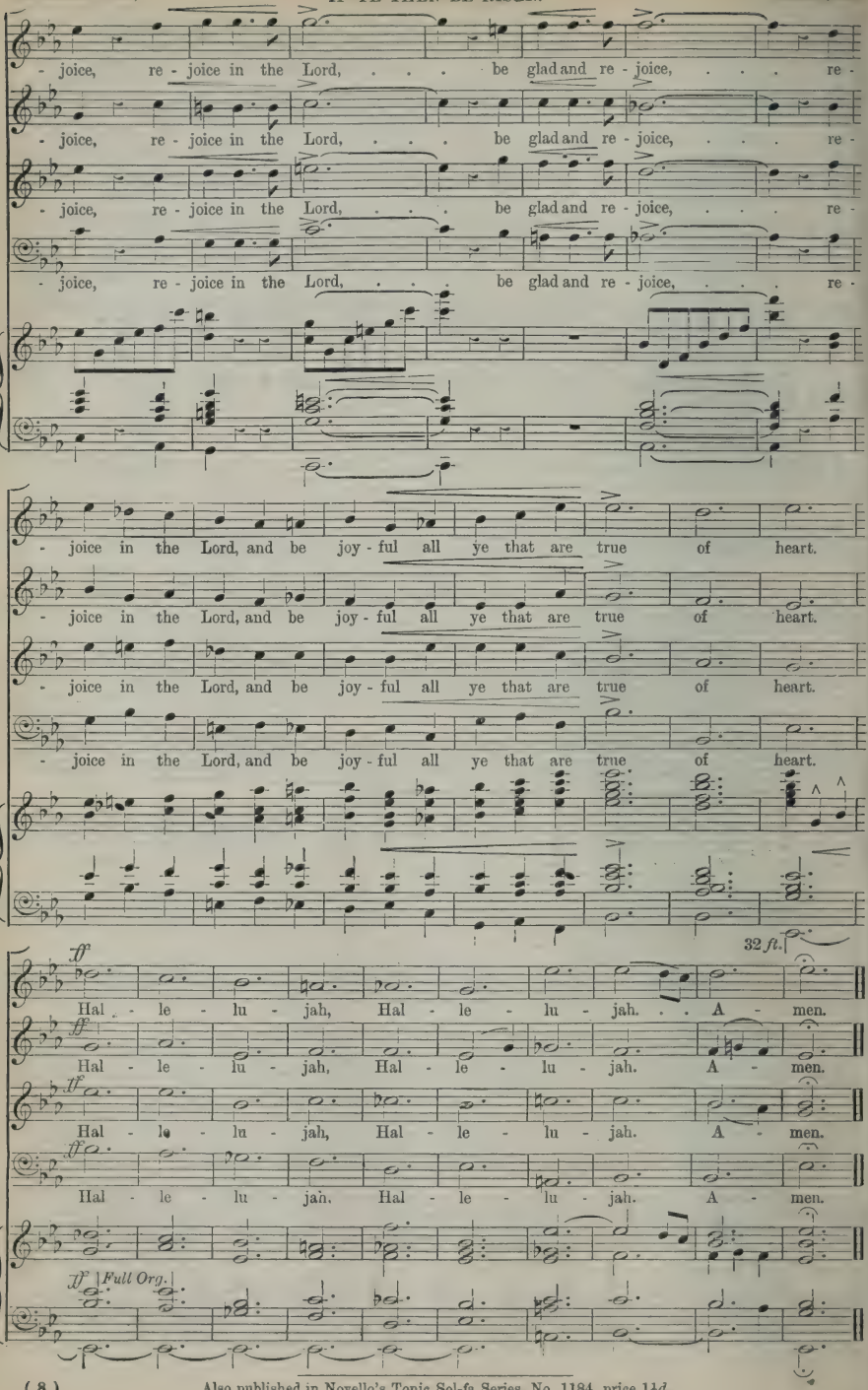

p
Soprano Solo.
f
And He saith unto them, . . Be not af fright-ed: Ye seek Je - sus of Naz-ar-eth, which was
add Full Sw.
ff
reduce.
sf
accel. e cres.
a tempo.
rall.
cru - ci-fied, which was cru - ci - fied: He is ris - en; . . He is not here: be-hold the place where they
accel. e cres.
Gt. both hands.
a tempo.
p
Sw. colla voce.
pp
laid . . Him.
Tempo 1mo.
pp
rall.
without 16 ft.
Lento, ma non troppo.
Soprano.
rall.
ten.
Al - might - y God, Who through Thine on - ly-be - got - ten Son Je - sus Christ hast
Alto.
Al - might - y God, Who through Thine on - ly-be - got - ten Son Je - sus Christ hast
Tenor.
Al - might - y God, Who through Thine on - ly-be - got - ten Son, Je - sus Christ hast
Bass.
Al - might - y God, Who through Thine on - ly-be - got - ten Son, Je - sus Christ hast
Lento, ma non troppo. ♩ = 66.
Gt. f


accel.
o - ver-come death, hast o - ver-come death and o - pened un - to us the gate . . of
accel.
o - ver-come death, hast o - ver-come death and o - pened un - to us the gate . . of
accel.
o - ver-come death, hast o - ver-come death and o - pened un - to us . . the gate . . of
accel.
o - ver-come death, hast o - ver-come death and o - pened un - to us . . the gate . . of
Ped.
accel.
rall.
ff lunga
Andante.
ev - - er - last - - ing life.
rall.
ev - - er - last - - ing life.
rall.
ev - - er - last - - ing life.
Tenor Solo.
p
If ye then be
rall.
ev - - er - last - - ing life.
lunga
Andante. ♩ = 58.
rall.
ff
Sw. p
Man.
ris-en with Christ, . . . seek those things which are a - bove, . . . where Christ sitteth on the right hand, the
Ped.


right hand of God, of God.
Set your af - fec - tion on
p
Man.
things a - bove, not on things on the earth, not on things on the earth: . . For ye are
Solo.
Ped.
dead, and your life is hid with Christ in God, is hid with Christ in God. . .
fz
p
Man.
a tempo.
p
If ye then be ris-en with Christ. . . seek those things which are a - bove, . . where
p a tempo.
Ped.
Christ sitteth on the right hand, the right hand of God, where Christ sitteth on the right hand of


God, . . . of God. . .
Solo.
p
rall.
Maestoso. ♩ = 96.
Gt. f coupled to Full Sw.
Full. Boldly.
f
When Christ, . . . Who is our life, shall ap -
cres.
rall.
- pear, then shall ye al - so ap - pear with Him, ap - pear with Him in glo - ry.


Allegro giocoso.
f
Be glad, O ye righteous, and re - joice in the Lord, and be joy - ful all ye .. that are
Be glad, O ye righteous, and re - joice in the Lord, and be joy - ful all ye .. that are
Be glad, O ye righteous, and re - joice in the Lord, and be joy - ful all ye that are
Be glad, O ye righteous, and re - joice in the Lord, and be joy - ful all ye .. that are
Allegro giocoso. ♩ = 126.
Gt. f
true of heart, be glad, O ye righteous, and re - joice in the Lord, and be joy - ful all
true of heart, be glad, O ye righteous, and re - joice in the Lord, and be joy - ful all
true of heart, be glad, O ye righteous, and re - joice in the Lord, and be joy - ful all
true of heart, be glad, O ye righteous, and re - joice in the Lord, and be joy - ful all
ye, and be joy - ful all ye that are true of heart, that are true of heart,
ye, and be joy - ful all ye that are true of heart, that are true of heart,
ye, and be joy - ful all ye that are true of heart, that are true .. of heart,
ye, and be joy - ful all ye that are true of heart, that are true of heart,
ff


be glad and re-joice in the Lord, be
be glad and re-joice in the Lord,
be glad . . . and re-joice in the Lord,
be glad and re-joice in the Lord,
glad . . . and re-joice, re-joice in the Lord, be glad and re-joice in the
be glad and re-joice, re-joice in the Lord, be glad and re-joice in the
be glad and re-joice, re-joice in the Lord, be glad and re-joice in the
be glad and re-joice, re-joice in the Lord, be glad and re-joice in the
cres.
Lord, . . . be glad, O ye righteous, and re-joice in the Lord, re-joice, re-
Lord, . . be glad, O ye righteous, and re-joice in the Lord, re-joice, re-
Lord, . . . be glad, O ye righteous, and re-joice in the Lord, re-joice, re-
Lord, . . . be glad, O ye righteous, and re-joice in the Lord, re-joice, re-

- joice, re - joice in the Lord, . . . be glad and re - joice, . . . re -
- joice, re - joice in the Lord, . . . be glad and re - joice, . . . re -
- joice, re - joice in the Lord, . . . be glad and re - joice, . . . re -
- joice, re - joice in the Lord, . . . be glad and re - joice, . . . re -
- joice in the Lord, and be joy - ful all ye that are true of heart.
- joice in the Lord, and be joy - ful all ye that are true of heart.
- joice in the Lord, and be joy - ful all ye that are true of heart.
- joice in the Lord, and be joy - ful all ye that are true of heart.
ff
32 ft.
Hal - le - lu - jah, Hal - le - lu - jah. . A - men.
Hal - le - lu - jah, Hal - le - lu - jah. A - men.
Hal - le - lu - jah, Hal - le - lu - jah. A - men.
Hal - le - lu - jah. Hal - le - lu - jah. A - men.
ff Full Org.

Also published in Novello's Tonic Sol-fa Series, No. 1184, price 1½d.

NOW LATE ON THE SABBATH DAY

ANTHEM FOR EASTERTIDE

St. Matt. xxviii. 1—9, 19, 20.
(Revised version.)

COMPOSED BY

S. COLERIDGE-TAYLOR.

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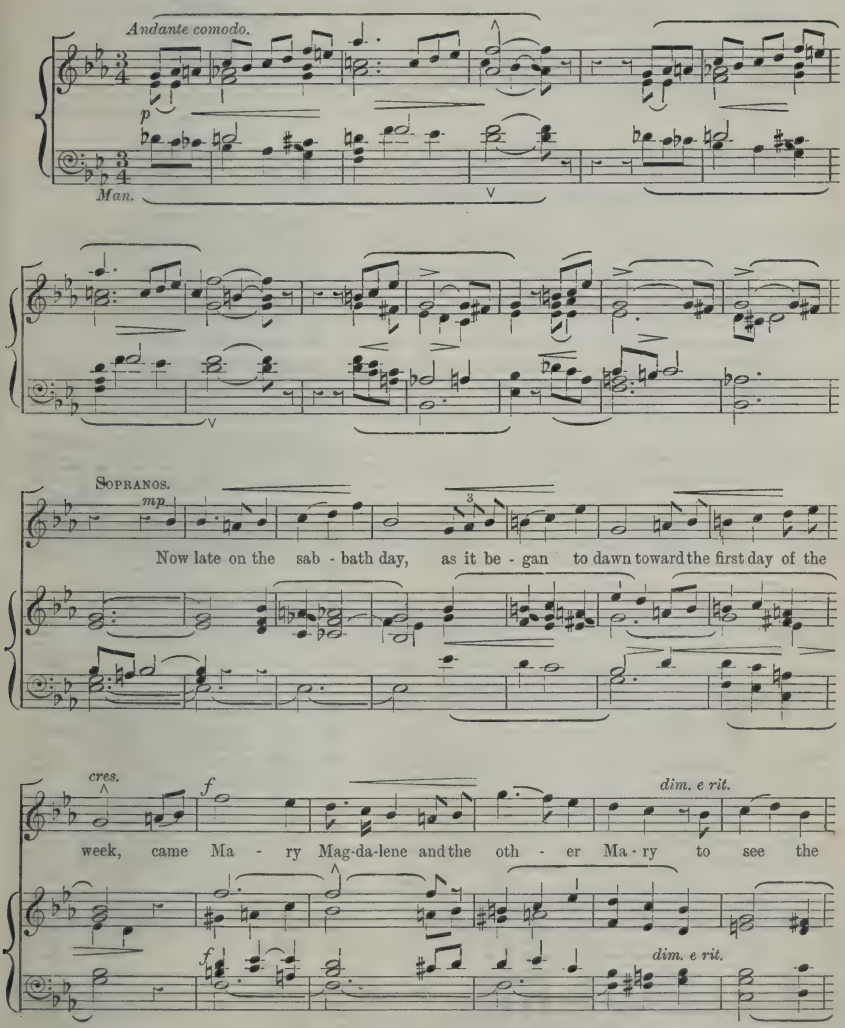
Andante comodo.
p
Man.
SOPRANOS.
mp
Now late on the sab - bath day, as it be - gan to dawn toward the first day of the
cres.
f
dim. e rit.
week, came Ma - ry Mag-da-lene and the oth - er Ma - ry to see the
f
dim. e rit.

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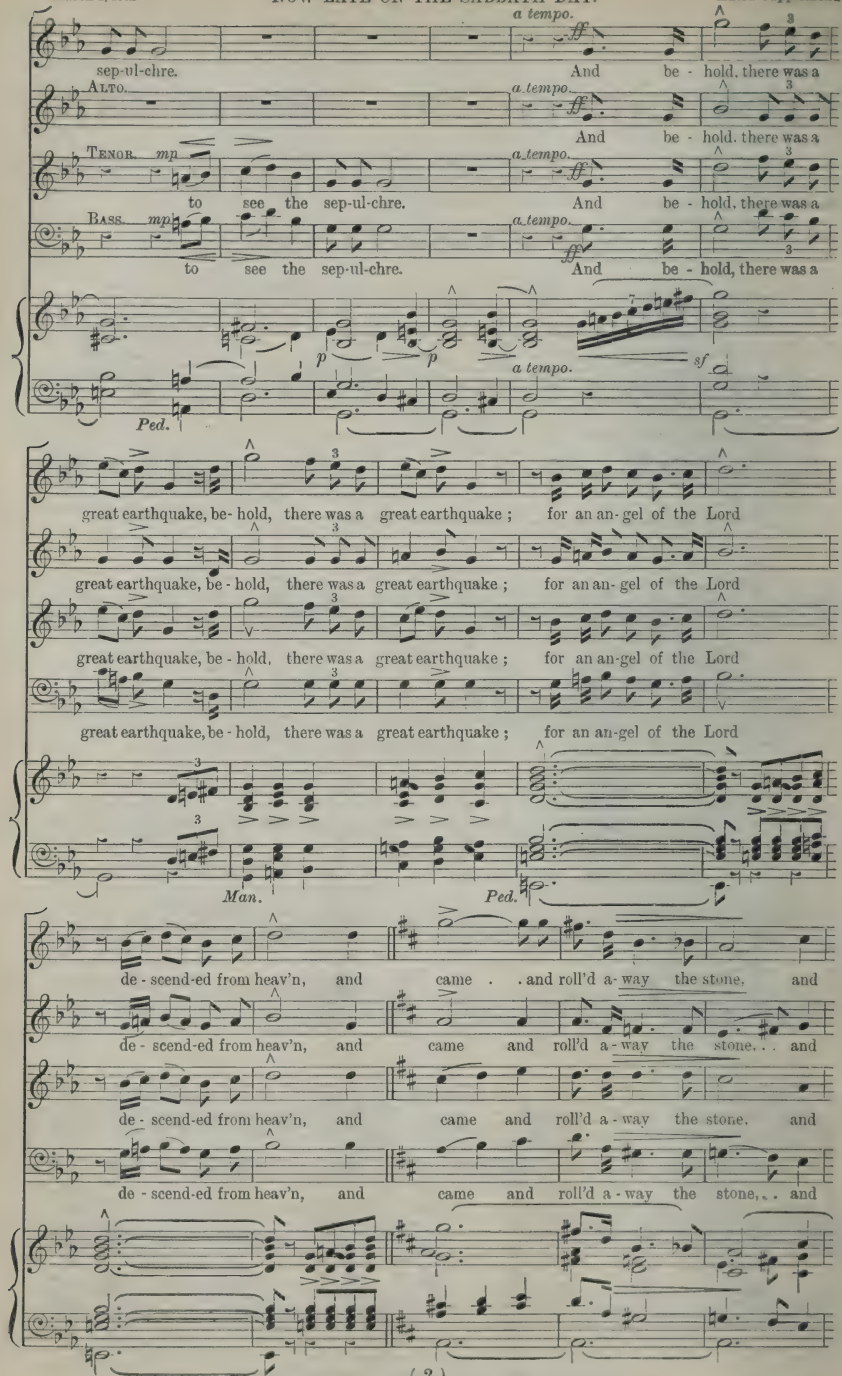
NOW LATE ON THE SABBATH DAY.


a tempo.
sep-ul-chre.
And be - hold, there was a
Alto.
And be - hold, there was a
Tenor. mp
to see the sep-ul-chre.
And be - hold, there was a
Bass. mp
to see the sep-ul-chre.
And be - hold, there was a
p
Ped.
sf
great earthquake, be - hold, there was a great earthquake; for an an-gel of the Lord
Man.
Ped.
de - scend-ed from heav'n, and came . . and roll'd a - way the stone, and
de - scend-ed from heav'n, and came and roll'd a - way the stone. . and
de - scend-ed from heav'n, and came and roll'd a - way the stone, and
de - scend-ed from heav'n, and came and roll'd a - way the stone, . . and

NOW LATE ON THE SABBATH DAY.

sat up-on it, came . . and roll'd away the stone, and sat upon it.

sat up-on it, came and roll'd away the stone, and sat upon it.

sat up-on it, came and roll'd away the stone, and sat upon it.

sat up-on it, came and roll'd away the stone, and sat upon it.

f

His ap-pear-ance was as light-ning, and his rai-ment white as snow:

His ap-pear-ance was as light-ning, and his rai-ment white as snow:

His ap-pear-ance was as light-ning, and his rai-ment white as snow: and for

His ap-pear-ance was as light-ning, and his rai-ment white as snow: and for

mf

Svv.

Ped.

Poco più mosso.

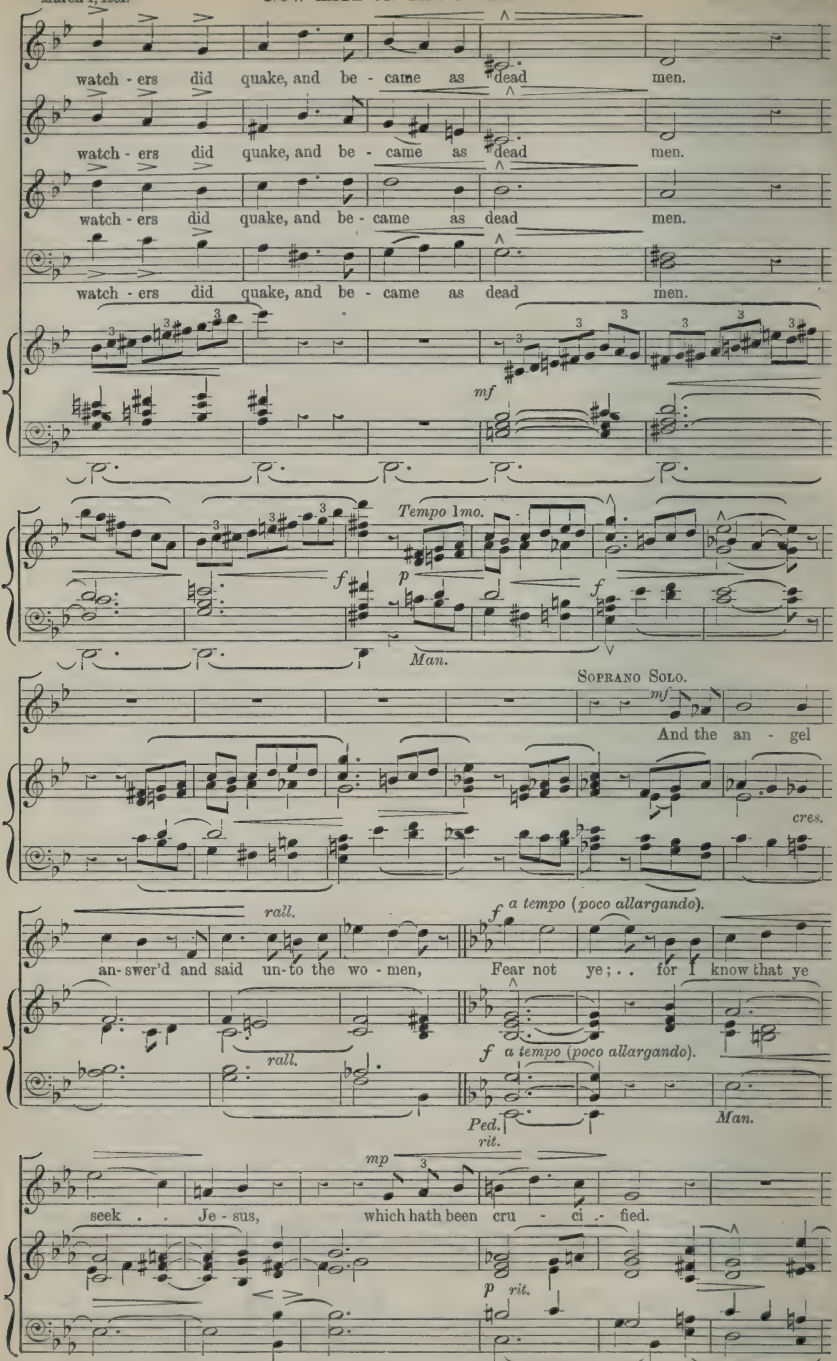
mf

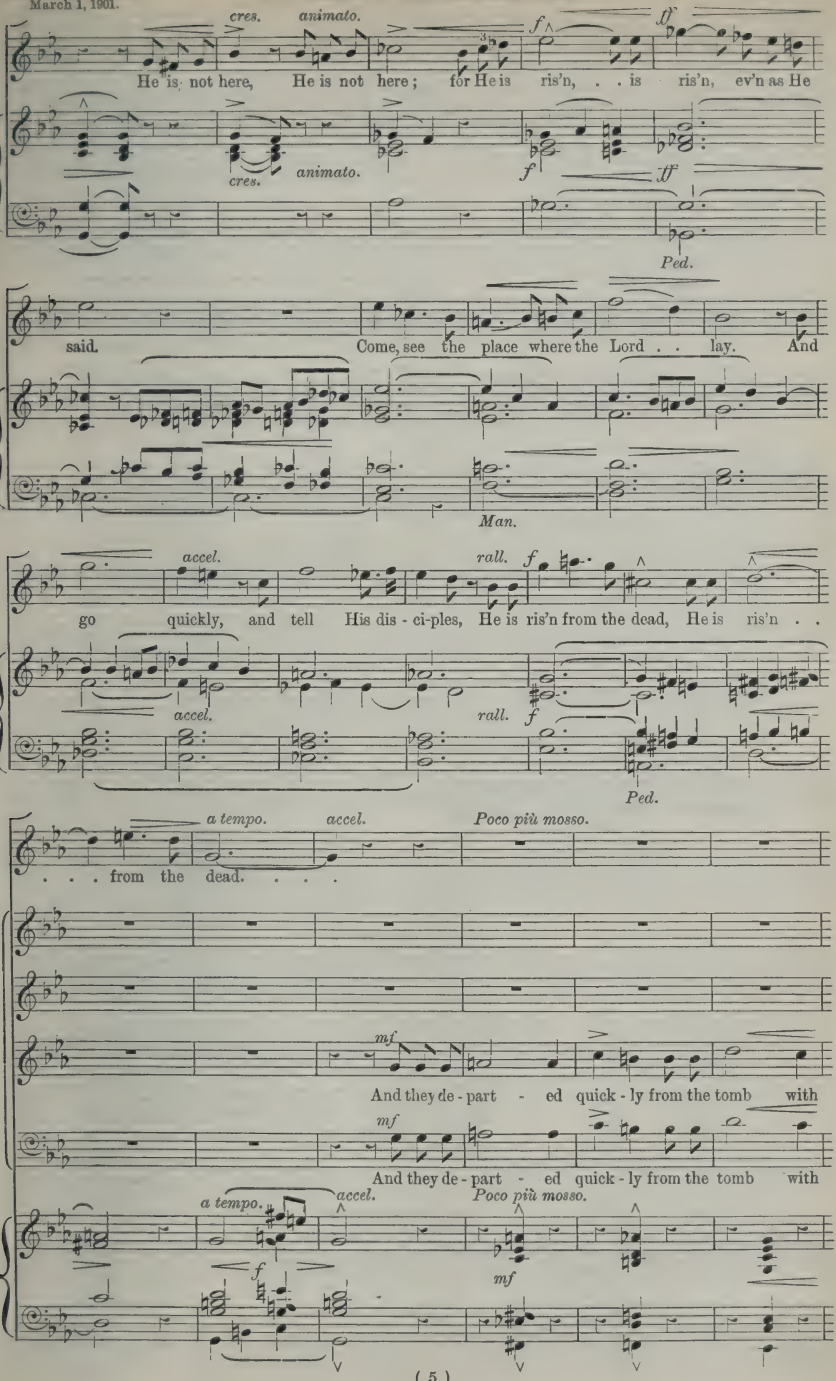
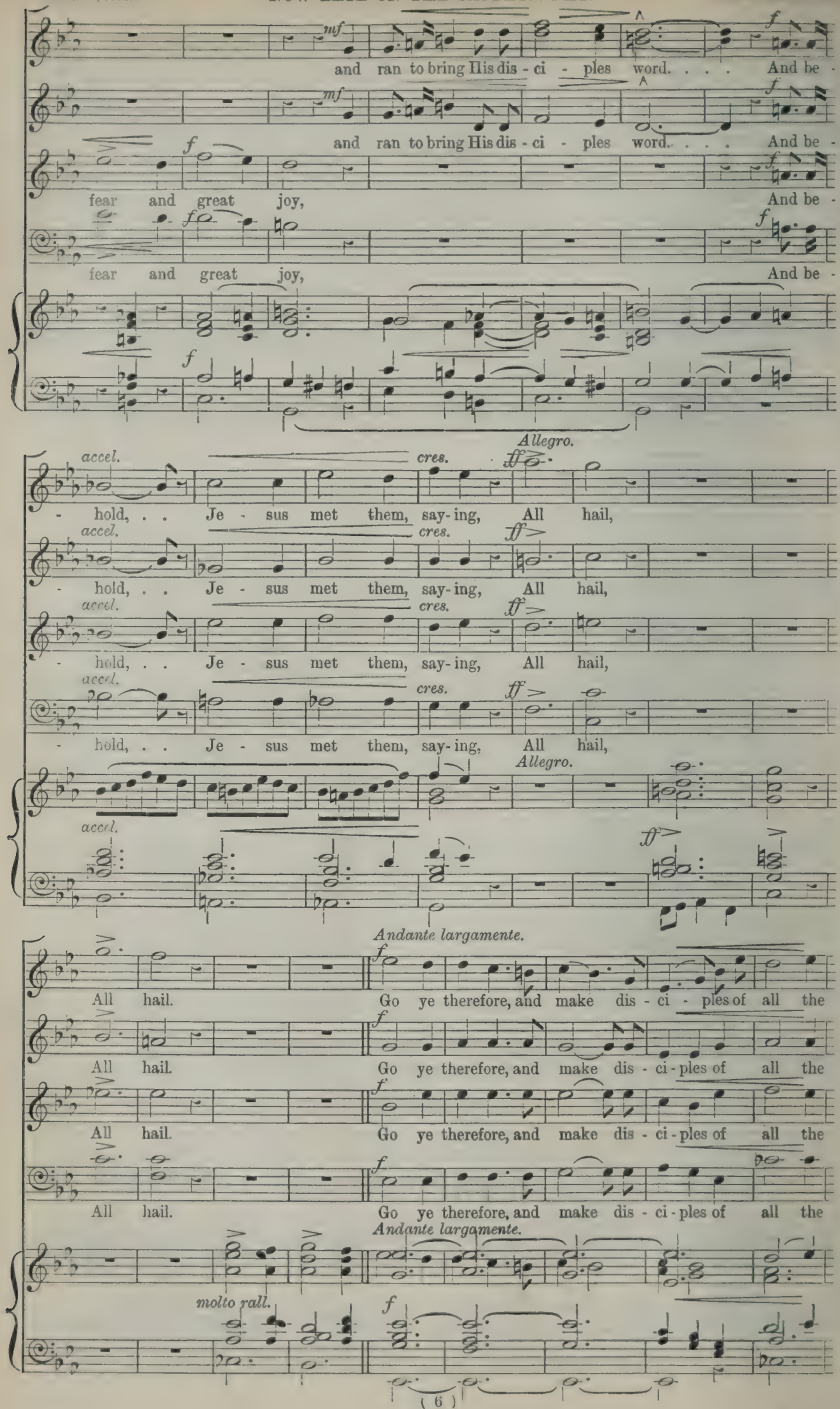
and for fear . . . of him the

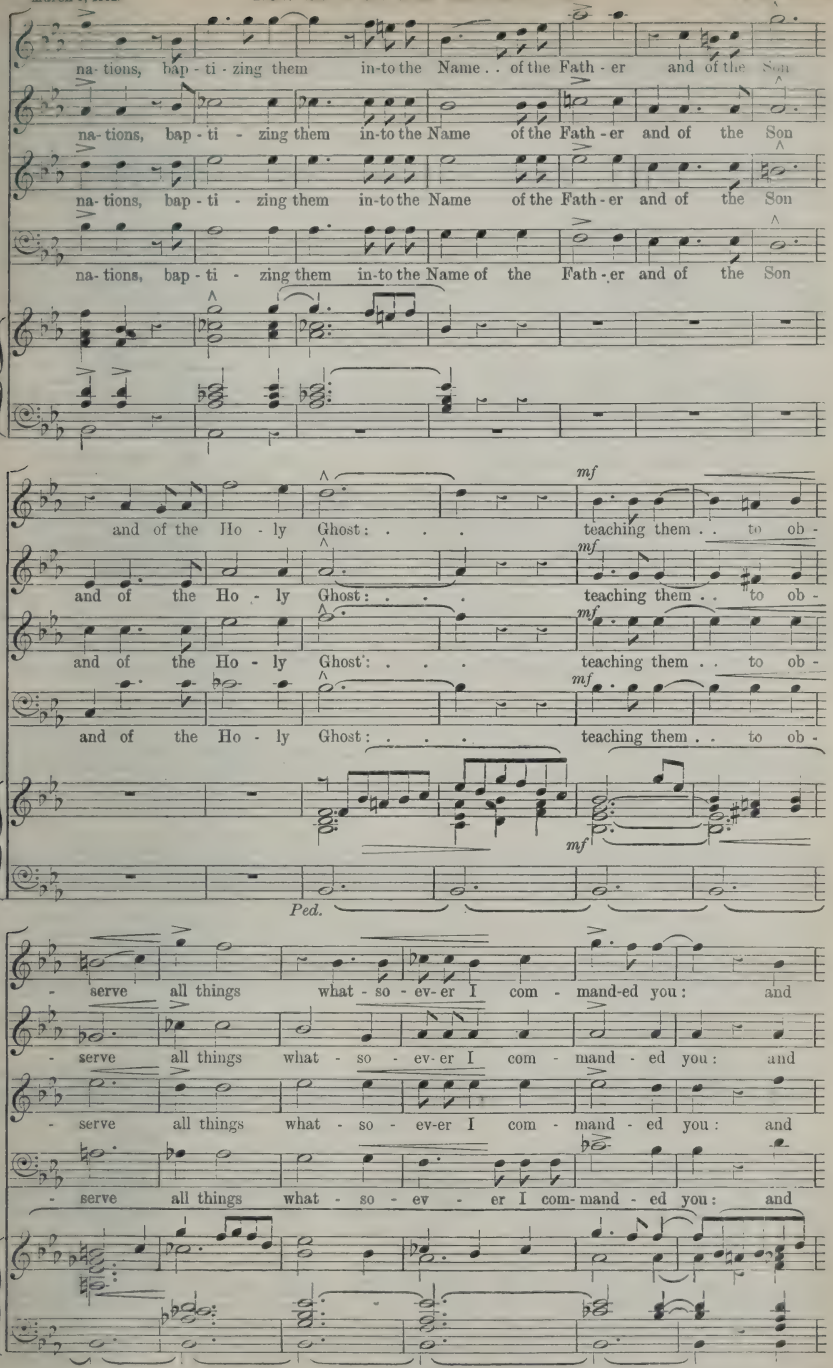
and for fear . . . of him the

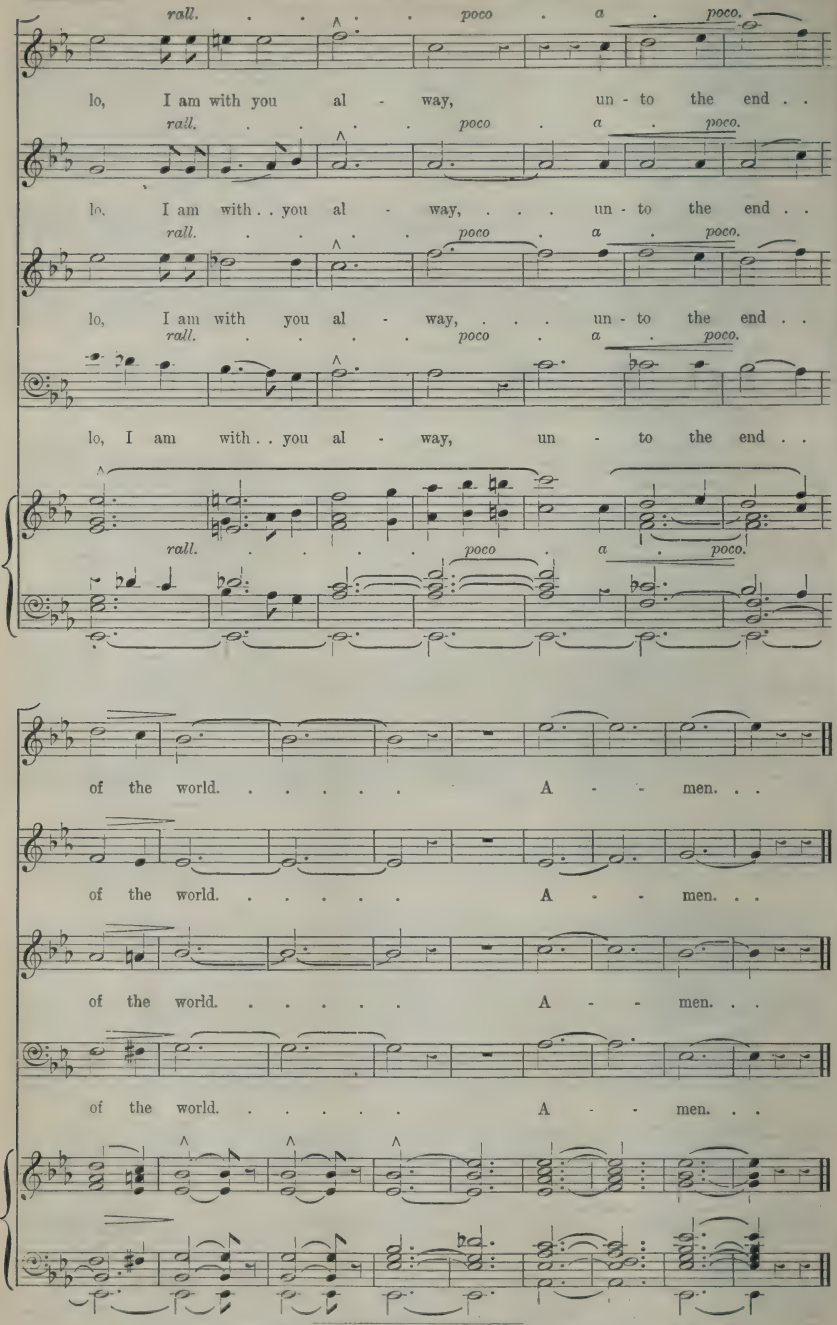
fear . . . of him the watch-ers did quake, the

fear . . . of him the watch-ers did quake, the

Poco più mosso.

watch - ers did quake, and be - came as dead men.
watch - ers did quake, and be - came as dead men.
watch - ers did quake, and be - came as dead men.
watch - ers did quake, and be - came as dead men.
mf
Tempo 1mo.
f
p
f
Man.
Soprano Solo.
mf
And the an - gel
cres.
rall.
f a tempo (poco allargando).
an- swer'd and said un-to the wo - men, Fear not ye; . . for I know that ye
rall.
f a tempo (poco allargando).
Ped.
Man.
rit.
mp
seek . . Je - sus, which hath been cru - ci - fied.
p rit.


cres. animato.
f
ff
He is not here, He is not here; for He is ris'n, . . is ris'n, ev'n as He
cres. animato.
f
ff
Ped.
said. Come, see the place where the Lord . . lay. And
Man.
accel.
rall.
f
go quickly, and tell His dis - ci-ples, He is ris'n from the dead, He is ris'n . .
accel.
rall.
f
Ped.
a tempo.
accel.
Poco più mosso.
. . . from the dead. . . .
mf
And they de - part - ed quick - ly from the tomb with
mf
And they de - part - ed quick - ly from the tomb with
a tempo.
accel.
Poco più mosso.
f
mf

mf
and ran to bring His dis - ci - ples word. . . . And be -
f
fear and great joy, And be -
Allegro.
accel.
cres.
ff
- hold, . . Je - sus met them, say - ing, All hail,
Andante largamente.
All hail. Go ye therefore, and make dis - ci - ples of all the
molto rall.


na- tions, bap - ti - zing them in-to the Name . . of the Fath - er and of the Son
na- tions, bap - ti - zing them in-to the Name of the Fath - er and of the Son
na- tions, bap - ti - zing them in-to the Name of the Fath - er and of the Son
na- tions, bap - ti - zing them in-to the Name of the Fath - er and of the Son
and of the Ho - ly Ghost: . . . teaching them . . to ob -
and of the Ho - ly Ghost: . . . teaching them . . to ob -
and of the Ho - ly Ghost: . . . teaching them . . to ob -
and of the Ho - ly Ghost: . . . teaching them . . to ob -
mf
Ped.
- serve all things what - so - ev- er I com - mand-ed you: and
- serve all things what - so - ev- er I com - mand - ed you: and
- serve all things what - so - ev- er I com - mand - ed you: and
- serve all things what - so - ev - er I com- mand - ed you: and


rall. poco a poco.
lo, I am with you al - way, un - to the end . .
lo, I am with . . you al - way, . . . un - to the end . .
lo, I am with you al - way, . . . un - to the end . .
lo, I am with . . you al - way, un - to the end . .
of the world. . . . . A - - men. . .
of the world. . . . . A - - men. . .
of the world. . . . . A - - men. . .
of the world. . . . . A - - men. . .

Also published in Novello's Tonic Sol-fa Series, No. 1183, price 1½*d.*

REVIEWS—*continued.*

SONGS.

If love's a sweet passion. When I have often heard.
Hark! Hark! the ecch'ing air.

Three Songs from 'The Fairy Queen.' Composed by Henry Purcell. Edited by J. S. Shedlock.

[Novello and Company, Limited.]

Those who were fortunate enough to be present at the private revival of Purcell's 'Fairy Queen'—held on July 6, 1900, and which we recorded in our August issue—were much struck with the charm of some of the songs in that opera. The enthusiastic antiquary, Mr. J. S. Shedlock, who was responsible for that interesting resuscitation, has therefore done well to issue a practical edition of three of those quaint old-time ditties. The first is a plaintive theme in G minor, the second, in A, is remarkable for the prevalence of skips in the melody, and the third, in B flat, with its delightful divisions, is by no means the least attractive of this set. We feel sure that soprano singers in search of something really good will find this trio of thoroughly English songs to their taste. The author of the words is unknown. Here is a specimen of his poetry:—

> If Love's a sweet passion, why does it torment,
> If a bitter, oh! tell me whence comes my content?
> Since I suffer with pleasure, why should I complain,
> Or grieve at my Fate when I know 'tis in vain?
> Yet so pleasing the pain is, so soft is the dart,
> That at once it both wounds me and tickles my heart.

PIANOFORTE MUSIC.

School Marches. Book II. Arranged for Pianoforte solo.

Intermezzo, from the Variations on an Original Theme for Orchestra. (Op. 36.) By Edward Elgar.

[Novello and Company, Limited.]

The fifteen marches contained in this volume form a fitting sequel to those that appeared in Book I. Here we find a variety of subjects—*e.g.*, Turkish, Gipsy, Birthday, and Wedding—marchily illustrated by composers of divers gifts, from Beethoven to Rouget de Lisle. Many girls, and, for that matter, boys will doubtless feel their marching powers stimulated by the rhythmic strains which these thirty pages furnish at a trifling cost.

The Intermezzo is one of the most pleasing variations of Dr. Elgar's popular work. The music must perforce lose in effect by being played on the pianoforte, but it may be taken for granted that, as the composer himself has prepared the present arrangement, he has made the most of his opportunity. The piece furnishes full scope for a delicate touch and poetical intuitiveness, especially if the idea of the muted whisperings of the orchestral strings enters into the soul of the performer on the household instrument.

Prelude, Capriccio, and Gavotte. By Mary Crawford.
Legende in E minor. By Paul Colberg.

[Forsyth Brothers.]

Miss Crawford's pieces may be recommended to amateurs in search of artistic music of moderate difficulty. The first, in A minor, forms an expressive introduction, the music exciting our expectancy, which is fantastically answered in the Capriccio; and the Gavotte is an admirable example of the stately old dance measure.

An element of mysticism is expected in 'Legendes,' and it will be duly found in Mr. Colberg's music. The piece also possesses pleasing sentiment, to which a pianist of average ability will find it easy to give effective expression.

VIOLIN AND VIOLA MUSIC.

Chanson de Nuit for Viola and Pianoforte. Edward Elgar. [Novello and Company, Limited.]

Mr. Elgar has arranged this beautiful piece for viola, for which it is well suited. Expressive players will find a delightful solo and a welcome addition to the limited *répertoire* of the viola.

Elegie and Scherzo for Violin and Pianoforte. H. Waldo Warner. [Novello and Company, Limited.]

Two charming solo pieces, well-written for the instrument, and of decided musical value. The beautiful, broad theme of the Elegie will here again prove very attractive to expressive players, and a good study in expression for those not specially gifted.

The Scherzo is a very bright and effective piece, the thrown *staccato* stroke being most brilliantly used. Mr. Warner is to be congratulated on his two solos, they are very much above the average, and in capable hands will be most effective concert pieces.

RECORDERS.

Dr. J. C. Bridge, Organist of Chester Cathedral, discoursed upon Recorders at the meeting of the Musical Association, on the 12th ult., when his brother, Sir Frederick Bridge, occupied the chair.

In the course of his interesting observations Dr. Bridge said that Mr. Welch, at a meeting of the Association in 1898, had given such an exhaustive lecture on 'Recorders' that little more was to be said historically; but he (the lecturer) had an advantage in having brought with him a set of Recorders, or Flutes-a-Bec, belonging to the Chester Archæological Society. They were found in an old box on the removal of the Society into fresh quarters in 1886. There is only one other set known to be in existence, and that is at Nuremberg, which consists of seven (originally eight) flutes. The Chester set consists of soprano in key of F (first space), alto in D, tenor in C, and bass in F, one octave below treble. The maker's name is Bressan, and the instruments were probably made at the end of the seventeenth or in the early part of the eighteenth century.

The word 'recorder' seems at one time to have been synonymous with 'flute,' and the instruction books of the seventeenth century made use of both names. By degrees, however, the word flute alone was retained, and finally recorders were called 'common flutes,' and died a natural death when the *flauto traverso* came into use about the middle of the eighteenth century. There can be no doubt that recorders were originally expensive instruments. Moreover, they were popular with royalty, for Henry VII. purchased them and rewarded players thereupon, and Henry VIII. died possessed of no less than seventy-six of these instruments! Pepys records with what delight he purchased a recorder, 'the sound of it being most pleasing' to him; and Evelyn says (1679), 'they are now much in request for accompanying the voice.'

The music for the recorder was undoubtedly of a simple nature, as semitones could only be obtained by cross fingering. The feature of the instrument is the thumb-hole at the back. It is frequently stated that the recorder derives its name from an aperture which existed between the embouchure and the first finger-hole. It was covered with bladder or skin, and gave a peculiar 'warbling' tone. The lecturer said there was no justification for this statement, no instruction book mentioned it, and no picture gave any clue to its construction, and the only specimen known, and said to belong to the sixteenth century, had been examined by Mr. Welch and proved to have been made about 1810—probably as an experiment.

The music performed comprised a 'Vaudeville' for recorders, played upon the pianoforte, a Gavotte by Henri le Jeune (1636), played upon three recorders, and a Quartet for the four recorders composed by the lecturer, who was assisted in the illustrations by the Rev. J. L. Bedford, of Chester, and Messrs. Ratcliffe and Finn. Dr. Bridge also referred to the 'Pibcorn,' an old wind instrument used by the Welsh. He played 'The Red House of Cardiff' with the Rev. J. L. Bedford, who performed on an instrument made in exact imitation of one described in the last century by the Hon. Daines Barrington. The tone certainly bore out Mr. Barrington's description as being 'like an indifferent hautboy.'

Miss Muriel Foster, who has recently achieved great success in Gluck's 'Orpheus' at Frankfort, has gone to Canada for two months, where she will sing with Madame Albani's concert party.

ROYAL CHORAL SOCIETY.

The inclusion of the 'Hora Novissima' of Professor Horatio W. Parker in the programme of the concert on the 20th ult., by this Society, at the Albert Hall was very welcome, for the strength of the work lies in its choruses. Therefore it need hardly be said that the cleverly and deftly written numbers, with their ingeniously worked up climaxes, afforded many opportunities for the legitimate display of the magnificent body of trained voices which form the Royal Choral Society. It may be remarked that the work was introduced to England at the Worcester Festival of 1899, and it was so fully described in the October number of The Musical Times for that year that it is unnecessary to say more than that re-hearing confirms the opinions then expressed. The most effective numbers at the Albert Hall proved to be the fine opening and closing choruses, the chorus *a capella*, and the tenor solo 'Urbs Syon aurea,' the last-named in great measure owing to its admirable delivery by Mr. William Green. The other soloists were Madame Sobrino, Signorina Giulia Ravogli, and Mr. Andrew Black, all of whom did full justice to their respective parts, particularly in the quartets, in which the balance of tone was excellently preserved. The same artists subsequently sang in Beethoven's 'Choral Symphony,' which concluded the evening. At the close of 'Hora Novissima,' Chopin's Funeral March was played by the orchestra *In memoriam* of the late Queen. Mr. H. L. Balfour presided with notable judiciousness at the organ, and Sir Frederick Bridge conducted as usual.

MR. ROBERT NEWMAN'S CONCERTS.

At the concert on the 9th ult. 'God save the King' was sung for the first time in the Queen's Hall. Miss Florence Schmidt sang the air first as a solo, and the audience subsequently joined in the familiar tune with heartiness, which, however, was tempered by a decorum that indicated revered memory of the late sovereign. The programme was again happily chosen. Wagner's gorgeous Huldigungs Marsch came most appropriately after the anthem, and Tschaïkowsky's fine Fifth Symphony, with its beautiful slow movement, seemed also in keeping with the spirit of the day. Lady Hallé played with exquisite finish the solo part of Brahms's Violin Concerto, and the concert concluded with Mr. Percy Pitt's clever Overture 'The Taming of the Shrew,' a work which improves upon acquaintance.

To musicians the most interesting feature ot the concert on Ash Wednesday afternoon (the 20th ult.) was the first performance in London of the Prelude and 'Angel's Farewell' from Mr. Edward Elgar's sacred cantata 'The Dream of Gerontius,' the opening and close of the work being thus linked together, be it added, with the composer's sanction, after the manner pursued in Wagner's 'Tristan.' The arrangement certainly makes an effective excerpt for the concert-room, although the song decidedly loses in effect by being unsupported by the chorus. The song was expressively sung by Madame Kirkby Lunn, and the excerpt manifestly made a deep impression on the audience. The usual intense interpretation of Tschaïkowsky's 'Pathetic' Symphony, when under Mr. Wood's direction, was given, and M. Ysaye played very finely in Bach's Concerto in G (No. 4) for violin, two flutes, and strings, and in Max Bruch's Scotch Fantasia for violin and orchestra. The flute parts in the former work were rendered in a most finished manner by Messrs. Fransella and Borlee.

CRYSTAL PALACE CONCERTS.

It is satisfactory to be able to record, sinister rumours to the contrary, that the Saturday afternoon Orchestral concerts at the Crystal Palace were resumed on the 10th ult., and, as of old, under the direction of Mr. August Manns, for their cessation from want of enterprise and public support would have been a satire on our boasted musical progress. The programmes selected for the six concerts only include two novelties, and English names have to be sought for amongst the composers; but the works chosen are for the most part long established favourites with music-lovers, and a capable orchestra has been engaged for their interpretation. The last-named fact was shown, on the 10th ult., by the highly effective and finished performance of Beethoven's Fourth Symphony and by the sympathetic manner in which Lady Hallé was accompanied in her beautiful reading of the solo part of the same composer's Violin Concerto. The vocalist, Madame Ella Russell, gave a magnificent rendering of Weber's 'Softly sighs.'

SATURDAY AND MONDAY POPULAR CONCERTS.

The attendances on Saturday afternoons at St. James's Hall have continued to justify Mr. Chappell's engagement of the Ysaye Quartet party, and the high finish of the *ensemble* playing has been maintained. As only familiar concerted music has been performed detailed criticism would be superfluous, but it may be recorded that the pianists, on January 26 and the 9th and 16th ult., were respectively the Misses Adela Verne, Evelyn Suart, and Katharine Goodson; and that the vocalists were Mr. Joseph O'Mara, Mesdames Matja von Niessen-Stone and Lillian Blauvelt.

The Monday evening concerts were resumed on the 18th ult., when the instrumental works were all by Beethoven, the Quartet being that in C sharp minor (Op. 131). Signor Busoni gave a superb reading of the Pianoforte Sonata in C minor (Op. 111), and, associated with M. Ysaye, subsequently assisted at an interpretation of the 'Kreutzer,' which would seem to be unsurpassable in brilliancy and expressive force. The vocalist was Miss Beatrice Spencer.

ROYAL ACADEMY OF MUSIC.

The most noteworthy features of the concert given by the students on the 21st ult., at St. James's Hall, were new compositions by Edwin Yorke Bowen and A. von Ahn Carse. The first of these novelties was a Pianoforte Sonata in B minor, which was excellently played by the composer. The work comprises the usual four movements, of which by far the most important is the first. This is so vigorous, and contains so much strength, that it raised expectations of the subsequent movements being more important than they proved to be. The *Andante*, however, is based on an air which possesses character, and it is ingeniously treated. The *Minuet* and *Trio* is very short, and the *Finale* is also brief, and, though brilliant, possesses little importance. The other novelty was also in sonata form, but written for violins and pianoforte by A. von Ahn Carse. The key chosen is A minor, and only three movements have been written. These show laudable endeavour to obtain artistic expression, and considerable success has been achieved, particularly in the last movement, which is decidedly the best and possesses character and brilliancy. The work was admirably interpreted by E. Spencer Dyke and Claude Gascoigne. Three songs composed by Florence Reeves also deserve mention for their cleverness and grace. They are severally named 'Autumn,' 'Young seraph, take thy harp,' and 'For you and me,' the words of each being by Tom Hood. Rose E. Wheeler, who sang them, is to be commended for her clearness of articulation. Other vocalists who deserve encouragement are Amy A. Joyner and Margaret Thomas.

Mr. Franklin Peterson, who this month enters upon his duties as Ormond Professor of Music in Melbourne University, had a very hearty send-off from Edinburgh, where he has spent twenty years of professional life. Besides testimonials from colleagues and pupils in the various Institutions with which he was connected, he was presented by Palmerston Place Church congregation with a mounted baton and a purse of fifty sovereigns in recognition of sixteen years' service as organist and choirmaster. He was also entertained at a farewell dinner, organised by six of the musical societies in Edinburgh, at which he was presented with a cheque for £66 and bidden a hearty God-speed on his new career in Greater Britain.

LONDON AND SUBURBAN CONCERTS, &c.

The spring concert of the London Sunday School Choir took place at the Albert Hall, on the 16th ult., with the accustomed success. Some very effective pieces for the choral force—one thousand voices—were contained in the first part. Among these were 'Unfold, ye portals' ('Redemption'), the anthems, 'Ye shall dwell in the land' (Stainer), 'The Radiant Morn' (Woodward), and 'The King of Love' (Gounod), and the hymn 'O God, our help in ages past' (to the time-honoured tune 'St. Ann'). The choir sang steadily and with commendable regard for light and shade. The London Sunday School Orchestra played several pieces, besides accompanying the choruses, and songs were contributed by Miss Ada Crossley, Miss Edith Kingsford, and Mr. Ben Davies. Mr. W. Whiteman conducted the choir, Mr. David M. Davis presided over the orchestra, and Mr. Horace G. Holmes rendered excellent service at the organ.

The West Hampstead Choral and Orchestral Society, which, under the able direction of Mr. Edward G. Croager, has obtained a good position among metropolitan musical associations, gave, on the 14th ult., at the Hampstead Conservatoire, Leoni's 'The Gate of Life.' The dramatic character of the music was adequately recognised by the choralists, who sang with judgment as well as vigour. Madame Ada Loaring, Messrs. Frank Tebbutt and J. E. Talbot proved themselves fairly competent in the solo parts. Handel's 'Her body is buried in peace' (sung by Madame Loaring, Messrs. Le Neave, Percy Turner, and Sturman), with its pendant chorus, 'But her name liveth evermore,' opened the concert, and there were numerous miscellaneous pieces, including recitations successfully given by Miss Adela Weekes.

It is pleasant to be able to record that the orchestra founded by Miss Audrey Chapman in 1898 for the purpose of giving free concerts to the poor has, under the direction of Mr. Charles Williams, proved a success. The excellence of the training it has received from Mr. Williams was shown on the 15th ult., when a concert was given at St. James's Hall, and meritorious performances secured of Brahms's Second Symphony in D and the Dances from Gluck's opera 'Iphigenia,' no less than the adequate support given to Mr. Leonard Borwick in Beethoven's Pianoforte Concerto in C minor. The selection included Bach's Concerto for two violins in D minor, in which Mrs. Liddle and Mr. J. Sutcliffe were heard to advantage, and songs which were tastefully sung by Mr. Denham Price.

Mr. H. Waldo Warner, the gifted young student at the Guildhall School of Music, gave his concert (postponed from January 24) on the 14th ult., at the Salle Erard. Assisted by Miss Muriel Elliot and Mr. B. Patterson, he opened the evening with the first performance of a pianoforte trio of his own in D. The thematic materials of this work, which is in three movements, are neither very striking nor original; but they are developed with a skill and a command of artistic device which in themselves are decidedly promising. As a solo violinist Mr. Warner also showed great ability and taste in familiar pieces. Songs were contributed by Miss Lorna Stamm and Miss Grainger Kerr.

Mr. Archie Rosenthal undoubtedly suffers artistically from the inevitable association of his abilities as a pianist with those of Herr Moritz Rosenthal. There is really no comparison possible between these two artists, but the identity of the names insensibly carries the mind to the readings of the latter to the disadvantage of the former. Mr. Archie Rosenthal is, however, a very able player, one who, moreover, excites esteem by his unobtrusive style, manifest earnestness, and avoidance of all exaggeration and sensationalism. These merits were the chief features of his recital, on the 12th ult., at St. James's Hall, and they were pleasing withal.

The Dulwich Philharmonic Society gave a performance of Sullivan's 'Golden Legend,' preceded by the same composer's *In Memoriam* Overture, in the concert-room of the Crystal Palace, on Saturday evening, the 16th ult. The solo vocalists were Madame Medora Henson, Miss Ethel Bevans, Mr. Whitworth Mitton, Mr. Frederick Ranalow, and Mr. Douglas Powell, who replaced Mr. David Hughes, absent through illness. Each part was worthily sustained; the choruses were sung with excellent effect, and the orchestra was, on the whole, satisfactory. Mr. Walter Hedgcock was at the organ and Mr. Arthur Fagge conducted with his customary earnestness.

Mr. Thuel Burnham, a young American pianist, who gave a pianoforte recital on the 11th ult., at St. James's Hall, has acquired a brilliant and powerful technique, but he seemed to possess little artistic intuition. His readings of Tausig's arrangement of Bach's magnificent Toccata and Fugue in D minor for the organ, Beethoven's Sonata in E minor (Op. 90), and a selection by Chopin were shallow and immature. As, however, Mr. Burnham is only nineteen years of age, there is hope that he will gain greater perception of music's meanings and make better use of his unquestionable executive abilities.

The Finsbury Choral Association performed Parry's 'Ode on St. Cecilia's Day' and Mendelssohn's 'Hymn of Praise' on the 14th ult. The choir and orchestra acquitted themselves with much credit, and the solo vocalists were Miss Agnes Nicholls, Miss Bessie Jones, Mr. W. R. Maxwell, and Mr. Ivor Foster. Sullivan's *In Memoriam* Overture was played at the opening of the concert as a mark of respect to Her late Majesty Queen Victoria. Mr. Cunningham Woods was, as usual, a fully capable conductor.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of the 'Creation,' on the 6th ult., in St. John's Church, Charlotte Street, Fitzroy Square, when the soloists were the Hon. Margaret Henniker, Mr. John Probert, and Mr. Robert Grier. Another performance of the same work was given on the 13th ult., in the Wesleyan Methodist Church, Poplar. The soloists were Madame Edwards, Mr. Frederick Williams, and Mr. Arthur Walenn. Dr. Turpin accompanied on the organ.

At St. Agnes', Kennington Park, Gounod's 'Messe de Pâques' was sung on the Festival of the Dedication of the Church, the Rev. J. Baden-Powell's 'Salve! Festa Dies' being the Processional. There was an orchestra of strings, flute, bassoon, horns, trumpets, and tympani; and the choir sang excellently throughout the service. Mr. Cyril Church, organist and choirmaster, conducted, and Mr. H. G. McMurdie was at the organ.

The programme of the concert arranged at the Imperial Institute for the 13th ult., under the able direction of Mr. Alberto Randegger, consisted of a platform recitation of Gounod's dainty little opera 'Philémon et Baucis,' the characters being assigned to Miss Ethel Wood and Messrs. Hirwen Jones, Frederick Ranalow, and Putnam Griswold. Criticism is unnecessary.

Mr. Charles Palmer is to be commended for the comprehensive and unhackneyed character of the programme at his vocal recital, on the 13th ult., at Steinway Hall. He uses a light baritone voice with much skill, and is manifestly endowed with an artistic temperament. Pleasing variety was afforded by the violin playing of Miss Ethel Barns.

Other performances worthy of mention are: Miss Evelyn Suart's pianoforte recital, on the 5th ult., at St. James's Hall; Mr. Edward Brightwell and Mr. Louis Frölich's recital, on the 8th ult., at Steinway Hall; Mr. Reginald Davidson's concert, on the 14th ult., at the Salle Erard; Mr. Hammett Drake's vocal recital, on the same afternoon, at Steinway Hall; Miss Winifred Procter's concert, at the same hall, on the 16th ult.

Dr. Joachim and his colleagues of the Joachim Quartet are announced to give a series of six concerts at St. James's Hall, in April and May, under the auspices of a strong and representative committee. These will be the only appearances of the quartet party in London during the season, of which the arrangements have been made by the London Concert Direction (Miss Ethel L. Robinson), Beaufort Street, Chelsea.

MUSIC IN BERLIN.

(From our Special Correspondent.)

Berlin, February 18.

At the beginning of the season it had the appearance as if we were destined to be dominated almost entirely by vocalists, for among the twenty and more concerts taking place every week, scarcely two or three were given by instrumentalists. In these circumstances one might justifiably have expected to meet with some exceptional fresh talent amongst this multitude of applicants for public favour; an expectation which, however, can scarcely be said to have been realised. As a matter of fact, the few really important vocal concerts which have so far taken place were given by artists of an already established reputation, such as, for instance, Therese Behr, who may be said to take first rank amongst German concert singers, alike in regard to vocal charm, poetic feeling, and general artistic qualities. In this connection may also be mentioned Lula Gmeiner, Anna Stephan, Frau Strauss-de Ahna, and Ida Ekman, the latter a highly gifted soprano, a native of Helsingfors, who has attained great popularity in Germany. Add to these names those of Raimund von Zur Mühlen, the English baritone David Ffrangcon Davies, who has taken up his residence in Berlin, and Dr. Ludwig Wüllner, and the list of prominent Berlin vocal artists may be said to be almost exhausted.

A more satisfactory state of things prevails, on the whole, in the matter of choral singing. The Singakademie, the oldest choral society in Germany, has at length succeeded in obtaining, in the person of Herr Georg Schumann, a conductor who is in touch with modern musical life and aspirations, and thus he is well fitted to rouse the Society from the state of stagnation into which it had been allowed to drift under former chiefs. With his recent performances of Bach's 'Christmas Oratorio' and Handel's 'Messiah,' the new conductor has proved his ability to infuse a new spirit into the forces under his command—over three hundred more or less well-trained voices—and has inspired Berlin music-lovers with the hope that the best traditions of the venerable Society are about to be revived under his baton.

In regard to the other great choral society of Berlin—the Philharmonic Choir, conducted by Professor Siegfried Ochs—a truly magnificent performance was given, at its second concert of the season, of Liszt's oratorio 'Christus.' This choir numbers some four hundred voices, and in regard to beauty of tone, absolute purity of intonation, and powers of expression will hold its own by the side of the best to be found in Germany. In comparison with the two societies just named, the remaining Berlin choirs may be said to occupy a very subordinate position. The fact has been emphasized in the Singakademie and Philharmonic Choir only having been requisitioned, on the part of the new Bach Society, for the interpretation of the choral works to be produced at the first German Bach festival, to be held from March 21 to 23 at Berlin. The first concert in connection with that event is announced to take place in the Kaiser Wilhelm Memorial Church, the programme consisting of five of the great Cantor's most beautiful Church cantatas. The executants will be the members of the Philharmonic Choir. The second concert will be given by the Hochschule, when the excellent *a capella* choir of that Institution will sing one of Bach's motets, the programme also including two of the Brandenburg concertos, a violin sonata, and an aria. Professor Joachim will be the conductor and solo violinist. The performances at the third concert have been entrusted to the Singakademie, and will comprise a Mass in A major, a secular cantata, and the Gloria from a Mass in F. There will be an exhibition at the Rathaus of Bach autographs, busts, portraits, instruments of the Bach period, and other objects of interest in connection with the event.

Amongst the instrumental performers who have visited us during the last few weeks, the first place must be accorded to the pianists. The German-French Edouard Risler gave, in the course of five recitals, an illustration of the development of pianoforte music from the old French and Italian masters, through Bach, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Chopin, and Schumann, and winding up with a recital entirely devoted to Liszt. In Risler's performance, modern art of pianoforte-playing achieves its greatest triumphs. The artist combines in himself all the highest qualities of his art; faultless technique, unexampled variety in touch and tone, artistic intelligence, taste, feeling, and temperament—all these qualities are in him harmoniously blended. Concerts were also given by d'Albert, Reisenauer, Busoni, Ansorge—all of them true virtuosos of the instrument. An American 'specialist,' Mr. L. Godowsky, of New York, has caused some little sensation here by his playing the great Chopin 'Etudes' with the left hand, while with his right he plays a counter-part of his own composition! Inartistic and in bad taste as such trickery undoubtedly is, it is calculated to impose upon and astonish the less musically cultivated portion of the public. The French pianist, M. Raoul Pugno, has attracted attention in several concerts given by him, on account of the virtuosity and manly energy of his playing; while another French artist, M. Alphonse Mustel, of Paris, has delighted us with the introduction here of his wonderful harmonium, the sonority, power, and elasticity of tone and great variety of colour effect of which are scarcely to be equalled. Two violinists also have come to us from Paris, MM. Henri Marteau and Jaques Thibaud. The former, an artist of the very first order, has been known and appreciated in Germany for some considerable time, while the latter proved himself a scarcely less distinguished and gifted performer on his instrument.

As regards the doings at our Opera, nothing of particular interest is to be reported. It occupies itself almost exclusively with the performance of works already on the repertory, and while new works are being promised in the near future, they certainly are a long time in coming.

Otto Lessmann.

MUSIC IN VIENNA.

(From our Special Correspondent.)

Vienna, February 15.

In the absence of any very important new work to be brought out, the management of our Opera endeavours, by the periodical remounting, in a careful and thoroughly adequate manner, of older works of approved value and attractiveness, to retain and increase the interest of the public. Thus there has been a very acceptable and indeed magnificent revival lately of Wagner's 'Rienzi,' worthy of a great State-subventioned institution, both from a scenic and interpretative point of view. Although the remounting, with all its brilliancy, could not of course enhance the relatively mediocre artistic value of the early Wagnerian work, the public were grateful for it, and the performances have been well attended.

Among interesting performances which have taken place recently, one given by Richard Strauss occupied a prominent position, on account of the considerable reputation enjoyed by the composer-conductor-concert-giver. The event had been heralded in a somewhat unusual and portentous manner, as though to prepare the public for the reception of some rare and powerful experiences. Notwithstanding this, however, there was but a meagre audience, more than half the seats in the great hall being unoccupied. Herr Richard Strauss conducted several of his own works, amongst them the symphonic poem 'Heldenleben,' while his wife interpreted a number of his *Lieder*. Most of his orchestral works had already been introduced to Viennese audiences by the Philharmonic concerts, without, at the time, creating any very deeply marked impression. The 'Heldenleben' was, however, new to us, and the opinions with regard to its merits were greatly divided, its reception, on the whole, being rather a lukewarm one. Frau Strauss-de Ahna's tasteful and artistic interpretation of her gifted husband's songs, on the other hand, met with very general approbation.

A somewhat dubious reception was also accorded to the orchestral novelties from the pen of two of the younger generation of Viennese composers, recently introduced at a concert of the Concert-Verein. There was genuine and hearty applause, mingled with unmistakable expressions of disapproval, to be heard in connection with the performance of a symphonic poem, 'The Fourth Commandment,' by Carl Prochaska, and of another work, entitled 'Sakuntala,'

the composer of which is Herr J. von Wöss. Both works appertain to the class of descriptive music, and there can be but one opinion as to the exceeding cleverness and brilliancy of their instrumentation. Herr Prochaska conducted his own work with considerable ability.

The performances commemorative of the death of Verdi included one of the deceased master's Requiem, on the part of the Gesellschaft der Musikfreunde, and another, of a truly popular order, consisting entirely of selections from Verdi's music, given by the Concert-Verein. The latter took place on a Sunday afternoon, and so great was the demand for admission that the performance had to be repeated on the following Sunday. The stirring effect of this music moved all sections of the audience, and the pleasurable emotions excited by it appeared to obliterate, for the time being, all outward signs of mourning for the, nevertheless deeply-lamented, death of its creator.

In an extra concert given by the Philharmonic Society, Beethoven's Ninth Symphony was produced, under Herr Mahler's direction, and, as a matter of course, with the latter's alterations in the instrumentation of the great work. A controversy as animated, though not carried on with the same amount of bitterness, as that occasioned by a similar performance of the work last year, was again called forth on the present occasion amongst critics and amateurs generally, in regard to the admissibility of such interference with the score. After all has been said on the subject, one cannot but regret that so earnest and gifted an artist as Gustav Mahler should exhibit such small regard for the sterling principle laid down in Schumann's musical 'Haus und Lebens Regeln,' and one has to call to mind the many excellent qualities of the conductor in order to be reconciled, in a measure, to his otherwise not ineffective interpretation of Beethoven's immortal work. Mahler's alterations consist chiefly in the superabundant richness of colour imparted by him to specially impassioned passages. We have another illustration here of the exaggerated regard for effect in details—to the detriment, too frequently, of the composition as a whole—which characterises so many of our modern conductors in their readings of classical masterpieces.

The performance, at the Conservatorium, of Cimarosa's 'Il matrimonio segreto' ('Die heimliche Ehe' in the German version), in commemoration of the death-centenary of its composer, proved to be a most attractive one, quite apart from the historical interest attaching to the work. The interpreters—all of them pupils of the operatic school connected with the Institution—were excellent in their several parts, and imparted to the distinctly 'old-fashioned' little work a degree of freshness, animation, and 'go,' which rendered it truly delightful to listen to. The very large audience were greatly interested, following both the action and the music with the closest attention. Yet it is but too likely that the present performance of 'Il matrimonio,' one hundred years after the death of its composer, will prove to be the last one here. Time moves inexorably onward, and 'auch das Schöne muss sterben.'

An indescribable enthusiasm was created by the recent re-appearance in the concert-room of that charming vocalist, Alice Barbi, now the Baroness Wolff-Stomersee. The lady, who, since her retirement into private life, has lost none of her rare artistic qualities or freshness of voice, gave a series of song recitals for charitable purposes—needless to add, before overflowing audiences. She possesses in a rare degree the faculty of imparting to each of her songs an individual character of its own, with the result that one never wearies in listening to her, however lengthy the programme.

Amongst other distinguished artists who have given concerts here recently may be instanced Fräulein Ilona Eibenschütz. Her playing—in which gracefulness is combined with energy, lucidity of exposition with melodious phrasing and true intensity of feeling—is, however, equally well known and appreciated in England as it is by her numerous admirers here.

Mandyczewski.

The Moody-Manners Opera Company have engaged Madame Ella Russell to sing twice a week in various operas throughout the whole of next season.

MUSIC IN BELFAST.

(From our own Correspondent.)

Dr. Lawrence Walker's fifth Chamber concert was given on the 12th ult., the artists being Miss Winifred Burnett (Belfast), violin, Herr Bast (Dublin), and violoncello, Dr. Walker. The only novelty was a Trio in D minor by Arensky, capitally led by Miss Burnett, who is a fine performer and a pupil of Herr Willy Hess.

The Philharmonic Society's third Subscription (postponed) concert took place on the 12th ult. The programme comprised Rossini's 'Stabat Mater' and a miscellaneous selection. In place of an orchestra the accompaniment of the 'Stabat Mater' was supplied by the Mulholland organ, with Dr. Peace, of Liverpool, as organist. Although this fine instrument is in a state that reflects great discredit on the city, it was able, under the hands (and feet) of such a splendid performer to provide a wonderfully good substitute for the composer's orchestration, although, of course, no organ and no performer can be more than a makeshift. The artists in the solo parts were Madame Sobrino, Miss Fanny Emerson, and Messrs. Walter Hyde and Charles Copland. The same singers, with Dr. Peace improvising on the organ, Miss W. Burnett on the violin, and Mr. Herbert Harty on the pianoforte, made the second part of the concert interesting and generally satisfactory. On the 15th ult. a Popular concert was given, the artists being Miss Alice Esty, Madame Marian McKenzie, Messrs. Gregory Hast and Whitney Tew; M. Louis Pecskai (violin) and Miss Dora Robinson (pianoforte).

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The postponed events caused quite a rush of concerts during the first half of last month. On the 4th ult. Messrs. Harrison's concerts were resumed in the Town Hall, the vast audience, dressed in mourning, presenting an impressive spectacle. The vocal principals, Miss Evangeline Florence, Miss Ada Crossley, Mr. Ben Davies, and Mr. Andrew Black, sang 'God save the King,' as homage to the new occupant of the throne. The programme was miscellaneous, the instrumental portion resting with Miss Ethel Barns (violin) and Miss Katie Goodson (pianoforte).

On the 5th ult. Mr. Halford's Orchestral concert was devoted entirely to Wagner, the programme including the 'Tannhäuser' Overture, the 'Siegfried Idyll,' and the usual selections. At the beginning the Dead March from Handel's 'Saul' was played as a tribute to the memory of the late Queen, and, with Miss Marie Duma as soloist, the National Anthem was sung, with impressive effect, by the audience at the close. On the 19th ult. the seventh concert was held, the works given being Beethoven's Symphony (No. 7, in A), Grieg's Pianoforte Concerto (Mr. F. Dawson, soloist), the Serenade for strings (Op. 48), and the 'Marche Slave' of Tschaikowsky. The attendance at these concerts shows marked improvement.

On the 8th ult. a recital was given by Mr. Alexander Humphreys, a young violinist of Birmingham, in the Masonic Hall. In pieces of all styles he gave evidence of considerable talent and executive skill. He was assisted by Miss Vera Margolies (pianist) and Miss Marguerite Gell (vocalist). The next evening, at the Midland Institute, for the benefit of the students of the School of Music, the first of a series of recitals of Beethoven's violoncello sonatas was given. The two sonatas (Op. 5) were played by Miss H. M. Johnson and Mr. John C. Hock. Miss Rosina Buckmann (student) sang the six 'Gellert' Songs (Op. 48). There was a crowded attendance.

The Willy Hess String Quartet gave a Chamber concert, in the Masonic Hall, on the 11th ult. The programme was of too familiar a type for quotation, the only novelty being Schubert's Allegro vivace in C minor. Everything was beautifully done, and Mr. Hess pleased greatly in his solos. Our clever local pianist, Mr. G. H. Manton, took part in Brahms's Quintet (Op. 34). In the same hall, on the 12th ult., Miss Rosa Blackmore, a pianist fresh from her studies at Leipzig, gave her first concert. In Schumann's 'Papillons' and other pieces she showed

brilliant execution. Miss Gertrude Henry-Potts, violinist, gave some solos in good style, and Miss Marguerite Saunders was an acceptable vocalist.

The Festival Choral Society's third concert was held in the Town Hall, on the 14th ult. Coleridge-Taylor's trilogy 'The Song of Hiawatha' formed the programme. The work had been admirably prepared by Dr. Sinclair, and the performance was a triumph for the chorus throughout. The *tempi* were quicker than at the Festival performance, and the music gained thereby. The extraordinary pathetic power of 'The Death of Minnehaha' greatly moved the audience, and visible tokens of emotion were frequent. The soloists were Madame Ruth Lamb, Mr. William Green, and Mr. Andrew Black. While all did well, the last-named was the most successful. The picturesque score was finely brought out by the band, and Mr. Perkins at the organ gave just the effect desired. Dr. Sinclair conducted with great ability. A fine performance of the National Anthem (Costa's version) preceded the cantatas. The attendance was the largest at any concert of the Society for some time, and it is evident that the young Anglo-African composer's work has 'caught on' here. Many were unable to gain admission and a repetition of the work may be expected.

M. Eugène Ysaye and Herr Benno Schönberger were the artists engaged for Mr. Max Mossel's third drawing-room concert, held at the Grosvenor Rooms, on the 15th ult. The principal works were the Violin Sonata in D minor (Op. 75), by Saint-Saëns, Schubert's Rondo in B minor (Op. 70), the Prelude and Fugue in G minor, by Bach, for violin alone, and Schumann's 'Carnaval.' Most refined, polished, and delightful performances of all were given.

On the 16th ult. the Choral Union, conductor, Mr. Thomas Facer, gave a performance of 'The Messiah,' in the Town Hall, with Miss Beatrice Vernon, Miss Nellie Pritchard, Mr. H. Whitehouse, and Mr. W. Bennett as principals. There was a full band and chorus, with Mr. Perkins at the organ. The hall was well filled.

Dr. Philip Armes lectured before the members of the Midland Institute on the 18th ult. The subject was the 'Rise and growth of the string quartet.' Illustrations were given by the Max Mossel quartet party.

MUSIC IN BRISTOL.

(From our own Correspondent.)

A concert *In memoriam* Queen Victoria was given on the 9th ult., by the Choral Society, at Colston Hall. There was a competent orchestra, with Mr. H. Lewis as leader, and Mr. G. H. Riseley was at the organ. The works rendered were the 'Requiem,' by Brahms, in which the principal vocalists were Miss Stanley Lucas and Mr. Douglas Powell, and Mendelssohn's 'Hymn of Praise,' with Miss Stanley Lucas, Miss Amy Perry, and Mr. Charles Saunders as principal vocalists. Mr. George Riseley conducted a performance which afforded the utmost gratification to a large audience.

At the fourth concert of the Clifton Orchestral Society, given on the 8th ult., in the Victoria Rooms, Sir Hubert Parry conducted his Symphony in C and his 'Overture to an Unwritten Tragedy,' both of which were enthusiastically received. Dr. Percy Buck, organist of Bristol Cathedral, and one of the conductors of these concerts, directed a performance of an Elegy suggested by lines of Walt Whitman, composed by himself. The vocalist was Mr. Watkin Mills.

The second of Miss Mary Lock's Chamber concerts for the season was given on the 11th ult., at the Victoria Rooms, the executants being Mr. Duys (first violin), Mr. Schöttler (second violin), Mr. Wetten (viola), Mr. Percy Lewis (violoncello), and Miss Mary Lock (pianoforte), with Miss Ada Phillips as the vocalist.

The annual concert in aid of the Great Western Railway Company's *Employés'* Widows and Orphans' Fund was given on the 16th ult., at Colston Hall. The vocalists were Madame Alice Gomez, Mr. Herbert Grover, and Mr. Alexander Tucker, Mr. Dinelli Skelding being the accompanist. Compositions, which gave much satisfaction, were played by the Bristol Society of Instrumentalists, under the direction of Mr. Riseley, and he also contributed organ soli.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The third Orchestral concert took place on the 13th ult., when Schubert's B minor ('Unfinished') Symphony and Beethoven's 'Egmont' Overture were most admirably performed. The solo pianoforte in Mendelssohn's G minor Concerto was played with great brilliancy by Signor Esposito, and this artist's clever and impassioned 'Poëme' was subsequently played by the band. The concert was one of the best given by the Society since its inauguration.

The Chamber Music Union gave two concerts on the 5th and the 15th ult. At the first, Mendelssohn's beautiful Octet was well played, strangely enough for the first time in Dublin; and at the second concert, Bach's Concerto for three pianofortes, in D minor, with string accompaniment. The pianists were the Misses Hutton, Bruce, and Greene, all first-rate performers in the amateur ranks, and their rendering of the fine work was most excellent in every respect. Mr. Gordon Cleather sang some classical songs with his usual taste and ability, and Beethoven's Clarinet Trio completed an altogether delightful programme.

The Dublin Glee Singers, conducted by Mr. Joseph Seymour, gave an extremely good concert on the 14th ult., at which the choir sang part-songs and glees by Sullivan, Stanford, Pearsall, Horsley, Caldicott, and Sir Robert Stewart. Orlando Lassus's six-part motet, 'Timor et Tremor,' was perhaps the best sung of all, but the choir is excellent and sang with quite uncommon refinement and taste. Miss Barnby's performances on the harp were a very attractive feature of the concert, as was also Dr. Jozé's arrangements of Irish airs, played by Miss Delaney, which excited great interest on account of his clever combination of two melodies on the violin and pianoforte simultaneously.

The complete list of prize-winners in the composers' competitions of the Feis Ceoil is as follows:—Cantata, Carl G. Hardebeck; overture, F. R. McClintock; string quartet, F. R. McClintock; trio, pianoforte and strings, Herbert Harty; violin solo, Patrick Delany; part-song, Charles Craddock; song, L. L. Dix; song (Irish words), R. S. Macalister. No award was made in the anthem and arrangement of Irish airs classes. The adjudicator was Professor Prout.

Mrs. Scott Ffennell's annual concert this year took the form of an afternoon vocal and violoncello recital, on the 19th ult. Mr. Gordon Cleather sang Arthur Somervell's cycle of songs from Tennyson's 'Maud,' and, later, a miscellaneous selection. He gave a very dramatic rendering of Cowen's 'Border Ballad' and two songs of Maud Valérie White. Mr. W. H. Squire played with Mr. Herbert Harty, Grieg's Sonata in A minor, and subsequently a selection of violoncello pieces by Popper, Bizet, Dunkler, and a serenade of his own. His playing was greatly admired. Mr. Harty was the accompanist.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

In 1840 the Norwich Philharmonic Society gave its first public concert, and, with the exception of an interregnum of a few years, has since continued to give a concert biennially. Considerable interest therefore attached to that which took place on the 14th ult., for the Society was able to announce for that date its centenary concert, an achievement somewhat rare in the history of musical societies. Under its new conductor, Dr. Frank Bates, the membership has increased, the band has never been so complete, and, more important still, has never shown so much refinement in its work as on this occasion. Beethoven's First and Schubert's B minor ('Unfinished') were the two symphonies selected, in addition to Sullivan's *In Memoriam* Overture (strangely appropriate, although selected several months since) and Auber's Overture 'Le Cheval de Bronze.' Dr. Bates has evidently infused some of his earnestness and thoroughness into the members serving under his baton, and many improvements have already resulted thereby. Mr. Frank Noverre led, as usual, and the Hon. Margaret Henniker was the vocalist.

The ninth annual concert of the Great Yarmouth Orchestral Society was held on the 12th ult., conducted, as usual, by Mr. C. W. Moss. The work of the band, which was much to be commended, included Schubert's B minor ('Unfinished') Symphony, the Overtures to 'Zauberflöte' and 'Le Nuits d'Amour,' and German's Dances from 'Henry VIII.' Mr. Aptommas delighted the large audience with his harp solos, while Miss Ruth Vincent and Mr. Edwin Webster contributed several songs.

Sullivan's oratorio 'The Prodigal Son' was given at the Octagon Chapel, Norwich, on the 18th ult., by the choir, augmented by a few outside friends. The solos were taken by Miss Luckett, Miss Kent, Mr. S. Hemmings, and Mr. W. N. Ladell. On the whole, a very creditable rendering was accorded the work, much enhanced by the able and finished style in which the accompaniments were played on the organ by Mr. J. T. Gowen, who was also responsible for training the choir.

The Norwich Orchestral Union gave a concert in Noverre's Room, on the 19th ult., conducted by Mr. Ernest Harcourt, the chief feature being a cantata, entitled 'An Autumn Legend,' written and composed by the conductor, which was originally brought out a few years since at a *soirée* given by the composer. It is laid out for soprano, tenor, and bass solo, with chorus and full orchestral accompaniments. Although showing no particular signs of originality, the score bears the impress of careful study. The soloists were Miss Louise Burns, Mr. H. White, and Mr. W. A. Smith. Later, the band was heard in Mozart's Overture 'Il Seraglio' and Squire's 'Slumber Song.'

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The opinion is generally held that the series of Orchestral concerts projected by Messrs. Paterson and Son have this season reached their highest level. The band which Dr. Cowen has brought together is undoubtedly one of the best which has ever performed in this city. On January 21 Mr. Moonie's Choir made its first appearance at these concerts and scored an extraordinary success, as will be seen in the appended separate notice. At the concert of January 29 the bright particular star was M. Ysaye, who gave an ideal performance of the Beethoven Violin Concerto, and Dr. Cowen's 'Idyllic' Symphony found a place in the programme.

An admirable performance of 'Israel in Egypt' was given by Mr. Kirkhope's Choir on the 4th ult. In the unfortunate absence, through illness, of Mr. Kirkhope, the duty of conducting the work devolved upon Mr. T. H. Collinson, who was satisfactory in every respect. The massive choruses were rendered by this fine choral body with wealth of tone and great precision of attack. The soloists were Madame Emily Squire, Miss Marguerite Simpson, Miss Gertrude Lonsdale, and Mr. William Green. All did well, and Mr. Green, in particular, received an ovation for his rendering of 'The enemy said.' The series was brought to a close, on the 13th ult., by a performance which was absolutely brilliant, and which included Tschaïkowsky's Suite and the 'Tannhäuser' Overture. The vocalist, Miss Lucile Hill, was much applauded for her fine singing.

The Amateur Orchestral Society continues to expand and improve under Mr. Collinson. At the concert on the 11th ult. all the pieces were most satisfactorily rendered. The soloist was Mr. Peebles Conn, a young violinist, who played Max Bruch's Concerto in very promising style.

The feature of the Philosophical Society's concert, on the 12th ult., was the performance of Liza Lehmann's charming song cycle, 'In a Persian Garden,' when the performers, Madame Alice Esty, Madame Marian McKenzie, Mr. Gregory Hast, and Mr. Whitney Tew, with Miss Dora Robinson as accompanist, gave an excellent account of this attractive work.

Much good music is placed before the members of the Edinburgh Society of Musicians and their amateur Associates. Under the able pilotage of the new secretary, Mr. H. A. Inglis, an admirable programme was excellently rendered on the 15th ult., which included Mendelssohn's Violoncello and Pianoforte Sonata (Op. 58), Beethoven's String Trio in G (Op. 9, No. 1), and Schumann's Pianoforte Quartet in E flat (Op. 47). Mr. Inglis was assisted by Messrs. Townsend, Colin Mackenzie, and D. Millar Craig, whose performances were much applauded.

On the same evening Mr. Kirkhope's Choir repeated its performance of 'Israel in Egypt' for the People's Entertainment Society, with local soloists and orchestra. The vocalists were Misses Mary Latta, Maie Thom, and M. Richardson, and Mr. Maxwell. All acquitted themselves well. The McEwan Hall was crowded to excess.

MR. MOONIE'S CHOIR CONCERT.

(From an Occasional Correspondent.)

A very interesting concert was given on January 21 by Mr. Moonie's Choir in conjunction with the Scottish Orchestra. The works chosen for performance were 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha,' from Mr. S. Coleridge-Taylor's setting of Longfellow's 'Song of Hiawatha'—the latter for the first time in Edinburgh. Mr. Moonie's Choir is now in the fifth year of its existence and numbers about 200 carefully selected voices Much was expected of them at this concert, but their performance reached a standard of excellence which far exceeded the highest expectations. In every number the choir sang with an earnestness of feeling which held the audience spell-bound. The singers got behind the mere crotchets and quavers of the music, and in so doing infused into the strains they poured forth a degree of realism which, while being of exquisite beauty, was almost overwhelming in its intensity.

The soloists, Miss Helen Jaxon, Mr. T. H. Brearley, and Mr. Charles Tree, did well, but the interest undoubtedly centred in the choir. The sweetness, beauty, and volume of tone, the certainty of attack and intonation, the clearness of enunciation, and, above all, the earnestness with which the individual members of the choir endeavoured to express the sentiment of the words and music gave evidence of their own artistic perception and also showed how much they were imbued with the spirit of their able and esteemed conductor. The greatest praise is due to the orchestra, the accompaniments being rendered with a delicacy and finish which left nothing to be desired.

MUSIC IN GLASGOW.

(From our own Correspondent.)

At the Popular concert, on January 26, Félicien David's ode 'The Desert' was performed by the Scottish Orchestra and the gentlemen of the Choral Union. The balance of tone between band and chorus was such as would have satisfied even Professor Prout. Mention must be made of Mr. Henry Brearley's artistic singing of the solo part.

The appearance of M. Eugène Ysaye at the eleventh Classical concert, on January 29, attracted a very large audience. His performance of the solo part in Mendelssohn's Violin Concerto was masterly. He also took part in Percy Pitt's Ballade for violin and orchestra and played a Caprice from his own pen, the latter serving to display his extraordinary powers of technique. A first performance here of Dr. Cowen's Symphony (No. 6) in E, 'The Idyllic,' lent additional interest to the programme.

'Judas Maccabæus' was given at the twelfth Classical concert, on the 5th ult. The performance, by the Choral Union, fell somewhat short of the high standard attained at previous concerts this season. Among the soloists, Madame Emily Squire and Mr. William Green bore the honours. Mr. Leonard Borwick appeared at the Classical concert on the 12th ult., taking the solo part in Schumann's Concertstück in G. The programme likewise included a selection from Bach's Suite for flute and strings (Mr. Alfred Halstead as soloist) and Brahms's Symphony in C minor. The concert of January 22, postponed on account of the death of Queen Victoria, was given on the 14th ult., when Mr. Philip E. Halstead, a local pianist of note, was soloist. Mr. Halstead, a former pupil of Herr Stavenhagen, took the solo part in the latter's Concerto in B minor, playing it with great brilliance and power. The chief orchestral

pieces of the programme were Schumann's Symphony in B flat and Brahms's 'Tragic' concert-overture. Mr. Maurice Sons conducted.

The annual *plébiscite* concert took place on the 16th ult., when, it is curious to note, the programme, with a single exception, was identical with that chosen on a similar occasion last year. The symphony was Tschaïkowsky's 'Pathétique,' the overtures, 'Tannhäuser' and 'Leonora' (No. 3), while the miscellaneous excerpts were the Introduction to the third act of 'Lohengrin' and Tschaïkowsky's waltz from the 'Serenade for Strings.' This concert ends the Choral and Orchestral Union's season, which, in its artistic aspect at least, has been exceptionally successful. The orchestra has amply justified the estimate formed of it at the beginning of the season, and Dr. Cowen has added the Glasgow season 1900-1901 to his many successful achievements as an orchestral conductor. Public support has, on the whole, been generous to the enterprise.

The opera class of the Athenæum School of Music has given five performances of Sullivan's 'Haddon Hall,' in aid of a local charity. The performances, both with respect to principals and chorus, were exceedingly good. The accompaniments were capitally played by a band, mainly composed of students of the school, and led by Mr. Cole. Mr. Macbeth, who conducted, is to be congratulated on the success of this department of his work.

The Church music of the month has included performances of Mendelssohn's 'Athalie,' by the choir of John Street United Free Church; Farmer's 'Christ and His Soldiers,' by Titwood Parish Church choir; a miscellaneous programme by the choir of Barony Parish Church; and organ recitals in Sherbrooke Church, by Mr. Walton, organist of Glasgow Cathedral, and in St. Enoch's Parish Church, by Mr. W. H. Morris.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

Postponement, owing to the National bereavement, has been the order of the day in Liverpool during the month just concluded. The record is therefore a short one. At the Schiever concert of the 9th ult. the quartet consisted of Messrs. Schiever, Akeroyd, Courvoisier, and Halton. The pianist was Mr. Meir Scott, who, with the assistance of the quartet party, played a pianoforte quartet of his own. Considerable invention was discernible in the work. A brilliant concert was that of the Liverpool Orchestral Society, given on the same day, when a first hearing was afforded of a new overture, by Mr. Frederick W. Austin, well known in musical circles here. Mr. Austin styles his work 'Richard II.,' and it is illuminative of the Shakespearean theme. The work is eminently thematic, and of some quality as regards orchestration. It was well received by a discerning audience. S. Coleridge-Taylor's Scenes from the 'Song of Hiawatha' had prominent place in the Philharmonic Society's programme of the 5th ult. Miss Lucile Hill, Mr. Thomas, and Mr. Douglas Powell were the soloists, and Dr. Cowen conducted. The Società Armonica presented an interesting programme on the 12th ult. Miss Helen Jaxon sang and Mr. Akeroyd directed the ambitious orchestra. Mrs. Fletcher was the pianist.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Already there are evidences that our too brief season is drawing toward its close. The last of Mr. Brodsky's very enjoyable recitals of chamber music was given on the 13th ult., when the enthusiastic applause was so prolonged after the Beethoven Septet that Mr. Brodsky felt compelled to thank the subscribers; and availed himself of the opportunity to appeal for increased support of the fund whereby he is enabled to assist a few of the most promising students of the College. Mr. Siloti's playing of the Tschaïkowsky Sonata (Op. 37) was as masterly as his interpretation, on the following evening, at the Hallé concert, of the Concerto in B flat minor by the same composer. During the last few weeks the orchestral works which Dr. Richter has produced have included Liszt's 'Battle of the Huns,' the Love Song and Mab *Scherzo* from the 'Roméo et Juliette' of Berlioz, Beethoven's 'Pastoral' and Mendelssohn's 'Italian' symphonies. We have also had Beethoven's Mass in D, triumphantly mastered by the choir which Mr. R. H. Wilson directs; and the annual performance of the 'Elijah,' which, as Easter approaches, always attracts as powerfully as does 'The Messiah' at our great Christmas festival. Mr. Willy Hess left so many friends here that, whenever he visits us, he is sure of as boisterous a greeting as that which welcomed him on the 7th ult., when he came to play Joachim's 'Hungarian' Concerto.

Mr. Lane's Choir found (9th ult.) no difficulty in 'Acis and Galatea' or in Stanford's 'Phaudrig Crohoore,' then first performed in Manchester; and Dr. Watson's Vocal Society gave, at the third meeting, an interesting selection of choral music; while, for the close of the season, Somervell's 'Power of Sound' is promised. Dr. Pyne has resumed his organ recitals; and our Saturday evenings are further enlivened by the miscellaneous programmes which Mr. Cross prepares, as well as by the occasional Chamber concerts which Mr. Carl Fuchs so capitally directs and for which the pleasant hall of the Schiller Club is getting too small. Several students' open practices have, since the vacation, been given at the Royal College of Music, and have afforded evidence of the unremitting energy of Mr. Brodsky and his staff of professors.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

Nottingham owes a great debt of gratitude to Miss Cantelo for the excellent Chamber concerts she provides; but in her last, on the 14th ult., she added to the obligations by introducing a work by a British composer. On this occasion the Willy Hess Quartet performed Stanford's Quartet in D minor with great taste, and evidently with much satisfaction to the numerous audience. Mr. Hess gave an inimitable performance of three movements from Mendelssohn's Violin Concerto, and Miss Cantelo's playing of Beethoven's Pianoforte Sonata in C sharp minor was superb. At Derby, on the 15th ult., the same party were heard in quartets by Beethoven and Sinding.

The Nottingham Sacred Harmonic Society's concert, on the 21st ult., included Brahms's 'Song of Destiny,' Max Bruch's 'Frithjof,' Bach's motet 'Jesu, Priceless Treasure,' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast.' Mr. Wood conducted, and, with his exceptional ability, produced the very best results. The soloists were Miss Maggie Stirling, Mr. Henry Turnpenney, Mr. Thomas Seadon, Mr. Andrew Black, Mr. Faithful Pearce, and Mr. Ford Waltham. Mr. William Wright presided at the organ.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Chapeltown and District Sacred Harmonic Society performed 'Elijah,' on the 12th ult., under the direction of Mr. Thomas Bool. A thoroughly adequate rendering of the work was enjoyed by a crowded audience. The chorus singing was generally of a very high order, the choristers excelling in attack and vigour, while in steadiness, accuracy, and volume of tone they were uniformly good. The soloists were Madame Goodall, Miss Amy Skerritt, Mr. William Burrows, and Mr. D. Billington. A capable orchestra was led by Mr. H. Parker, and Mr. Frank Senior was organist.

The Sheffield Orchestra gave a concert in the Albert Hall, Sheffield, on the 14th ult. The Symphony was Berlioz's 'Harold in Italy,' in which the members of the band were heard to advantage, the wood-wind and violins especially doing excellent work. Liszt's Rhapsodie Hongroise (No. 2) was, however, the best achievement of the orchestra, surpassing even a fine performance of Beethoven's Overture 'Leonora' (No. 3). The programme included the Overture to 'Tannhäuser' and Ponchielli's 'Dance of the Hours' Ballet music. Dr. Coward conducted. Miss Ethel Wood sang Schubert's 'Der

Hirt auf dem Felsen' (with clarinet obbligato), Mackenzie's 'In our boat' (with violoncello obbligato), and two songs by Tschaïkowsky. Mr. Peasegood accompanied.

The Rotherham Choral Society gave a concert in the Drill Hall, Rotherham, on the 18th ult., when Elgar's 'King Olaf' and Bach's Mass in B minor were performed. Mr. T. Brameld conducted. At the third of Miss Foxon's series of Chamber concerts the Willy Hess Quartet played Schubert's Posthumous Quartet in D minor and Dvorák's Op. 96. Madame Marie Brema was the vocalist, and Mr. S. Liddle, accompanist.

The Sheffield Amateur Instrumental Society gave a Subscription concert, in the Montgomery Hall, on the 26th ult. The programme included Haydn's Symphony in E flat, the Funeral March from Beethoven's 'Eroica' Symphony, MacCunn's Overture 'Land of the Mountain and the Flood,' and other works by S. Coleridge-Taylor and A. E. Matt. Dr. Coward conducted.

MUSIC IN WALES.

(From our own Correspondent.)

The Cardiff Musical Society gave a very satisfactory performance of Handel's 'Messiah,' on the 4th ult., under the conductorship of Mr. T. E. Aylward; the soloists were Mesdames Sobrino and Bertha Salter, Messrs. Reginald Brophy and David Hughes, all of whom rendered efficient service. The orchestra was ably led by Mr. E. T. Roberts.

On the 13th ult. the same Society performed Gounod's 'Faust' to a crowded audience; the solo parts being entrusted to Misses Agnes Nicholls and Marie Bellas, Messrs. John Coates, Charles Tree, and Ivor Foster. The honorary conductor, Mr. T. E. Aylward, is to be complimented upon the excellence of the performance generally.

Miss Marie Novello Williams, pupil of Mrs. Novello Davies, gave a very successful pianoforte recital at Cardiff, on the 7th ult., Misses Mary Powell and Janet Garnett contributing vocal solos. Miss Williams evinced considerable talent in her interpretation of works by Chopin, Raff, Liszt, Saint-Saëns, and other composers, but her best effort was Beethoven's 'Appassionata' Sonata.

The Tabernacle Choral Society, Llanelly, conducted by Mr. C. Meudwy Davies, gave a performance of Handel's 'Saul,' on the 5th ult., assisted by an orchestra led by Mr. Hulley, and Miss May John, Miss Bessie Evans, Mr. Maldwyn Humphreys, and Mr. David Hughes as soloists.

At the Cardiff Orchestral Society's second concert of the season, held on the 14th ult., the orchestra, conducted, as usual, by Mr. J. E. Deacon, performed Macfarren's Overture 'Chevy Chase,' Weber's to 'Oberon,' and Dvorák's Symphony 'From the New World,' in a manner that left little to be desired, a similar remark being applicable also to Mr. Deacon's solo performances on the organ. Madame Albani and Miss Helene Valma were the vocalists.

On the 14th ult. the Phillips Orchestral Society, Aberdare, gave a concert at which a new work, 'Valsette de Concert,' specially composed by Mr. Barter Johns, London, was performed.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

LEEDS.

Though the national mourning has somewhat dislocated concert arrangements, musical events have been fairly numerous in Leeds during the past month. First in importance comes the concert given in the Philharmonic and Subscription series, on the 12th ult., which was chiefly orchestral, but included two choral pieces, the Grail scene from 'Parsifal' and Dr. Stanford's fine setting of W. E. Henley's poem 'The Last Post.' Both showed the advance which the Philharmonic chorus has made of late, under Mr. Fricker's teaching, in all the refinements of choral singing. The Hallé orchestra, under Dr. Richter, gave a remarkably fine interpretation of Schubert's great Symphony in C, and indeed the general level of performance was exceedingly high.——On the following evening the Leeds Choral Union gave a very long and curiously diversified programme. Brahms's seldom heard 'Rinaldo' was an important feature, and was respectably rendered, though the music requires more subtlety and variety of treatment to do justice to its beauty. Mr. William Green sang the tenor solo part very ably, though it was obvious he sang under some restraint. Two choruses from Bach's B minor Mass and Parry's 'Blest Pair of Sirens' were sung with heartiness rather than refinement or dignity, and the chorus was heard to much the greatest advantage in Dvorák's exuberant, but thoroughly interesting and highly characteristic 'Te Deum,' the solos in which were sung by Miss Maggie Jaques and Mr. William Thornton. The special feature of the concert was the appearance of M. Ysaye for, strange to say, the first time at Leeds. He played Beethoven's Violin Concerto in superb style, and made quite a sensation by this and other solos. Mr. Benton conducted.

On January 22 the Bohemian Chamber Music Society gave one of its concerts, at which string quartets by Stanford (in G) and Volkmann (in G minor), and Dvorák's delightful Terzetto were played in musicianly style by four young local musicians, Messrs. Elliott, Wright, Haigh, and Bolton. On the 11th ult. Mr. Edgar Haddock's orchestra gave evidence of welcome progress in a programme that included some well-known orchestral pieces, its chief feature being Beethoven's Violin Concerto, the soloist in which was Mr. Karl Johannessen, a thoroughly accomplished artist. On the 18th ult. Mr. Rawdon Briggs and his quartet party gave a concert, string quintets by Brahms (in F) and Schubert (in C), with Beethoven's Pianoforte Quartet in E flat (Op. 16) forming the programme. Miss G. Wortley was the pianist. On the 19th ult. the fifth of Messrs. Haddock's Musical Evenings took place, Miss Agnes Nicholls and Mdlle. Valma being the vocalists, Mr. Verbrugghen the violinist, and Mr. Sobrino the pianist.

BRADFORD.

Chamber music furnished the programme of the Bradford Subscription concert on the 8th ult. Mr. Willy Hess's accomplished quartet party played Tschaïkowsky's Quartet in F (Op. 22, No. 2), and, with Mr. Leonard Borwick, Sinding's Pianoforte Quintet in E minor (Op. 5), both highly interesting examples of the modern school, and having a real vitality that distinguishes them from merely respectable 'Kapellmeister-Musik.' Mr. Borwick played a number of solos particularly well qualified to display his crisp, clear-cut, and beautifully finished style, and Messrs. Hess and Grützmacher also appeared as soloists. Miss Louise Dale was just the right type of vocalist for such a concert. On the 2nd ult. the Bradford Musical Union gave a programme of concerted vocal pieces, admirably chosen with reference to the death of our Queen, under the conductorship of Mr. Henry Coates. Peculiar interest was given to the Bradford Permanent Orchestra's concert, on the 16th ult., by the presence of Dr. Elgar, who conducted. The prelude to 'Gerontius,' to which was appended, for the first time, an orchestral version of the 'Angel's Farewell,' the 'Froissart' Overture, first heard at Worcester a good many years back, and four of the 'Sea Pictures,' sung with the utmost charm by Miss Muriel Foster, were included in the programme. Mr. Verbrugghen's highly polished playing of Wieniawski's Second Violin Concerto was another notable feature of a highly interesting concert.

VARIOUS.

Halifax, from being the worst provided of the larger Yorkshire towns in the matter of concert accommodation, has become one of the very best—indeed, it may be doubted whether there is a more convenient hall in the West Riding than the new 'Victoria Hall,' which is central in situation and is in its interior arrangements almost a copy, on a smaller scale, of the Queen's Hall in London. It was opened by concerts on the 8th and 9th ult., in which the Hallé orchestra, under Dr. Richter, with the assistance of the chorus of the Halifax Society, provided the music. The programmes included the C minor and 'Pastoral' symphonies of Beethoven, and a number of the most popular, but not, so far as Halifax is concerned, hackneyed

orchestral pieces and choruses. The Dewsbury Orchestral Society, on the 12th ult., gave an ambitious programme, so Gargantuan in its proportions that a good deal had to be omitted. Two concertos in one part reminds one of the old days of the Philharmonic concerts. Beethoven's Third Pianoforte Concerto and Dvorak's Violin Concerto were artistically played by two ladies respectively, Miss Emmeline Brook and Miss Alice Simpkin, and in the programme was a selection from Mr. E. German's 'Nell Gwyn' music, including the first performance in any concert-room of the overture. Mr. G. H. Hirst conducted.

At Huddersfield there have been two Subscription concerts. On January 29 Mr. Brodsky's Quartet, with Mrs. E. Haley as pianist, gave the Schumann Quintet, and Madame Marchesi was the vocalist; on the 12th ult. Messrs. Ross and Moore were the pianists and Miss Louise Dale, Miss Ravogli, and Mr. Plunket Greene were an unusually distinguished party of vocalists. The second Wakefield Chamber concert took place on the 15th ult., when Mrs. Hutchinson introduced four songs from Cornelius's fine 'Brautlieder' cycle, Mr. Hatton was the violoncellist, and Mr. Isidor Cohn the pianist. The Gompertz Quartet appeared at the concert given by the York Musical Union on the 12th ult., and played Tschaïkowsky's Quartet in D (Op. 11) and Beethoven's comparatively seldom heard Quartet in B flat from the early set of six.

FOREIGN NOTES.

Augsburg.—A romantic opera, 'Das Käthchen von Heilbronn,' by the late Mayence organist and conductor, Friedrich Lux, was successfully brought out, at the Stadt-Theater, on the 3rd ult.

Barmen.—The successful first performance took place, last month, by the Musik-Verein, of a new choral work by Adolph Lorenz, entitled 'The Maid of Orleans.'

Bayreuth.—Siegfried Wagner's new comic opera, 'Herzog Wildfang,' is now being mounted at the Munich Opera, and is likewise to be brought out during the present season, at Leipzig and at Hamburg.

Bremen.—Eugene d'Albert's two one-act operas, 'Kain' and 'Die Abreise,' were recently produced for the first time at the Stadt-Theater, under the composer's direction, and received with marked favour.——In connection with the recent fiftieth anniversary of the death of Albert Lortzing, an interesting early work by that amiable and popular composer—viz., the one-act opera 'Der Pole und sein Kind,' was revived with much success at the Stadt-Theater.

Budapest.—A new Symphonie Pathétique in A, by Edmund von Miholovich, the well-known Hungarian composer, was produced at the sixth Philharmonic concert of the season, under Capellmeister Kerner's direction, last month. The work is considered a highly important addition to modern symphonic literature, and the composer, who was present, was the recipient of an enthusiastic ovation on the part of the audience.

Carlsruhe.—The comic opera 'Fantasio,' by Miss Ethel Smyth, an English composer well-known in London musical circles, was produced at the Court Theatre, on the 10th ult., under Herr Mottl's direction. The rather weak libretto of the work is founded upon Alfred de Musset's story, the music being distinctly clever, broadly melodious, and exhibiting considerable technical skill. Among the most successful numbers were an orchestral interlude in the first act and the symphonic prelude to the second. The work was well received, the performance being repeated on the 17th ult. A second operatic work by Miss Smyth, entitled 'Der Wald,' is to be brought out in September next, at Dresden.

Dortmund.—Liszt's oratorio, 'Christus,' was performed for the first time, on the 3rd ult., by the Musik-Verein, under Herr Janssen's direction, before a numerous and deeply impressed audience.

Dresden.—Paderewski's already much-discussed opera, 'Maura,' is in active preparation at the Royal Theatre, where it is to be first produced in the course of May next.

Duisburg.—On the occasion of the 'opening' of the new organ at the Municipal Concert Hall, a musical festival was held, under the auspices of the Duisburg Choral Society. Amongst the works produced were Handel's 'Ode to St. Cecilia's Day,' Beethoven's Ninth Symphony, Liszt's Thirteenth Psalm, a 'Hymnus,' by Richard Strauss, and Wagner's 'Parsifal' Vorspiel and 'Kaiser-Marsch.' Musikdirector Walter Josephson was the conductor, and the solo vocalists included Frau Iduna, Walter Choinanus, and Herr Johann Meschaert.

Frankfort-on-Main.—A new symphonic poem, superscribed 'Zwei Königskinder' ('Hero and Leander'), by Fritz Volbach, a truly poetic and brilliantly instrumented work, was received with high favour on its first production, last month, at one of the Museum Society's concerts.

Hanover.—At a concert given at the Conservatorium last month, several new chamber works by Bernard Scholz, the well-known Frankfort musician, obtained a first hearing. They consisted of a sonata for pianoforte and violoncello, a pianoforte trio, and variations on a theme by Handel for pianoforte and viola, the last-named being especially received with high favour. Herren Heermann, Hegar, and Hugo Becker assisted the composer in a most excellent performance.

Innsbruck.—A new Requiem, by Joseph Pembaur, obtained its first hearing last month in the Church of the Jesuits, and produced a very marked impression.

Leipzig.—The well-known musical *savant*, Dr. Alfred Dörffel, custodian of the musical section of the Municipal Library, was, on January 24, able to celebrate, in the full possession of his mental and physical vigour, his eightieth birthday.——At the thirteenth Gewandhaus concert of the season, a new 'Mourning Cantata' for baritone solo, chorus, and orchestra, by Carl Gramann, and with Herr Scheidemantel as the very effective interpreter of the solo part, met with a very favourable reception.

Madrid.—Professor Max Erdmannsdörfer, of Leipzig, has recently conducted a series of orchestral concerts, with classical and modern programmes, at the Royal Opera, with immense success. The artist received a decoration at the hands of the Queen Regent, and has been invited to repeat his visit during next season.

Milan.—At a recent concert given by the Orchestral Society, under the conductorship of Signor Toscanini, the first performance in Italy took place of Richard Strauss's symphonic *jeu d'esprit*, 'Till Eulenspiegel.' The audience, it is said, although somewhat bewildered, nevertheless applauded the work vigorously.

Munich.—A musical setting of Goethe's *Singspiel*, 'Jery und Bätely,' by Frau Ingeborg von Bronsart, was produced for the first time, at the Royal Theatre, on the 4th ult., without, however, attracting much notice.——An interesting performance was given at the Kaim Saal, by the Orchester-Verein, of a comédie-ballet by Rameau, entitled 'Platée ou Junon jalouse.' The little work had been mounted as nearly as possible in the style of its original production, in 1749, in Paris, and as the music proved to be still fresh and charming, something more than merely historical interest attached to the revival.

Paris.—The programme of the Châtelet concert of the 3rd ult., under the conductorship of M. Colonne, was largely devoted to the works of Mendelssohn, a somewhat rare occurrence of late years at that Institution. The compositions chosen for performance were the 'Scotch' Symphony, the concert air 'Infelice' (Op. 94), sung by Madame Adiny, the Pianoforte Concerto in E minor, played by Mdlle. Seguel, and the music to 'A Midsummer Night's Dream.'——At the Opéra a successful first performance took place, on the 15th ult., of a new four-act opera, entitled 'Astarte,' the libretto by Louis de Gramont, the music by Xavier Leroux. The composer, who writes upon Wagnerian lines, is a very able and earnest young musician, who has already become favourably known by an opera, 'Evangeline,' produced some years ago at Brussels, and by several important symphonic compositions, performed with much success at the Lamoureux concerts.

Prague.—A most successful performance of a cycle of Gluck's operas has just been concluded at the German Theatre, under the enterprising management of Herr Angelo Neumann. The series terminated, on the 9th ult., with 'Paris and Helena,' a little-known work by the great operatic reformer, which, since its first production at Vienna in 1769, has been entirely and undeservedly neglected.

Rome.—A numerous audience, representing various nationalities, assisted at the opening concert of the season of the Bach Society, under the direction of Signor Alessandro Costa. The performances included the Chaconne and other pieces by Bach, as well as the Mass, 'Æterna Christi munera,' by Palestrina. A perfect ovation was accorded to Signora Teresina Tua, who, though practically retired from professional life, was the violinist on the occasion.——In accordance with a unanimous vote passed by the Senate, the house in which Verdi was born is to be preserved as a national memorial.

Teplitz.—A new Symphony in F minor, by Camillo Horn, was received with much favour on its first performance, last month, at one of the Subscription concerts, under Capellmeister Zeischke's direction. The composer, a native of Bohemia, is a pupil of the late Anton Bruckner.

Venice.—In commemoration of the centenary of the death of Cimarosa, an excellent performance of works by that composer was given at the Palazzo Pisani, under the direction of Signor Enrico Bossi. The programme included the Overtures to 'Orazi e Curiazi' and 'Il Matrimonio segreto,' and a humorous orchestral piece, 'Il maëstro di Capella.' An interesting discourse on Cimarosa and his contemporaries was delivered by Signor Villanis, the distinguished musical critic of Turin.

OBITUARY.

THE REV. H. R. HAWEIS.

The death of the Rev. Hugh Reginald Haweis took place at his residence, 31, Devonshire Street, Portland Place, on January 29, after a few hours' illness. Born on April 3, 1838, he was for thirty-five years perpetual curate of St. James's Church, Westmoreland Street, Marylebone, where he preached remarkable sermons and where he had a robed choir of ladies and gentlemen. His claim to recognition in a musical journal consists in his having written three books relating to the art, entitled 'Music and Morals,' 1871 (which has passed through many editions); 'My Musical Life,' 1884; and 'Old Violins,' 1898, besides magazine articles. Unconventional and unparsonic to a degree, Mr. Haweis had a remarkable if not somewhat eccentric personality. His versatility found full scope in his immensely popular lectures on various subjects—*e.g.*, great musicians, old violins, church bells, &c.—delivered to crowded audiences, both here and in America. In regard to his musical life he furnished an interesting piece of autobiography in a letter written in July, 1899, having reference to our review of his book entitled 'Old Violins.' He said: 'The Musical Press and the professional world have shown scant courtesy to my musical writings, because (I suppose) I had the temerity, being an amateur, to be musical critic of *Truth*, *Pall Mall Gazette*, and the *Echo* in early days. I have ceased to criticise, tho' not to write—I now admire and learn!' Many a professional musician might do worse than follow his example.

MISS BIRCH.

At her residence, Shaftesbury Road, Hammersmith, on January 26, in her eighty-fifth year, died Miss Charlotte Ann Birch. She was a student of the Royal Academy of Music from 1831 to 1834, formerly held a prominent place as an excellent soprano singer in London and provincial concert rooms and at the Festivals. Miss Birch was the first to sing the solo soprano music of Mendelssohn's 'Elijah' in its revised and present form, at the performance given in Exeter Hall, on April 16, 1847, under the composer's direction.

The death of Mr. Kingston Rudd, of Norwich, took place on January 28, at the age of fifty-one. As a solo pianist he for many years occupied the foremost position in his native city, and as a teacher of that instrument his services were in great demand. During a period of twenty-nine years he conducted the Norwich 'Gate House' Choir, and for thirty-one years he held the post of organist of St. Andrew's Church, Norwich. As an executant Mr. Rudd possessed undoubted claims to distinction. He played the solo part of Benedict's E flat Pianoforte Concerto at the Norwich Festival of 1872.

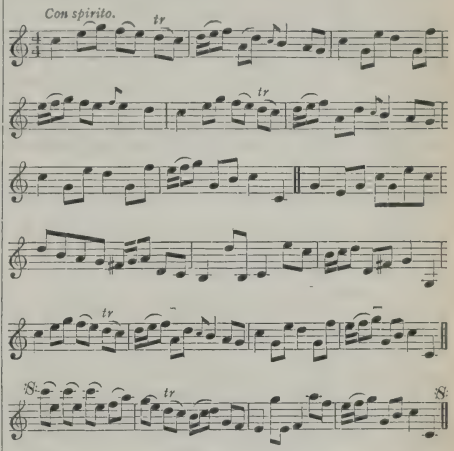
The death took place, at Port Elizabeth, on January 23, of Mr. Percival Quarterman, a much esteemed violinist and musician. A native of Worcester, and a chorister in its Cathedral, the lamented musician settled in Port Elizabeth in 1888, where he has since rendered yeoman service in the cause of music.

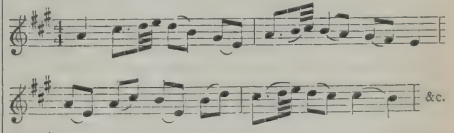
CORRESPONDENCE.

THE HYMN TUNE 'HELMSLEY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In the January number of The Musical Times there are some remarks on the hymn tune 'Helmsley' and a reference is given to the late Major Crawford's article, 'Lo, He comes,' in Grove's Dictionary. Perhaps some of your readers may be interested to know that the tune can be traced to an earlier source than has hitherto been found for it—namely, Arne's opera 'Thomas and Sally,' which was produced in Dublin in 1743. The tune, as it appears in the opera, is called 'Country Dance,' and is as follows (I give the violin part only):—



It will be seen that the first part of this tune is evidently the origin of the first part of 'Guardian Angels,' to which Major Crawford traced the hymn tune. Of 'Guardian Angels,' he says that the music 'probably originated in Dublin, where it was sung by a Mr. Mahone, and no doubt also by Miss Catley, who resided in the Irish capital from 1763 to 1770.' It cannot be doubted, I think, that Arne's 'Country Dance' became popular in Dublin, and eventually was provided with words; the second part of the tune, which is not suited for singing, being deliberately altered, or else gradually corrupted, into the version given by Major Crawford. Here is the first part of the tune 'Guardian Angels':—

The versions—'Olivers,' printed 1765, and 'Helmsley,' printed 1769—were more probably derived from 'Guardian Angels' than directly from Arne's 'Country Dance.' In these versions another second part is provided for the tune.

The 'Country Dance,' it should be noticed, is to be found in the printed score of 'Thomas and Sally,' but not in the harpsichord arrangement published by Walsh, which omits all the dances.—Yours faithfully,

G. E. P. Arkwright.

The annual general meeting of the Choir Benevolent Fund was held in the Chapter Room, St. Paul's Cathedral, on the 12th ult., Mr. Calkin Lewis in the chair. The balance sheet was passed for printing, and in the report which was presented it is satisfactory to note that three special offertories—from Westminster, Worcester, and St. Asaph—had been contributed to the Fund, indicating an awakening interest in the Society on the part of the ecclesiastical authorities. On the other hand, it is a matter of regret that there is a serious falling off in the honorary annual subscriptions, and it is to be hoped that the local officials of the Society will urge the claims of this admirable Institution on those who attend their respective cathedrals. Everyone who is interested in the efficient rendering of the music in these noble edifices should recognise the claims of those who daily serve therein, and whose emoluments can certainly not be considered excessive.

A sum of twenty pounds is offered for the best trio composed for oboe, horn, and pianoforte. The work must be an original one, never having been performed in public, or altered from what has been performed by a different combination of instruments. The adjudicators will be—Mr. Edward German and Mr. Hamish MacCunn, with Sir Alexander Mackenzie as referee. The manuscripts are to be sent to Dr. Yorke Trotter, 22, Princes Street, Cavendish Square. Mr. Percy Godfrey, of Canterbury, was the winner of the prize offered under similar conditions last year.

Mr. Whitney Mockridge, the Canadian tenor, has been singing with great success in various cities and towns of the United States.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Andover.—Bennett's 'Woman of Samaria' was the chief feature of the concert given under the able direction of Mr. G. H. Westbury, in the Assembly Rooms, on the 13th ult. The choir sang with precision and spirit and was well supported by an efficient orchestra (led by Mr. C. Gamblin). The solo vocalists were Miss Stanley Lucas, Miss Lucie Johnstone, Mr. Edward Wilkinson, and Mr. H. Scott. The second part included the *Andante* from Mendelssohn's 'Italian' Symphony, Schubert's 'Ave Maria,' and Bishop's Overture to 'The Miller and his Men,' by the orchestra; and the choir was heard with effect in the part-songs 'Once I loved a maiden fair' (by the conductor), 'A Love Symphony' (Percy Pitt), 'The trysting tree' (G. J. Bennett), and 'Who is Sylvia?' (Edward German).

Bromley (Kent).—At the Parish Church, on January 25, the choirs of the Parish and St. Mark's Churches performed part of Mendelssohn's 'St. Paul.' The chorus and the band, led by Mr. Norman Bath, numbered together about eighty performers. The soloists were Master Glasspool, Mr. Samuel Masters, and Mr. Bertram H. Latter. Mr. P. D. Hodsoll was at the organ. The Dead March was played before the service and Mendelssohn's Overture to 'Athalie' was played as the concluding voluntary. Mr. Frederic Fertel conducted.

Carlisle.—The Stanwix Choral Society gave a concert in the Stanwix Board School, on the 12th ult., the chief feature being Sterndale Bennett's 'May Queen.' The choir, numbering over seventy voices, sang effectively, and were also heard in Faning's part-song 'The Miller's wooing' and Dudley Buck's chorus 'Hymn to music.' There was a small orchestra, led by Mr. H. Henderson. The solo vocalists were Miss A. T. Summerhill, Miss Laura Adamson, Mr. Austin Mahony, and Mr. G. Crickett. Mr. C. R. Doeg conducted.

Cheltenham.—Owing to the kindness of the Council and Lady Principal, a crowded audience filled the Princess Hall of the Ladies' College, on the 12th ult., at a Memorial concert given by the New Philharmonic Society. Apart from the fact that Mozart's immortal 'Requiem' had never before been completely performed in Cheltenham, the selection of the work was most appropriate. The opening chorus at once showed how well Mr. Phillips had his forces under control, and the entire work received an admirable rendering, both chorus and orchestra doing excellently. The soloists were Miss Agnes Nicholls, Miss Lilian Hovey, Mr. Edward Branscombe, and Mr. Atherton Smith, Mr. Lewis Hann being leader of the band. Other outstanding features of a memorable concert were praiseworthy performances of Sullivan's *In Memoriam* Overture, the Dead Marches of Beethoven ('Eroica' Symphony), Chopin, and Handel, and the National Anthem by way of conclusion. Mr. C. J. Phillips conducted with his customary skill.

Dover.—The Choral Union gave a selection from 'The Messiah,' in St. Bartholomew's Church, on the 13th ult. The soloists were Miss Daisy Boyton, Mr. J. Pearson, and Mr. J. R. Eaton. The Rev. A. H. Stevens presided at the organ and Mr. H. J. Taylor conducted.——The committee of the Choral Union have decided to institute a Triennial Musical Festival in Dover, the first of which it is proposed to hold on May 1 next. In the afternoon Sullivan's cantata 'The Golden Legend' will form the chief part of the programme. A new orchestral work has been promised by Mr. B. Luard Selby (the new organist of Rochester Cathedral), who will conduct his work. In the evening the programme will include Sir Frederick Bridge's 'Ballad of the Clampherdown' (conducted by the composer), Coleridge-Taylor's popular 'Hiawatha's Wedding-Feast,' and a miscellaneous selection. Mr. H. C. Perrin (Canterbury Cathedral) and Dr. E. J. Bellerby (Margate) have each promised to write a short choral work expressly for the occasion. A new orchestral suite by Mr. H. J. Taylor will also have a first public performance.

Dudley.—The Vocal Union performed Spohr's 'Last Judgment' and Mendelssohn's 'Loreley' in the Public Hall, on the 13th ult. The choir displayed throughout good tone and sang with artistic feeling, and there was a fully efficient orchestra, led by Mr. T. M. Abbott. The solo vocalists were Miss Emily Davies, Mr. F. Northall, Mr. Tom Child, and Mr. Henry Sunman, the soprano especially winning hearty commendation. Mr. W. H. Aston was an able conductor.

Enfield.—An exceptionally attractive programme was provided by Miss Cicely Hide at the Bycullah Athenæum, on the 6th ult. Miss Hide, a clever pupil of Mr. Bernhard Carrodus, played Mendelssohn's G minor Concerto, and, as an encore, a Romance in G, by her teacher. The young violinist, who displayed good tone, a firm, crisp touch, and excellent technique, was also heard with Mr. Carrodus in Godard's Duet (Op. 18), and with Mr. Stanley Hawley and A. Carrodus in Arensky's Trio (Op. 32). The concert-giver was also admirably assisted by Madame Medora Henson, who sang some charming songs by Mr. Hawley, and by Mr. Charles Fry, whose recitations, with the same composer's music, gave interesting variety to the programme.

Hobart (Tasmania).—Mr. Bradshaw Major's Musical Society gave a performance of 'The Messiah,' on December 18. The choir sang with precision and good attack, and was supported by a well balanced orchestra, led by Mr. C. Ashley. The solo vocalists were Mrs. Tranthim-Fryer, Miss Sylvia Mills, Mr. Mervyn Henry, and Mr. Spencer Bronwell, the soprano especially being highly appreciated. Mr. Major, who conducted, should be heartily commended for the excellence of the whole performance.

Leeds.—A performance of Barnby's 'Rebekah' was given on the 11th ult., at Armley Christ Church. Miss Walker, Mr. W. H. Hackford, and Mr. Gaunt were the principal vocalists and acquitted themselves admirably. The church choir was augmented for the occasion and proved quite equal to the demands made in the chorus-work. Mr. F. C. Kitson presided at the organ and Mr. Henry Matthias Turton (organist and choirmaster of the church) was the conductor.

Liverpool.—Mr. Ernest H. Smith, organist of St. Bede's Church, gave an interesting lecture on 'Hymn tunes and their Composers,' before the Literary Society of St. Bede's, on the 12th ult. The lecture was illustrated by the choir singing specimens of hymn tunes both ancient and modern, including such widely different melodies as old Latin plainsong, fugal and repeat tunes, and the most recent productions of living composers.

Madeley.—The Choral Society gave a performance, on the 18th ult., in the Anstice Memorial Institute, of Stanford's 'Revenge' and Hamish MacCunn's 'Lord Ullin's daughter.' There was an efficient orchestra and chorus numbering over seventy performers, and the miscellaneous selection included the Overtures 'Nozze di Figaro' and 'Prometheus,' German's 'Henry VIII.' Dances, Elvey's 'Gavotte ancienne,' Elgar's 'Mazurka,' and a 'Graceful Dance,' by Mr. J. B. Smart. The Society has existed for twenty-five years, during which period Mr. James Smart has been conductor.

Rochdale.—Mr. B. C. Crossley gave the second of his Subscription concerts in the Town Hall, on January 24, when Coleridge-Taylor's 'Hiawatha's Wedding-Feast' was performed. A most admirable interpretation of the work was given by both choir and orchestra, under the able direction of Mr. Crossley, and Mr. Charles Saunders sang the solo with much success. The miscellaneous second part which was to have been given was abandoned owing to the sad news of the Queen's death, which reached the hall at the beginning of the concert.

St. John's, Antigua (West Indies).—A concert was given in the Court House, on January 21, under the direction of Mr. G. T. Gallwey, when the programme included the part-songs 'Lullaby of life' (H. Leslie), 'Silent night' (J. Barnby), 'The Chimes of Oberwesel' (H. Baumer), and chorus, 'Lord Ullin's daughter' (A. H. Jackson), sung by the St. John's Choral Society. The remainder of the programme was composed of vocal and instrumental solos and duets.

Scarborough.—Mr. R. J. Pitcher gave an interesting lecture-recital on Beethoven in the Mechanics' Institute, on the 11th ult. The illustrations included some Scotch airs, harmonized by Beethoven for three voices, with violin and violoncello obbligato; the 'Kreutzer' Sonata, played by Miss Estelle Allen; and the 'Appassionata' Sonata, played by the lecturer, who also sang 'Adelaïda.'

Timperley.—The Choir Festival at the Parish Church took place on the 17th ult., the anthem at the morning service being 'Seek ye the Lord' (Roberts), and in the evening, 'Turn Thy face from my sins' (Sullivan), with Dr. Bunnett's setting (in F) of the Magnificat and Nunc dimittis. At the conclusion of the evening service an organ recital was given by Mr. H. M. Sheaves.——On the 18th ult. the Timperley Vocal Society gave a concert in the Schoolroom, when the programme included the choruses 'Happy and blest are they' ('St. Paul'), 'Gipsy Life' (Schumann), and the Bridal chorus from Cowen's 'Rose Maiden'; also part-songs, 'Blow, blow, thou winter wind' (Bishop), 'Spring Song' (Pinsuti), 'Daybreak' (Eaton Faning), 'The Voyagers' (Facer), and the madrigal from the 'Mikado,' besides vocal and instrumental solos. Mr. H. M. Sheaves conducted.

Wellington (New Zealand).—Mr. Robert Parker, organist of St. Paul's Pro-Cathedral, gave his twenty-second annual concert on December 6. The first part of the programme was arranged as a memorial to Sir Arthur Sullivan. It included the hymn 'O gladsome light,' from 'The Golden Legend,' 'The long day closes,' and the beautiful choral song, 'Wreaths for our graves.' These were admirably sung by the Glee and Madrigal Society and the Wellington Liedertafel respectively, and representative songs by the lamented composer were sung by Madame Eveleen Carlton and Mr. Douglas Jackson. The rest of the programme included Mendelssohn's G minor Concerto, finely played (with orchestral accompaniment) by Miss Page; Edward German's Dances from 'Henry VIII.'; Henschel's ballad 'Young Dieterich'; and the Chorale and Finale from Wagner's 'Die Meistersinger.' Mr. R. Parker conducted throughout and the concert was an unqualified success.

ANSWERS TO CORRESPONDENTS.

Sesquialtera.—(1) *Mr. Hipkins, in his 'History of the Piano' primer, states that 'a trial of the weight required to produce the faintest pianissimo in one of Broadwood's concert grand pianos . . . gives approximately for*

Lowest A.	*Middle C.*	*Highest C.*
3½ *oz.*	2¾ *oz.*	2 *oz.*

touching the key farther back . . . increases the weight in proportion, as the distance from the lever is shortened.' This was written in 1896, at which time the leading concert grand pianoforte makers whose instruments are used in this country were in practical agreement with those weights. Messrs. Broadwood still adhere to them, as do probably the others. (2) *All young men 'going in' for the organ should take full advantage of practising the pianoforte, playing all styles of good music. This experience is especially invaluable in the all-important matter of phrasing, in addition to the aid it renders in the matter of technical equipment to an organist.*

B. S. (Port Elizabeth).—*The song 'Queen of my heart' was written by Alfred Cellier long before 'Dorothy.' It was published by Messrs. Chappell under another title—viz., 'Old dreams.' Stephenson wrote new words to suit the operatic situation. Herr Meyer Lutz scored the song, Cellier at the time being away ill. 'Queen of my heart' was not introduced into 'Dorothy' until after the opera had been running some weeks—in fact, not until it was felt that Mr. Hayden Coffin needed a song. It has always been sung by* Sherwood *as indicated in the score.*

K. A.—*The University of Oxford does not grant degrees to women; only certificates, when they have satisfied the examiners in any particular examination. But as the University of Durham does confer degrees upon successful lady candidates, the northern seat of learning is better suited to your needs. You could take a degree in music at London, Edinburgh, Dublin, Victoria (Manchester), as well as at Durham.*

Syd.—*Professor Prout, in regard to the use of the chord of the six-four in strict counterpoint, thus speaks: 'Unless in one of the repetitions of a sequence, no discords are allowed between the bass and any of the upper parts of the harmony, excepting passing notes and suspensions. The fourth with the bass is always considered as a dissonance; the second inversion of a triad is therefore unallowable in Strict Counterpoint.'*

Mature.—*If you change your system of fingering to the Boehm flute you would gain several advantages—for instance, facility of fingering and equality of tone. An old system flute, however well made, is far from perfect: the F sharp is too flat and the quality of tone throughout is unequal. Many change their system of fingering when well advanced in life, and your age is comparatively young.*

B. J.—*The report is perhaps not quite correct. Moscheles made an arrangement for wind-band of Mendelssohn's (so-called) Funeral March (No. 27 of the Lieder ohne Worte) on the occasion of the composer's funeral. There are organ arrangements of this* Lied *by Mr. John E. West, and by Mr. F. Cunningham Woods in Book 18 of the Village Organist.*

Uno.—*Much would depend upon the general physical condition and strength of the lungs of any singer who played the trombone. It is quite possible that if you were to practise your trombone for three or four hours each day for a fortnight, you might find that your singing voice had taken its departure, or was packing up to do so.*

Organist.—*The details of the registration of Schumann's 'Studies for the Pedal Pianoforte' must be a matter of taste, judged by the effect of particular stops in this or that instrument. You will find the edition for which Mr. John E. West is responsible a trustworthy guide to you.*

J. McA.—*The Incorporated Society of Musicians is a strictly professional society. Full information as to the terms of membership will be supplied upon application to the Secretary, Mr. Edward Chadfield, 19, Berners Street, London.*

F. H.—*We do not know of any 'noteworthy rival systems of musical notation,' beyond the Tonic Sol-fa system, and, considering the shortness of life, we have no yearnings towards the enlargement of our knowledge in this respect. The 'Staff' is quite sufficient to lean upon.*

C. B.—*If a composer desires to set to music 'any poetry or verses' (many verses are not poetry) that are copyright he would certainly have to obtain permission from the poet (or author) or publisher of the poetry, or verses.*

Subscriber for twenty years.—*The 'Dumky' Trio of Dvořák (Op. 90), as its name implies, is intended to musically represent a species of folk-poem of a melancholic character, common to Little Russia.*

H. J. W. T.—*We do not know of any book dealing with the male alto voice. You should seek the advice of one of the capable church choirtrainers in your town, with a view to your taking a course of lessons.*

Tommy.—*The Mozart Overtures may be played: 'Nozze di Figaro,' minim = 144; 'Così fan tutte,' Andante, crotchet = 96; Presto, minim = 144.*

Opera.—*Apply to Mr. D'Oyly Carte, Savoy Theatre, London.*

A few questions are held over.

DURING THE LAST MONTH.

Published by NOVELLO & CO., Limited.

BENSON, WILLIAM—Ballet Suite. No. 1. Valse gracieuse; No. 2. Graceful Dance; No. 3. Tarantella. For Pianoforte Solo. 2s. 6d.

BLAIR, HUGH—(in B flat). Magnificat and Nunc dimittis. (No. 545. Novello's Parish Choir Book.) 6d.

—— (in D). Te Deum laudamus. (No. 546. Novello's Parish Choir Book.) 6d.

BUNNETT, EDWARD, and JOSEPH W. HAYES—Anthem Book of Words. Together with Services suggested for General use in Churches. Cloth. 1s.

BUTTON, H. ELLIOT—"The Highland Laddie." Four-part Song. (No. 852. Novello's Part-Song Book.) 2d.

CLARKE, HAMILTON—Meditation. (No. 289. Original Compositions for the Organ.) 1s.

COLERIDGE-TAYLOR, S.—"Hiawatha's Departure." Cornetti. (Transposed from the Trombe Part.) 2s. 6d.

—— "Now late on the Sabbath Day." Anthem. For Easter. (No. 695. Novello's Octavo Anthems.) 3d.

COWEN, F. H.—"St. John's Eve." Cornetti. (Transposed from the Trombe Part.) 2s. 6d.

DRAPER, CHARLES F.—"The hour cometh." Anthem. For S.A.T.B. 1½d.

ELGAR, EDWARD—"The Dream of Gerontius." 1st Violin, 4s.; 2nd Violin, 4s. 6d.; Viola, 4s. 6d.; Violoncello, 4s.; Basso, 3s.

—— Prelude and Angel's Farewell. From "The Dream of Gerontius." 1st Violin, 6d.; 2nd Violin, 6d.; Viola, 1s.; Violoncello, 1s.; Basso, 6d.

ENGLISH, F. de G.—"Blessed is the people, O Lord." Anthem. For Unaccompanied Singing. 3d.

FETHERSTON, REV. SIR G. R.—"When day's shadows lengthen." Hymn. 2d.

FLETCHER, PERCY E.—"The Toy Review." A School Operetta, or Musical Sketch. For Young Children. Words by Gus. Ellerton. Old Notation and Tonic Sol-fa combined. 1s. 6d.

FRIEDLANDER, A. M.—"Hatsur" ("The Rock"). Memorial Anthem for Her late Majesty Queen Victoria. Hebrew and English words. 8vo. 1s.

HAMILTON, SIR EDWARD W.—"Great God, Whose Throne Eternal stands." Hymn. With reference to the Accession of King Edward VII. 3d.

HARMON, PERCY—Three Songs. "The sea hath its pearls," "If love were what the rose is," "Lullaby." For Soprano or Tenor. 2s.

HARRIS, F. C.—"The Soldiers of the Cross." Song. For Contralto with Chorus (S.A.T.B.) 3d.

DURING THE LAST MONTH—*continued.*

HIGGS, H. M.—"If ye then be risen." Anthem. For Easter. (No. 697. *The Musical Times.*) 1½d.

HORSLEY, CHARLES E.—"A Musical Joke." Four Homely Rhymes. 1. "Sing a Song of Sixpence." 2. "Hush-a-bye, baby." 3. "Little Jack Horner." 4. "Jack and Jill." For S.A.T.B. (No. 854. Novello's Part-Song Book.) 4d.

JUNIOR VIOLINIST, THE—Edited by C. Egerton Lowe. Book 1. Seventeen Melodies. Arranged for the Violin in the first position with Pianoforte Accompaniment. 1s. 6d.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1901.

SIR JOHN GOSS.

1800—1880.

Four days before the nineteenth century dawned there was born into the world a baby boy who was destined to become a master of English Church music. He first saw the light on December 27, 1800, and bore the honoured name of John Goss—an octave of letters. His father, Joseph Goss, was organist of the Parish Church of Fareham, a Hampshire town on the extreme north-west of Portsmouth harbour. The boy came of a musical stock, the Goss family for several generations being noted for their voices. Master Johnnie doubtless received his first lessons in music from his father at the Fareham keyboard. At the age of eight he was sent to a school at Ringwood. Three years later he came to London to live with his uncle, John Jeremiah Goss, an excellent alto singer and a member of the choirs of the Chapel Royal, St. Paul's Cathedral and Westminster Abbey, and, moreover, one who had the honour, in the year 1817, of being interred in St. Paul's Cathedral.

A CHAPEL ROYAL BOY AND HIS MASTER.

Upon his arrival in London, young John Goss became one of the Children of the Chapel Royal, St. James's—that remarkable nursery of English Church musicians not a few. The master at that time was John Stafford Smith. The boys lived at Adelphi Terrace and were kept in subjection by a liberal use of the cane, such traditions being carefully preserved by Smith's successor, William Hawes. Here is a picture of the educational advantages—or disadvantages—enjoyed by Goss at that time, told in his own words at the age of sixty-two, in a letter to Miss Maria Hackett, dated December 24, 1862:—

> Once *I* was a chorister in the Chapel Royal, St. James's. We were boarded with the Master, John Stafford Smith, whose wife was a daughter of Dr. Boyce. He was underpaid, I believe, and certainly the boys in my time were undertaught. We had a 'Writing Master' from half-past twelve to two on Wednesdays and Saturdays, if my memory do not deceive me, and no other instruction in reading, writing, arithmetic, and a little English grammar than we ten could get out of that time.
>
> As to playing on an instrument and learning thorough bass, what we did we did by and for ourselves! I well recollect a frequent observation of Mr. S.: 'You came here to learn to sing and not to learn to play.' Yet before I left the choir I had deputized for my old 'Master' (Smith) at the Chapel Royal.

A heartless, if not brutal, episode in his chorister career was in after years related by the gentle-minded Goss to a friend. On one occasion the boy bought out of his saved-up pocket money a copy of Handel's organ concertos. Whilst walking along the schoolroom one day with his treasured possession under his arm, little Johnnie Goss met his master. 'What have you under your arm?' quoth the man in authority. 'Please, sir, it's only Handel's concertos,' the boy tremblingly replied, 'and I thought I should like to learn to play them.' 'Oh! only Handel's concertos,' said the master, 'and pray, sir, did you come here to learn to *play* or to *sing?*' 'To sing, sir,' said Goss, utterly discomfited. The master then seized the book and crowned his argument by hitting the dear little fellow on the head with it. Goss never saw his beloved Handel book again!

Upon leaving the Chapel Royal, John Goss became a pupil of Thomas Attwood, the pupil of Mozart. The 'dear old Mr. Attwood' of Mendelssohn had a very different disposition from that of the tyrannical Smith, and we are not surprised to find a dedication by Goss couched in such words as 'his gratefully attached pupil.'

FIRST ORGAN APPOINTMENT.

At the age of seventeen he made his appearance on the stage in the capacity of a humble chorus singer. It was in the first performance in England of Mozart's 'Don Giovanni,' much tinkered under Bishop's direction at the King's Theatre, on April 12, 1817. In his teens the youth seems to have had a decided leaning towards the stage. A 'Negro Song' for three voices, scored for a small orchestra (strings, flutes, oboes, clarinets, and two horns), is dated 1819. An early song of romantic interest must be mentioned—a setting of Annot Lyle's song in Scott's 'The Legend of Montrose,' 'Wert thou like me,' which he dedicated to Miss Lucy Emma New, his *fiancée*. He married this lady when he was only twenty-one. The prospect of those increased responsibilities which matrimony brings with it doubtless influenced Goss in seeking an organ appointment. In 1821 he became organist of Stockwell Chapel (now St. Andrew's Church), erected in 1767 by Archbishop Secker as a Chapel of Ease in the now well-stocked parish of Lambeth. This post he held for four years. He was appointed (after a competition on December 14, 1824) the first organist of St. Luke's, Chelsea, then called Chelsea New Church, where he remained for thirteen years.*

'THERE IS BEAUTY ON THE MOUNTAIN.'

To return to the early composition period. A Sanctus dates from 1813 (*ætat* 13); a song,

* The father of Charles Kingsley was for two years rector of St. Luke's, Chelsea, during Goss's organistship.

'In a deep sequestered grove' (entitled 'Sonnett,' and dated July 18, 1816, Poole, Dorset); two canons, one 4 in 2, the other 6 in 3 (1823); four glees and an anthem, 'Forsake me not.' In 1824, the year of his appointment to Chelsea, he wrote a canon, 4 in 2, to the words 'Cantate Domino.' These compositions were full of promise. It was in the year 1825, however, that Goss first made his mark as a composer in his charmingly melodious glee, 'There is beauty on the mountain'—a gem of the first water. The *Harmonicon* was not far wrong when it said:—

> Mr. John Goss has produced a lovely piece of vocal harmony, under the name of a glee, to which we beg to call the attention of the many societies spread over this island; for they will now very rarely meet with a composition of the kind that has half its beauty.

An Interesting Sketch-Book.

Goss gave much attention to orchestral composition in his early manhood. Through the kindness of Mr. T. L. Southgate we have been permitted to examine Goss's sketch book, an oblong volume dating from 1821. In it we find that the young composer was in the habit of scoring Mozart's symphonies from a pianoforte duet arrangement and then afterwards adding Mozart's own instrumentation in red ink. Such a self-teaching process was invaluable to him, and it furnishes another instance of the enormous advantages to be gained by acquiring knowledge from observation, analysis, and the habit of picking up. This interesting sketch-book—which is quite Beethovenish in character—is prefaced by a 'memorandum of words for glees,' &c., which contains the titles of twenty-three poems with their characteristics

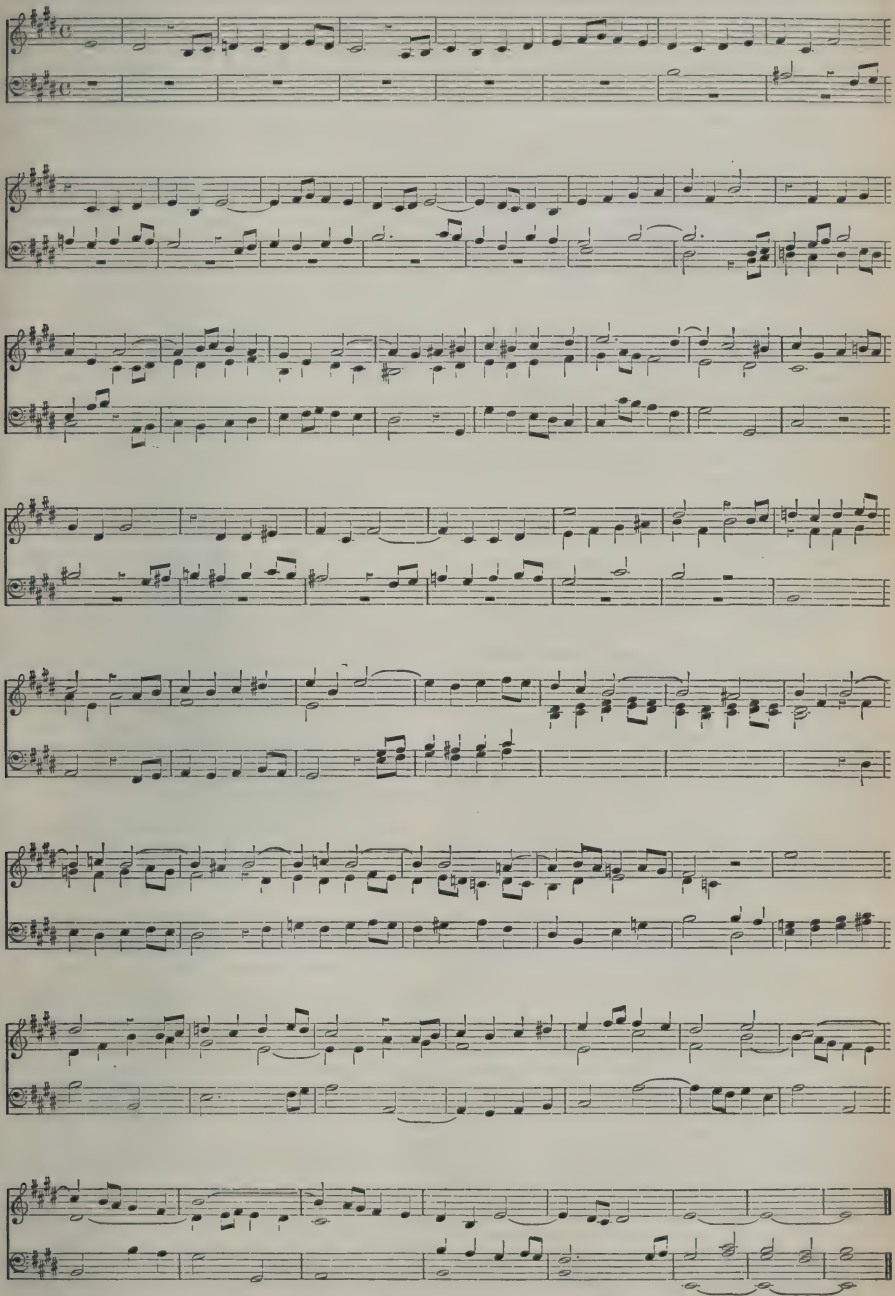
PHOTOGRAPH OF JOHN GOSS, WITH AN AUTOGRAPH INSCRIPTION ON THE REVERSE.

Dr. Cummings furnished proof of his good taste when he selected this fine specimen of English part-music for performance during his tour in America. Those captivating strains were sung in fifty-six towns in the United States. Is it any wonder that an encore inevitably resulted? There is a pretty story concerning this glee which Mrs. Sampson, Sir John Goss's daughter, sends us. It was sung at the Catch Club when the old Duke of Cambridge, a great lover of music, happened to be present. Said the Duke, after the performance: 'Goss, you must have been in love when you wrote that.' 'I was, your Royal Highness, with my wife,' replied the composer.

—cheerful, serious, serious (rather)—and their authors' names. Here too we find the first draft of the 'Wilderness,' which was begun October 22, 1861. Many of the compositions are prefixed with the letters I. N. D. A., the initial letters of *In Nomine Domini. Amen.* Every page bears testimony to the remarkable thoroughness of Goss's methods in composition. Genius, of course, he had, but this sketch-book is another proof that genius is not unconnected with the all-important concomitant of taking pains. Here is an instance. Underneath a fugal subject that is barren in results, the young composer has written

> 'After trying as above for 2 hours without success—here goes for a 10 minutes fugue.'

Then follows this jolly little ten-minutes three-part fugue—sixty bars long :—



ORCHESTRAL COMPOSITIONS.

In his young-man period Goss turned his attention to the composition of orchestral works. In 1825 he wrote an Overture in F minor, which was performed two years later—April 23, 1827—at the fifth Philharmonic concert of the season. The *Harmonicon*, in a notice of the concert, said:—

The MS. overture, by Mr. Goss, was composed for this Society some three or four years ago; tried at a rehearsal and unanimously approved; yet, from one of those causes which are not always apparent, has been kept back till the present season. This composition, which does honour to the English school of music, is in F minor; and though written quite in the modern fashion, therefore abundantly loud, is full of the most undeniable proofs of the author's skill, and shows that his genius wants nothing but encouragement.

A foot-note states:—

Mr. Goss was a pupil of Mr. Attwood, and the latter a disciple of Mozart; so that, perhaps, it may be denied that the first-named is legitimately of the British school. We, however, think ourselves entitled to claim him.

This F minor Overture, by the way, was revived by Dr. Joseph C. Bridge at the Chester Festival of 1882 when its performance created much interest.

Another overture—in E flat, and a favourite of the composer's—was written in 1827 and performed at the fifth Royal Academic concert on May 28, 1827. The *Harmonicon* must again be requisitioned for an account of the performance:—

The new overture by Mr. Goss, in E flat, is the second proof that he has publicly given of his scientific attainments, and of his genius for the composition of instrumental music. A short introduction of beautiful harmony leads into the quick movement, in which the subjects are not only very pleasing, considered separately, but combine with the happiest effect when woven together, according to the rules of florid counter-point, with the taste, as well as knowledge, possessed by Mr. Goss. The performance of this very clever production would have been more creditable to the managers had it been fixed in a less unfavourable part of the concert. Placing it at the end, when half the company had quitted the room, and a moiety of the remainder were on the move, was little better than mockery of the composer.

That these overtures must have made an impression upon the big-wigs of the Philharmonic Society may be inferred by the following letter written to Goss by the Secretary, and dated January 9, 1833.

Sir,—Agreeably to a Resolution passed at a general meeting of the Philharmonic Society, I am instructed to offer you a third portion of one hundred guineas, namely, the sum of thirty-five pounds, for an instrumental composition which shall be the property of the Society for two years from the time of its delivery, after which the copyright shall revert to you, the Society reserving to themselves the privilege of performing it at all times, and with the understanding that you shall be allowed to publish any arrangement of it as soon as you may think proper after its first performance at their Concert.—I am, Sir, your obedient Servant,

W. Watts, Secretary.

He did not, however, accept this gratifying offer; he probably felt that his strength lay in the direction of composing vocal music.

GOSS'S 'PAROCHIAL PSALMODY.'

Goss never distinguished himself as a composer for the pianoforte, but in 1827 we find a notice of 'A Russian Air, with variations for the piano-forte, and an accompaniment for the flute (*ad lib.*)' composed by him. This was doubtless in the nature of a pot-boiler to meet the requirements of the tootling amateurs of those days. Of a truer metal is a motet, entitled

Requiem Æternam, composed by John Goss, organist of Chelsea New Church, and inscribed to the memory of His Royal Highness the Duke of York. Presented to the *Harmonicon* by the composer. [1827.]

This practically unknown composition shows that fine results may be obtained by simple means at the hand of a master. This leads us to consider an important church music publication, entitled 'Goss's Parochial Psalmody,' in four volumes, which began to be issued in 1826. A preface to the fourth edition of Vol. I. states that—

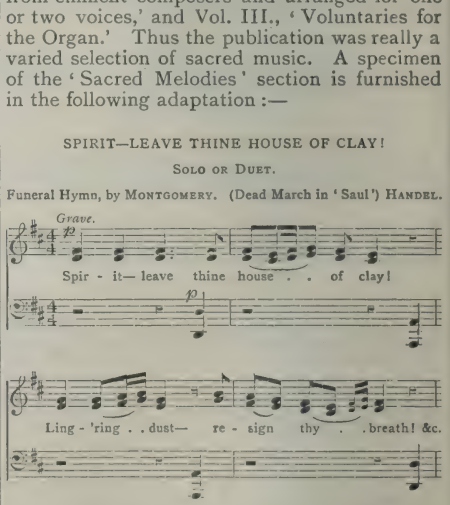
This work was originally published at the instance of several of the congregation of Chelsea Church, who were desirous to have the music of the Psalms and Hymns there in use, together with the verses to which they are sung, arranged in a *pocket form*, for the convenience of taking to and from church.

Volume IV. of this Psalmody publication contains the first appearance of Goss's well known double chant adaptation of the *Allegretto* movement of Beethoven's Seventh Symphony, transposed from A minor to C minor. Vol. II. is entitled 'Sacred Melodies, chiefly selected from eminent composers and arranged for one or two voices,' and Vol. III., 'Voluntaries for the Organ.' Thus the publication was really a varied selection of sacred music. A specimen of the 'Sacred Melodies' section is furnished in the following adaptation:—

SPIRIT—LEAVE THINE HOUSE OF CLAY!

Solo or Duet.

Funeral Hymn, by Montgomery. (Dead March in 'Saul') Handel.



Mention should be made of the charming vignettes, of which we give a specimen on the opposite page, that adorn the title-pages of this interesting publication associated with the name of John Goss.

THE '47.'

Before proceeding farther it may be desirable to refer to one or two minor matters necessary to completeness, even if not strictly chronological. In 1822 Goss was elected an Associate of the Philharmonic Society (Member, 1835); in 1824 he became a Member of the Royal Society of Musicians, and in 1834 a member of the Society of British Musicians. He compiled a Pianoforte Student's Catechism (1830) and composed the glees 'Hark, heard ye not,' 'Her eyes the glowworm,' and 'O my sweet Mary.' The '48' are well-known to every music-lover, but how many have heard of the '47'? The '47' consisted of four dozen less one 'Preludes in the principal major and minor keys' contributed by twenty-two composers, including John Goss, who was responsible for that in E major. The '47' were published; but all will admit that the '48' have gone one better than the '47'!

ST. LUKE'S CHURCH, CHELSEA.

(*From the frontispiece of Goss's 'Parochial Psalmody,' Vol. I.*)

'THE SERJEANT'S WIFE.'

The only instance in which Goss allied his art with a stage performance is that of the music he wrote for 'The Serjeant's Wife,' a drama written by John Banim. This somewhat gruesome production was first performed at the English Opera House, Strand (now the Lyceum Theatre), on July 24, 1827, 'with entirely new Musick composed by Mr. Goss. In Act I. will be introduced a new Quadrille.' Amongst those who took part in the representation was Miss Goward, afterwards Mrs. Keeley, to whom Goss dedicated the song 'Forbear! fond youth,' which she sang with rapturous applause in the drama. The piece ran for thirty-five nights—in fact, to the end of the season, and it was subsequently performed at Covent Garden. 'The Serjeant's Wife' is often referred to as an *opera* by Goss, but he only seems to have supplied an overture, a song and chorus, the song for 'little Goward' above referred to, and the music for the Quadrilles. He probably did not furnish strains for the 'exit down trap,' the 'subdued hurry,' and the 'hurry,' as indicated to be musically embellished in the printed edition of the drama. A leading daily journal thus remarked upon the music of 'The Serjeant's Wife':—

There is some music in the piece supplied by Mr. Goss, a young Composer of considerable acquirements and much promise. The present occasion was not one upon which he could advance his pretensions in a favourable light. With the exception of one song by Pearmon, and another by Miss Goward, the music was written for actors not singers, and therefore afforded no fair criterion of the composer's talents.

The piece was received with constant applause, and its representation every night announced with warm and universal applause. It cannot fail to be of lasting attraction.—(*Morning Post*, July 25, 1827.)

Four numbers of the music in 'The Serjeant's Wife' (including the Quadrilles) were published. But this was the first and last time that Goss wrote for the stage. He thenceforth severed all connection with the theatre, owing, it is said, to religious scruples.

PROFESSOR AT THE ROYAL ACADEMY OF MUSIC.

Goss became a Professor of Harmony at the Royal Academy of Music in 1827, and held his Professorship till 1874—the long period of forty-seven years. M. Fétis, in his survey of music in London during his visit here in 1829, remarked that 'The third teacher of thorough bass in the Royal Academy of Music is an obscure musician of the name of Goss. I am not acquainted with any theoretical work, or any composition from his pen.' Four years later M. Fétis had the opportunity of making the acquaintance of 'An introduction to harmony and thorough bass, with numerous examples and exercises, by John Goss, Professor of harmony at the Royal Academy of Music.' This excellent theoretical treatise, which he wrote for his Academy pupils, was dedicated to Lord Burghersh (afterwards Lord Westmoreland), the founder and factotum of the Institution in Tenterden Street. From the copy of the original edition now before us we find that the dedication is dated '3, Cheyne Walk, Chelsea, October 1, 1833.' The first edition was not sold out for fourteen years! To this time belong the glees 'Fanny of the Dale,' 'Ossian's Hymn to the Sun' (a prize glee and a remarkably fine composition), and 'The Holiday Gown.' Also an octavo publication (begun in 1833) entitled 'The Monthly Sacred Minstrel,' edited by John Goss. A review of Nos. 1 and 2 in the *Harmonicon* of June, 1833, was couched in these words:—

No. 4 ['The Monthly Sacred Minstrel'] is a nicely got up little work in octavo, published in numbers, each containing eight pages. In the present two numbers are five

pieces,—an air by Neukomm, from his oratorio; one by Mr. Goss; the Vesper Hymn by Attwood, originally published in the *Harmonicon*, which ought to have been acknowledged; an Elegy for three voices, by Eisenhofer; and a movement from Beethoven's Septet, with words very well set to it. This is a publication entitled to much commendation; but what will the brethren of the music trade say to so cheap a work? Surely Messrs. Cramer and Co. will be anathematised by the fraternity.

'THE RIGHT PIG BY THE EAR.'

In the year 1833 Goss sent in his anthem, 'Have mercy upon me, O God,' for the Gresham Prize competition, with the result that he obtained the award over S. S. Wesley, who had submitted his famous setting of 'The Wilderness,' or, to be quite correct, 'The Wilderness' had been held over from the previous year's contest. This prize anthem, dedicated by Goss to his dear friend and master, Thomas Attwood, was performed at the Mansion House, June 7, 1834. In connection with this interesting competition we are enabled, through the kindness of Mr. John S. Bumpus, to quote from a letter written by William Horsley (who, with Dr. Crotch and Mr. R. J. S. Stevens, Gresham Professor of Music, was one of the adjudicators) to Miss Maria Hackett, the donor of the prize. Horsley's letter, which is dated 'Gravel Pits [Kensington], 7.12.33,' is, as the Scotch folks would say, 'a wee bittie pawky':—

My dear Madam,

Dr. Crotch and Mr. Stevens have been with me this day in conclave, and you will be informed, by Mr. S., that our *unanimous* choice is fallen on No. 19. . . . Give me a line to say who is 'Mr. No. 19'—all at present is guess work with me; but I feel assured that we have taken the 'right pig by the ear.' He is a fellow who promises hereafter 'to grunt to some tune.'

Faithfully yours,

Wm. Horsley.

ORGANIST OF ST. PAUL'S CATHEDRAL.

The death of Thomas Attwood, Mozart's pupil, on March 24, 1838, caused a vacancy in the organistship of St. Paul's Cathedral. The late Dr. E. J. Hopkins has related the following amusing incidents in connection with the filling up of this important post, which carried with it the office of a vicar-choral, by way of an augmentation of the stipend. Here are the genial old man's words:—

In the year 1838, Thomas Attwood, organist of St. Paul's Cathedral, died, and Sir John (then Mr.) Goss, thought of applying for the appointment. He thereupon sought an interview with the Rev. Sydney Smith, Canon of St. Paul's, for the purpose of talking the matter over with him. Sydney Smith commenced by indulging in some tantalising observations. 'I suppose, Mr. Goss,' said he, 'you are aware what the statutable salary is?' 'Not exactly,' was the reply. 'Well, it is *about £34 per annum*.' 'Oh! indeed, is that all? Well, as I am receiving about £100 at Chelsea, I think I will, if you will allow me, consider the matter before I proceed further in my candidature.' He was about to take his departure when Sydney Smith remarked: 'Perhaps, Mr. Goss, before you go you would like to know whether any other appointment, or any perquisites appertain to the office of organist of St. Paul's?' He then entered into certain financial particulars, which gave so different a complexion to the matter that Goss at once entered his name for the vacant post. Time went on, and the anxious candidate began to wonder whether anything had been decided at the Cathedral. One evening he happened to meet the witty Canon at a dinner-party. He, however, hesitated to make any enquiry on that edible occasion, but at the dinner-table Goss happened to sit opposite Sydney Smith, to whom fell the duty of carving a fine piece of salmon. 'Mr. Goss,' asked the jocose carver, 'what part may I send *you*?' 'I have no choice, thank you,' said Goss. Thereupon the Canon cut a slice right across the fish. 'Accept that,' he said, 'and I trust Sydney Smith will *always* be found ready to assist Mr. Goss through *thick* and *thin*.' Upon his return home that evening, Goss found a letter informing him that he had been appointed organist of St. Paul's Cathedral.

Goss had not long been installed before he discovered that the organ stood in need of the addition of a few new and useful stops, so he took the opportunity after one of the week-day services of asking the Canon whether these desirable alterations might be made. 'Mr. Goss,' solemnly replied Sydney Smith, 'what a strange set of creatures you organists are. First you want the *bull* stop, then you want the *tom-tit* stop; in fact, you are like a jaded old cab-horse, always longing for another stop!'

'In the Psalms,' continued Dr. Hopkins, 'whenever there occurred any reference to storms and tempest, the organ used to give forth a deep roll, to the great delight of good Miss Hackett, who would look up at the instrument with a smile of intense satisfaction. On one occasion when the Psalms had been unusually full of references to atmospheric disturbances, and the organ had been demonstrative to an unusual degree, this good lady's face had been beaming almost incessantly. After the service, Sydney Smith accosted the organist with this profound remark, 'Mr. Goss, I don't know whether you have ever observed this remarkable phenomenon: whenever your organ *thunders*, Miss Hackett's face *lightens*!'

Before parting company with Sydney Smith we may refer to the fact that the witty divine had a great dislike to music in the minor key. It depressed him. One day he went to the organist and said: 'Mr. Goss, no more minor music if you please, while I am in residence.' Another canonic story, though not exactly bearing upon music, may be told—or re-told. At a meeting of the Dean and Chapter to settle the kind of wood paving to be placed in the north roadway of the Cathedral, discussion became so prolonged that Sydney Smith got up and said: 'Well, if my reverend brethren would only put their heads together, the thing would be done at once!'

THE GOSS ORGAN AT ST. PAUL'S.

What would our young cathedral organists of the present day say to the instrument that Goss had to play during his organistship at the great Metropolitan Cathedral? For twenty-five years he had only *one* stop on the pedals—never more than *two*! Here is the specification

of Father Smith's organ (with the subsequently made additions) as it stood on the screen in Goss's day:—

Great Organ (13 stops).

(Compass, C C C to F in alt.)

Open diapason.	Tierce.
Open diapason.	Sesquialtera (2 ranks).
Stopped diapason treble).	Clarabella Mixture (2 ranks).
Principal.	Trumpet.
Twelfth.	Trumpet to middle C (in place of the Cornet).
Fifteenth.	Clarion.
Block Flute.	

Swell Organ (7 stops).

(Compass, Gamut G to F in alt.)

Open diapason.	French horn.
Stopped diapason.	Hautboy.
Principal.	Trumpet.
Sesquialtera (3 ranks).	

Choir Organ (8 stops).

(Compass, F F F to F in alt.)

Open diapason.	Principal.
Stopped diapason.	Twelfth.
Dulciana.	Fifteenth.
Viola de gamba.	Cremona to tenor G.

Pedal Organ (1 stop!).

(Compass, C C C to C, two octaves.)

Open wood.

Accessory Stops, &c.

Great to Pedal.	Swell to Great.
Choir to Pedal.	Swell to Choir.

Four composition pedals acting on the Great Organ.

The CCC compass of the Great organ manual should be noticed. In 1860 the screen was removed, and the organ was placed in the north-east arch of the chancel. But the keyboards were put in such a sunken position as to be most inconvenient to the organist. Three years later (in 1863) Father Willis was called in; he enlarged and revised the instrument, and placed the manuals in the gallery. In 1872, when Sir John Stainer succeeded Sir John Goss, the organ was divided and assumed the appearance with which we are now so familiar, the work being also carried out by Father Willis.

UNPREMEDITATED THUNDER.

Sir John Stainer, who was a chorister of St. Paul's from 1847 to 1857, kindly sends the following amusing reminiscence of his distinguished predecessor in the organistship of the Metropolitan Cathedral:—

'In 1855 or 1856, when the organ at St. Paul's still stood in its original position on the screen, and the organist played with his back against the choir-organ, there was a space on each side of the organ loft which had a seat where three or four visitors could sit during service. These spaces were hidden by dark red curtains, but on Sunday afternoons when Mr. Goss permitted a few friends to join him, the curtains were thrown open so that his visitors could have a view of the choir and congregation, and a very pretty sight it was. During the short interval which elapsed between my choristership and my call to St. Michael's College, Tenbury, I was on several occasions one of the favoured few who were invited by Mr. Goss to sit in the organ-loft.

'One Sunday afternoon he asked me to cross to the further side, because he expected some one else. I, of course, obeyed, by sitting on the organ-stool and wriggling along it, for this was the only means of moving from one side to the other, except to shut off the "pedal-pipes" and walk across the pedals. This last method of transit was that always adopted by Mr. Goss. The other visitors duly arrived before the commencement of service; they were little Arthur Sullivan and two ladies, who had kindly brought him in their carriage. During the sermon, Goss having said a few words to Sullivan, crossed over to speak to me; but alas, the dear man had forgotten to shut off the pedal-pipes, and he had taken two steps on the pedal-clavier before he realised that he was the cause of the alarming thunderings which were frightening the congregation and putting a temporary pause in the sermon. He completely lost his presence of mind, and was unable to decide whether to go backwards or forwards. Brought to his senses by the sustained roar, he continued his walk, or rather trot, towards me; when he sat down in a nervous perspiration and mopped his face while the dome was still echoing with the deep rolling sounds of his unpremeditated pedal fantasia. This story will be quite devoid of interest except to organists, and the occurrence has probably been entirely forgotten by all those who were present; but I reminded Sullivan of it many years afterwards, and we both recalled our boyish comment on it—"what a joke, wasn't it"!'

[F. G. E.]

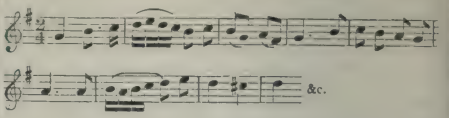
(To be continued.)

HYMN-TUNES.

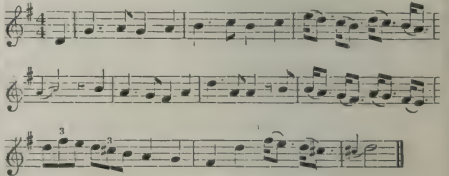
A writer in the *Encyclopædia Britannica* states that 'notwithstanding the example of Germany, no native congregational hymnody worthy of the name arose (in England) till after the commencement of the eighteenth century.' He adds, 'of the 1,410 authors of original British hymns enumerated in Mr. Sedgwick's catalogue published in 1863, 1,213 are of later date than 1707, and if any correct enumeration could be made of the total number of hymns of all kinds published in Great Britain before and after that date, the proportion to 1707 would be very much larger.' Hymnody, therefore, is a comparatively late development from the religious life of our people, who, in that

respect, lagged far behind the Germans and also the French, as represented by the Huguenots. It would be interesting to seek out the cause of this belatedness, but the matter is one for separate treatment. At present let it be observed that, to a large extent, the making of hymn-tunes was necessarily affected by the slow growth of hymns. It is true, of course, that there were hymns and tunes before the dawn of the eighteenth century, but, taking a general view of the subject, we must assign the virtual origin of English hymnody to Dr. Isaac Watts, whose works, says the writer already quoted, must command admiration 'as long as pure nervous English, unaffected fervour, strong simplicity, and liquid yet manly sweetness are admitted to be characteristics of a good hymn.' Watts was an Independent and belonged, therefore, to the straitest sect of the Puritans. It is one of the ironies of history that from the sturdy Independent stock, which bred the destroyers of organs and those who urged war against choir services, came the man destined to fill churches and chapels—the latter more especially—with hymnodic literature, and give to sacred song the distinction it has never since lost. This honour was his, not because he was a more excellent poet than some of his predecessors and contemporaries, but because he brought common sense to bear upon the question what a congregational lyric should be. He did not write odes like Milton; he was not tricky and artificial; neither had he any love for the quaint conceits which, even in his day, could not entirely be kept out of religious poetry. Watts, it is true, was often didactic, according to the taste of his time, but the hymns are very numerous in which his muse, aflame with ardent devotion, became a great light. To this let 'Our God, our help in ages past,' and 'When I survey the wondrous cross,' bear witness.

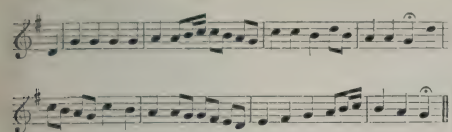
Unhappily, there was no musician to match with Watts, and the 'setting' of tunes to the new hymns went on entirely at haphazard. Through generations the task was mainly left to anybody who could invent, or adapt, or steal a melody. For ordinary metres, the older tunes, borrowed from German or French sources, served well; at any rate while in some sort protected by recollections of a great and stirring past. Later, they gradually gave way to a class of tune more nearly in accord with a public taste, or want of taste, which, when it had any active preference at all, inclined to the trivial and vulgar, not to speak of contrapuntal quips and cranks at sight of which our respect for the taste and judgment of the past encounters a severe shock. I remember, as a boy, making practical acquaintance with a host of 'curly tunes,' abounding in trills and turns, and in repetitions which played havoc with the sense of the words, as when they made the judicious grieve with 'My inward pi—— My inward piety.' Some of the precious compositions in question haunt my memory still, notably this:—



It may be said that tunes of this sort were local, and chiefly rustic, in origin and use. That statement rests upon no good foundation. I have before me a little volume, entitled 'The Psalm Singer's Help, being a collection of tunes in three Parts, that are now used in the Churches and Dissenting Congregations in London, with a Thorough Bass for the Harpsichord or Organ, and an Introduction for the use of Learners, by Thomas Knibb.' There is no date on the title page, but from orthographic and other evidence this collection appears to have been issued about the middle of the eighteenth century. My copy is marked 'A New Edition,' so that it must have enjoyed some popularity—a fact indicated by the annotations of a former possessor. A curious feature of the book is due to its editor's attempts at securing variety of effect. For example, he directs certain lines to be sung by women alone, or men alone. Other lines are marked 'chorus,' and so on. Clearly, therefore, the tune had then begun to exist, so to speak, for its own sake rather than as an auxiliary to the hymn. Later developments were in the same direction. Contrapuntal devices established themselves, and repetitions of phrases set the sense of the poetry absolutely at defiance. With these changes congregational singing went on the down grade, and it is not difficult to see that the music of worship fell more and more into the hands of a select few, who probably revelled much in the Scotch snap, as used, for example, in the tune subjoined:—



Still more objectionable, in one sense, was the debasing process through which even the good tunes were made to pass. It is bad enough to turn out an inferior article, it is worse to degrade that which is excellent. Even the fine old tunes of earlier days, or, at any rate, many of them, were so transfigured that their own composers could hardly have recognised them. Take, for example, that ascribed to Tallis, and usually connected with Ken's Evening Hymn. I have heard this tune

sung hundreds of times in the manner following:—

Others, though less violently treated, were laden with 'graces'; following at a distance, yet far too near, the model set up by the public singers of the day, who turned out melodies in a deplorably over-dressed condition and decked with fripperies. If we consider all these things it must be clear that the English hymn-tune was unfortunate in its origin and, for a long period, in its history also. It improved as time went on and taste became more refined, but the change was slow. People, especially choir people, made a stout fight for the 'curly' ones; for the imitations; the little bits of duet, and the antiphonal effects of men *versus* women. Rippon's Collection was cherished in many quarters long after the tide of reform had begun to flow. When a youth I was, for some months, organist of a chapel in a sea-side town, where was a choir—of a sort, and ofttimes, for the sake of peace, did I yield to requests for an extract from Rippon, or from some time-stained MS. such as used to be found in most organ galleries, full of fearful and wonderful creations, fathered by vulgarity, and mothered by incompetence. But a happy change went on, despite the 'rearguard actions' fought by the beaten side, and people could no longer plead bad tunes as an excuse for staying away from church. Only sermons were left to answer that purpose.

The question now arises—and it is the main question—whether the present-day hymn-tune can in any manner be improved; whether there does not hang about it some trace of the unworthy past. We have got rid of much offensiveness; does its spirit exist in other and perhaps newer forms? In considering this point we must needs discriminate with some care, seeing that the vast majority of current tunes, whether ancient or modern, are excellent in respect of form, well-made, and, in a high sense, musical. Discrimination, however, leaves us in no doubt on one point—that with the increase and vogue of flaccid, namby-pamby, ultra-sentimental hymns an analogous change has come over tunes. Given the former, a composer's sense of fitness would incline him to the latter, and, so far, he cannot well be blamed. But the result is disastrous to the serious and manly dignity, as well as to the general propriety and efficiency, of music intended for use in Divine service, and regarded as applicable not to one hymn alone, but to many. Wishing to keep personalities out of these remarks, I abstain from quoting 'terrible examples,' for which act there is the less need because every reader knows where to find them for himself, especially in collections of recent date. The pretty, sentimental tune is the complement of the pretty, sentimental hymn, and the two will stand or fall together. For my own part I could very well spare them both, as adjuncts to public worship, in which we need virility, not effeminacy; the breadth and grandeur appropriate to a collective act, not the finicking expression of an individual mood. Tunes such as those indicated should be kept in personal museums, though even there their influence cannot be the best conceivable. For the future everything depends upon the struggle between a sturdier, more masculine religious sentiment, and the feeble, puling emotionalism that not only tolerates but invites the lackadaisical twaddle regarded by so many persons as equivalent to the 'psalms and hymns and spiritual songs' with which St. Paul recommends us to admonish one another. There is in it nothing so manly as admonition. Tradition credits the Rev. Rowland Hill with saying that the devil should not have all the pretty tunes. It seems to my mind that the shrewd 'enemy' would bear his loss lightly. They are very poor Christian ammunition.

The worst feature in the case here discussed is the training of children to the use of twaddle, both poetic and musical. I have at hand a collection of hymns and tunes for juveniles which appears to be largely used, and is proportionately mischievous. One cannot look through its pages without concern that the springs of good taste and feeling are corrupted at their very source. I must not, however, be understood as saying that the entire contents of the book are objectionable. On the contrary, many of the lyrics, as also their attendant music, are beyond reproach. But the proportion of rubbish is so large that there is difficulty in making a selection of the worst, and I take the following jingle almost at haphazard:

> O won't you be a Christian
> While you're young?
> Don't think it will be better
> To delay it until later,
> But remember your Creator
> While you're young.

For the culture of priggishness and the encouragement of self-righteousness what can be more efficacious than this?

> Do you know what makes us happy,
> When so many hearts are sad?
> We are little friends of Jesus,
> That is why we are so glad.

Then the children are expected to sing in chorus:

> We are little friends, we are loving friends,
> We are happy, happy little friends of Jesus.

The volume contains a considerable number of hymns setting forth the material glories of heaven—the jasper gates, the golden streets, the shining crowns, and all the rest of it; the

general teaching being that those who have only just opened their eyes upon the beauty and wonder of God's world should look beyond, longing for another place:

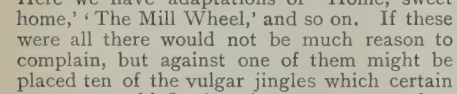
I'm but a stranger here,
Heaven is my home;
Earth is a desert drear,
Heaven is my home.

The following stanza forms part of a hymn set to Weber's melody more generally associated with 'Behold, how brightly breaks the morning':

There is a better world we know,
Oh, so bright!
Where never enter sin or woe,
Oh, so bright!
And music fills the balmy air,
And angels bright and pure are there,
And harps of gold and mansions fair,
Oh, so bright!

This would be mischievous (it is certainly ungrammatical) if children were as lacking in healthy instinct as the poets of the Sunday school seem to imagine. The little ones who have so lately come, 'trailing clouds of glory,' exercise a much better perception of things than some of their teachers. They know full well that earth is not a 'desert drear,' but a place of beauty, with its flowers and fruits, its rippling streams and majestic seas, its ever changing clouds and stars, and its happy human feelings of love and companionship. Tell a sane child that this world of wonder and charm is a desert drear, and he, quite properly, does not believe you. He may sing an affirmative as a matter of duty. Liberate him from school, and he will wander through the pleasant meadows of your desert, picking flowers and shouting his innocent delight. The fact is that these hymns are terribly unreal, and the children know it through the feelings which instinctively rise up to oppose them.

Many of the tunes which go with the misleading lyrics are worthy companions. Here we have adaptations of 'Home, sweet home,' 'The Mill Wheel,' and so on. If these were all there would not be much reason to complain, but against one of them might be placed ten of the vulgar jingles which certain composers, chiefly American, are prepared to turn out by the gross. Nothing musically more debasing can be imagined than these effusions, of which only one need be put in evidence:—



The question whether I have touched upon some points calling for reform may safely be left to the reader's judgment.

Joseph Bennett.

MANCHESTER MUSIC MAKINGS.

Dwellers in the Metropolis are too prone to speaking slightingly of musical doings beyond London, even in large centres of population. They are by no means sparing in their use of the word 'provincial,' which they utter (or mutter) in a little 'p' tone, as if capitals must be reserved for the Capital. In order to show that we do not slightingly regard our country cousins in their music makings, we propose to offer a few gossipy observations upon two old Manchester musical societies—one still in existence, the other defunct.

THE GENTLEMEN'S CONCERTS.

This venerable institution seems originally to have been a society of amateurs, all of whom played the German flute! This winded constitution doubtless prompted the following poetical effusion:—

Some years gone before, a musical taste
Had provided the town a slight musical feast,—
(Without souls for harmony men are but brutes,)—
'Twas a concert composed entirely of flutes!
Ere the year I have quoted [1777] better taste had prevail'd,
And the flutes' monotonous tones had assail'd.
An orchestra varied with instruments due,
Gave a concord of sounds to pure harmony true;
A room worthy the object that year was erected—
A room by the musical world much respected;
Since increased in its size, as the town has increased:
The science assembled has polished our taste.

The initial concert was probably so far back as November, 1744, when Handel was yet alive. During the first quarter of the Society's existence there were no less than 165 subscribers, who paid five shillings each for a series of six concerts. Considering the population of Manchester at that time this seems a very remarkable achievement for a start off. The first ten or twelve names on the list of subscribers formed 'the elite of the aristocracy of wealth, fashion, and standing in Manchester,' thus the title of Gentlemen's Concerts is not far to seek. The names included a 'Mr. Anonymous,' who, it is thought, was none other than Charles Edward, the young Pretender, or Bonnie Prince Charlie, of the Jacobite songs, who passed several weeks during the summer of 1745 in strict privacy at Ancoats Hall, Manchester. A distinguished member was John Byrom, author of the celebrated squib on Handel and Bononcini—a squib which has often been wrongly attributed to Swift. Here it is—

Some say that Signor Bononcini
Compared to Handel, is a ninny;
Whilst others say, that to him, Handel
Is hardly fit to hold a candle.
Strange that such difference should be
'Twixt Tweedledum and Tweedledee.

The early accounts of the Society show that twenty-one shillings was paid for the hire of the

room for four nights. Among the disbursements is an entry of 'wine for y^e performers 1s. 8d.' The programme of the first concert consisted of the following :—

Overture to *Otho;* song; German flute concerto; song; First of Tessarini; third sonata, first set of Corelli. 2nd Act: Second Concerto of Corelli; lesson upon the Harpsichord; song; second sonata, second set, Corelli; solo German flute; third of Tessarini!

The following curious entry in the minute book was probably prompted by the librarian: there is a touch of irony in the vagueness of the 'stolen or strayed' :—

Belonging to y^e Concert. The stage, musick desks, and benches, with y^e sconce for candles. Handel's overtures, compleat, Corelli's Concertos, Geminiani's Concertos; Fellow's Concertos, stolen or strayed.

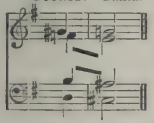
A concert-room was built in Fountain Street in 1777. At an early period of this building the rehearsals were held in a dancing-master's room in King Street, when a 'half-guinea bowl of punch was allowed for the orchestra!' The new hall, holding 1,300 persons, was opened in 1830, and from that time the Gentlemen's Concerts continued to prosper. The Society has now attained the green old age of 157 years, and thus it may be regarded as one of the oldest musical institutions of the country. Long may it continue to flourish in so invigorating a musical atmosphere as Manchester. Reference to the now defunct Hargreaves Choral Society, founded in Manchester in 1841, may be reserved for a future number.

PERMISSIBLE FIFTHS.

The question of the good or bad effect of consecutive fifths has been often discussed; but writers upon the subject have hitherto dealt chiefly with those fifths which are perfect. The object of the present article is to call special attention to cases in which one fifth is perfect and the other diminished.

The progression from one diminished fifth to another need not come under consideration, because the effect is perfectly smooth, *e.g.* :—

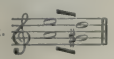
Gounod. 'Gallia.'



This much will be generally conceded. But successions of fifths, when only one is diminished, may occur in a variety of ways, of which all are not equally good.

Here are examples in the key of A minor :—

No. 1.



No. 2.

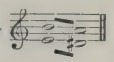
The perfect fifth upon the Tonic is in one case followed and in the other preceded by the diminished fifth upon the Leading Note.

No. 3.

No. 4.

The perfect fifth upon the Dominant is in one case followed and in the other preceded by the diminished fifth upon the Leading Note.

No. 5.



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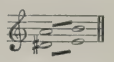
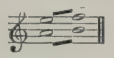


The perfect fifth upon the Dominant is in one case followed and in the other preceded by the diminished fifth upon the chromatically-raised Subdominant.

No. 7.



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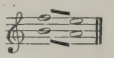
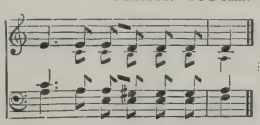


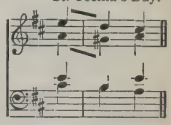
The perfect fifth upon the Tonic is in one case followed and in the other preceded by the diminished fifth upon the Supertonic.

The first of the above eight progressions is often to be found. The following extracts from the works of six different composers will furnish sufficient proof of this statement :—

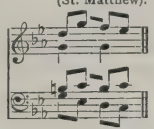
Purcell. 'Te Deum.'



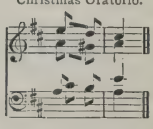
Handel. 'St. Cecilia's Day.'



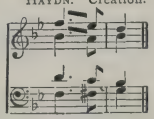
Bach. 'Passion' (St. Matthew).



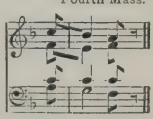
Bach. 'Christmas Oratorio.'



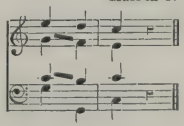
Haydn. 'Creation.'



Cherubini. 'Fourth Mass.'



Beethoven. 'Mass in C.'



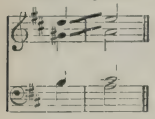
In view of these examples, it is safe to say that the perfect fifth on the Tonic may always proceed to the diminished fifth on the Leading

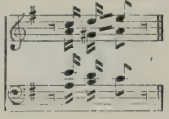
Note, unless the lower of the two parts concerned is the *Bass*, for it is to be noticed that, in every instance quoted, the fifths are formed between *upper* voices.

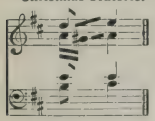
The second of the eight progressions enumerated above (*i.e.*, that in which the *perfect* fifth has the second place) is also to be met with in works of good composers, but not so frequently as the first.

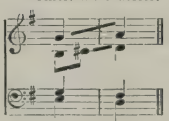
The illustrations next given are worthy of attentive consideration :—

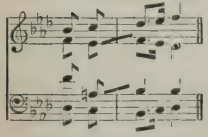
Purcell. 'Jubilate.'



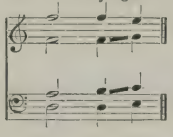
Bach. 'Passion' (St. Matthew).

Bach. 'Christmas Oratorio.'



Bach. 'Christmas Oratorio.'

Haydn. 'Passion.'

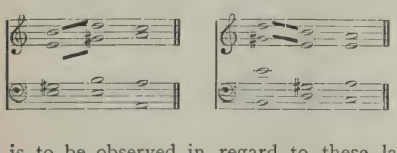


Spohr. 'Last Judgment.'

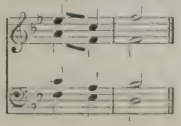
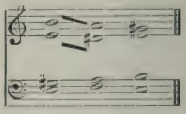


There is room for difference of opinion here, but it is worthy of note that the best theorists include such things in their lists of allowable progressions.

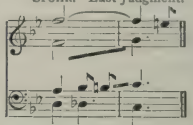
To the third and fourth of the original eight progressions no serious objection can be urged, inasmuch as *no change of harmony* takes place, *e.g.* :—



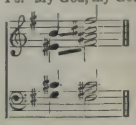
It is to be observed in regard to these last illustrations that there is oblique motion in the former and contrary motion in the latter. But under similar circumstances *all* the parts may move in the same direction without bad effect, *e.g.* :—

Spohr. 'God, Thou art Great.'

The fifth of the eight progressions under consideration is, like the first, free from reproach when the dominant triad is succeeded by a chord of the Augmented Sixth, *e.g.* :—

But the same progression reversed is also possible, *e.g.* :—

Spohr. 'Last Judgment.'



Mendelssohn. Ps. 'My God, my God.'



The last two of the eight examples first put forward seem to be the least worthy of imitation. Such progressions are to be met with occasionally, but they are too rare to justify any argument in their favour.

There is an appreciable difference in beauty between successions of fifths in which the leading note plays a part and those in which the tonic is the lowest of the four sounds concerned, *e.g.* :—

The foregoing observations make it possible to formulate a few rules for the treatment of consecutive fifths when one of them is diminished and the other perfect.

(1) Avoid moving from fifth to fifth between the Bass and another part.

(2) Fifths (between upper parts) *where the lower part moves a semitone* may generally be written.

(3) Progressions of fifths *in which the lower part moves by a whole tone* should be avoided.

(4) Those fifths which are merely the result of a movement of parts without a change of harmony produce *no* bad effect.

To some minds the questions here raised may seem to be of little importance. But experienced teachers of harmony know well that it is upon minute points like these that thoughtful students need guidance. If the ideas put forward in this article prove to be useful to anyone (whether teacher or student) I shall not grudge the time which I have spent in research.

F. E. Gladstone.

OCCASIONAL NOTES.

Sir John Stainer has recently been enjoying the *dolce far niente* at various towns in the Riviera and in Italy. At Florence, owing to the temporary indisposition of the lady organist of the English church in the East Bay, the Chaplain prevailed upon him to take the organ—an instrument of one manual and eight stops!—at a Sunday morning service. The fact that Sir John had not played at a service for twelve or thirteen years may account for a certain nervousness that he felt in discharging this duty, but it is not surprising to learn that the distinguished deputy 'managed to get through' without bringing discredit on his cathedral ancestry.

Sir Alexander Mackenzie has lately been recuperating at Florence, with, we are glad to learn, satisfactory health-restoring results. Like Sir John Stainer, he has been keeping his hand in during his sojourn in 'furrin parts.' At the twenty-first concert of the Società Cherubini, given on February 25, Sir Alexander conducted his Scottish Pianoforte Concerto (Op. 55), the solo portion of which was played in first-rate style by Professor G. Buonamici. The work appeared to make a strong impression upon the audience, if such tributes as recalls and applause may be accepted as trustworthy signs in that direction. And this in spite of (to the Florentines) the strange rhythm and harmonies of Sir Alexander's native land—or should it be his native heath? The orchestra took to the work, and played their part in it in a highly finished manner, due not a little perhaps to the plentiful supply of rehearsals which were given to the composer-visitor. The regular conductor of the Società Cherubini is Marchese O. de Piccolellis, an amateur who spends his time and money on the Society—equivalent to our Philharmonic—and who does his work remarkably well. Were it not for his exertions it is doubtful whether Florence would have any orchestral concerts at all, therefore he deserves the thanks of all musicians for his zealous labour of love. Sir Alexander has, we understand, been at work on the incidental music for Sir Henry Irving's forthcoming production of 'Coriolanus' at the Lyceum Theatre.

Sir Frederick Bridge discoursed on the subject of 'A seventeenth century view of Musical Education' at the meeting of the Musical Association, on the 12th ult. The genial lecturer took the 'Memoirs of Musick,' by the Hon. Roger North, as the basis of his interesting remarks. After he had sketched the ancestors of Roger North, he referred to the fact that he (North) was a pupil of old John Jenkins. The opinions of the old-time writer (he died in 1773) upon the advantages of music in the home and as a factor in education were dwelt upon by Sir Frederick in his most entertaining manner, seasoned, it need hardly be said, with humour.

Mr. Charles Salaman celebrated his eighty-seventh birthday on the 3rd ult. Congratulations—no less hearty because they are a little behind the beat—to the genial veteran musician. Mr. Salaman knew Clementi and a host of other distinguished masters of the art, many of whom have entered upon their long last sleep. Sixty-five years have passed since he wrote his famous song, 'I arise from dreams of thee,' and as he was a pianoforte pupil of Charles Neate, we must not forget that he is a grandson (musically) of Beethoven. His services to the Musical Association, as one of its founders and as its first honorary secretary, will not soon be forgotten. Moreover, he has always shown an active interest in music, which has manifested itself in many directions of usefulness. Mr. Salaman witnessed the destruction by fire of the Argyll Rooms, Regent Street, the first home of the Philharmonic Society. Although this happened in the year 1830, he can well remember the extraordinary appearance of icicles formed by jets of water thrown upon the adjoining buildings, the weather being intensely cold on that bitter February night. On that occasion a steam fire-engine was used for the first time in London. Few can recall that incident in our Metropolitan progress.

Mr. Robert Newman announces that The London Musical Festival is to be held at Queen's Hall, from the 29th inst. to the 4th prox. Six concerts are to be given, conducted respectively by M. Colonne, M. Ysaye, M. Saint-Saëns, Herr Weingartner, and Mr. Henry J. Wood (two performances). The Queen's Hall Orchestra of 110 performers will play, and it is stated that negotiations are pending with the most eminent instrumentalists and vocalists. No information, however, is forthcoming in regard to the performance of choral works. To give a series of half-a-dozen orchestral concerts without including a single specimen of choral music, and to apply to the scheme the high-sounding title of Festival is nothing less than a misnomer in this country. Should not the fact of the crowded audience at the recent performance of Beethoven's 'Choral' Symphony at Queen's Hall induce Mr. Robert Newman to treat choral music with more respect?

Professor Julius Buths conducted a very interesting concert, the seventh of the season, of the Städtischer Musik-Verein, Düsseldorf, on February 28. The following was the programme:—

ERSTER THEIL.

Symphonie D-dur .. .. von Philipp Emanuel Bach (1714—1788).
Allegro di molto. Largo. Presto.

Symphonie G-moll .. .. von Johann Christian Bach (1735—1782).
Allegro. Andante più tosto Adagio. Allegro molto.

Concert für drei Claviere und Streichorchester (No. 2, C-dur) von Johann Sebastian Bach (1685—1750).
Allegro. Adagio. Allegro.
Die Herren Professoren Buths, van de Sandt und Seiss.

ZWEITER THEIL.

Concert für Orgel und Streichorchester, G-moll von Georg Friedrich Händel (1685—1759).
Bearbeitet von F. W. Franke.
Larghetto. Andante. Adagio. Allegro.
Herr Professor F. W. Franke.

Concert für drei Claviere und Orchester, F-dur von Wolfgang Amadeus Mozart (1756—1791).
Allegro. Adagio. Rondo. Tempo di Menuetto.
Die Herren Professoren Seiss, van de Sandt und Buths.

The interesting annotations to the programme, furnished by the conductor-pianist, were as follows:—

To-day's programme will make us acquainted with several works emanating from a period immediately preceding the classical epoch of instrumental music.

Between the strictly contrapuntal elaborations, or that constructed upon a *basso continuo* (*dem Generalbass*) of the earlier epoch, on the one hand; and the freer, if also more homophonous, orchestral writing of the classical period

('the universal monophony, combined with an absolute mastery of polyphony,' as Riemann aptly defines it), on the other; the direct connecting links are supplied by two sons of Johann Sebastian Bach—viz. (1) *Philipp Emmanuel*—usually called the Berlin Bach; who was born at Weimar in 1714, who resided at Berlin from 1738-1767 in the capacity of *Kammercembalist* of Frederick the Great, and who subsequently, until his death in 1788, lived at Hamburg; and (2) *Johann Christian*, the youngest son of Johann Sebastian, known as the London Bach, who was born at Leipzig in 1735, who lived from 1754 to 1759 in Milan, and afterwards in London, as a musician in the service of Queen Charlotte; where he died in 1782. Both these sons of Bach were, during their lifetime, regarded as highly esteemed composers—in fact, they were more popular with the musical world than their father. There can be no doubt that Haydn, Mozart, and Beethoven (the latter, at least, so far as Philipp Emanuel Bach is concerned) were influenced in more than one direction by the instrumental style of the two brothers Bach. The latter, on their part, carried on and developed the instrumental rather than the vocal style of Johann Sebastian Bach and Handel, and it has, therefore, been judged appropriate to include some works by these old composers in to-day's concert.

Mozart's charming Concerto in F major for three pianofortes (composed February, 1776), which has never been performed by this Society, will—as an early blossom, heralding a glorious springtime in the development of instrumental music—not inappropriately conclude the concert.

It should be added that, as regards the order in which the different works will be performed, strict chronology has not been observed, it having been adopted rather with reference to the relative tonality and character of the works represented.

In conclusion, the heartiest thanks of the Musik-Verein are due to Dr. Erich Prieger, of Bonn, for so kindly placing at our disposal, for the purpose of performance (probably for the first time in Germany), the G minor Symphony of Johann Christian Bach, which forms part of his rich collection of musical autographs.

J. Buths.

Professor Niecks concluded the series of his invaluable Historical Concerts at the University of Edinburgh, on the 13th ult., when the programme was devoted to a recital of the pianoforte works of Brahms—the interpretation of the various solos by Miss Fanny Davies being all that could be desired. The Reid Professor contributed the following critical observations to the programme:—

Brahms, being a pianist, naturally began by composing for his instrument; but he did not continue to do so for long, and, indeed, afterwards wrote comparatively little for the pianoforte alone. With the exception of a Trio for pianoforte, violin, and violoncello, Op. 8, and some songs, Op. 3, 6, and 7, the Op. 1-10 are for the pianoforte alone, and comprise, which is notable, three grand solo Sonatas, the only ones he published. Op. 9 and 10 are Variations, so are also Op. 21, 24, 25, and the four-hand Op. 23. Between Op. 35 and 116 Brahms wrote for the pianoforte alone only the two-hand Capricci and Intermezzi, Op. 76, the Rhapsodien, Op. 79, and the four-hand Waltzes, Op. 39, Op. 52-a (Liebeslieder), and Op. 65 (Neue Liebeslieder). Having late in life turned again to his first love, the pianoforte, he seems to have been fascinated by her charms; for the Fantasien, Op. 116, were followed by the Intermezzi, Ballade, Romanze, and Rhapsodien, Op. 117, 118, and 119. To these works with *opus* numbers have, however, to be added some without *opus* numbers—two books of Hungarian Dances and fifty-one Exercises, and several transcriptions of compositions by other composers.

Without in the least undervaluing the imposing Sonatas and Scherzo, and the magnificent Variations of the first period, the delightful waltzes and other pieces of the second, and the attractive tone-poems of the third, one cannot but come to the conclusion that Brahms's compositions for the pianoforte alone do not form the most important class of his works. In following the course of the master's artistic career, we are struck first of all by the large number and the excellent quality of his concerted chamber music. From Op. 18 to Op. 51 there are to be found no fewer than nine works of this kind—two sextets, one quintet, four quartets, one trio, and one sonata (pianoforte and violoncello); and these were followed as time went on by ten more.

With Op. 45, 'A German Requiem,' Brahms secured for himself an unassailable position as a composer of choral-orchestral music, and strengthened this position by Op. 54, the 'Song of Destiny,' Op. 55, the 'Song of Victory,' and other works. After preluding with two Serenades, Op. 11 and 16, and the Variations on a theme of Haydn, Op. 56-a, Brahms claimed with Op. 68, his first Symphony, a place among the symphonic composers. After this came from his pen three more Symphonies, Op. 73, 90, 98, and two Overtures, the Academic and the Tragic, Op. 80 and 81. With this class of composition we may also group the Concertos—two for pianoforte, Op. 15 and 67; one for violin, Op. 77; and one for violin and violoncello, Op. 102.

Whilst, with regard to the above-mentioned classes of composition, Brahms showed at different periods of his life a predilection for one—now for pianoforte, now for concerted chamber, now for choral-orchestral, now for the purely orchestral compositions—his devotion to song was continuous, extending from Op. 3 to Op. 121.

Now, in which of these classes of composition was Brahms pre-eminently great? Some say in concerted chamber music, others in choral-orchestral music, others still in song, and yet others, but I think fewer, in purely orchestral music. This, however, is one of the questions about which it is idle to dispute. Let us rather try to enjoy the good things which the master created in every one of the classes.

Opinions differ more about Brahms than about any other great composer of the nineteenth century. Even Wagner, once the subject of the most violent contention, may—if we ignore a few blind worshippers and equally blind disparagers—be regarded as in the main unanimously judged and appreciated. Of a unanimous judgment and appreciation of Brahms, on the other hand, there is as yet perceivable neither the slightest trace nor the faintest prospect. The extent of the diversity of opinion is even more extraordinary than the manifoldness. It ranges from the opinion that Brahms was a genius of the calibre of Bach and Beethoven to the opinion that he was an impotent and wholly uninspired combiner of notes. An excellent, and by no means narrow-minded musician endeavoured in the writer's presence, by arguments enforced by numerous quotations from the master's works, to show that Brahms's compositions are toilsome elaborations of trite or purloined material. The proposition is absurd. But have those who, like Hans von Bülow, pronounce the names of Bach, Beethoven, and Brahms in one breath hit the bull's eye of the truth? Is there not a difference between the later and the two earlier masters? Whatever may be denied, it must be admitted that Brahms was a master craftsman, a profound thinker, and a noble striver. To be a composer of the calibre of Beethoven includes all this, but includes more. It includes also some things which it is difficult, perhaps impossible, to describe. Let us call them a strikingly original personality which finds its natural expression in music, and a vigorous spontaneous creative power. These we find in Beethoven. Do we find them *in the same degree* in Brahms? That is the crucial point. On the degree of the original musical personality and the strong spontaneous creativeness depends the degree of a composer's genius, and the degree of the impression he will make on the general public. Classes of the public and individuals can be interested and satisfied by other qualities, not the general public. It is not the object of the present writer to pronounce a judgment, to weigh and appraise the master's qualities, but simply to suggest an explanation of the Brahms problem. The question to be considered, then, may be formulated thus: Is Brahms, in the two respects mentioned, as liberally endowed as Bach and Beethoven, as Haydn and Mozart, or even as some others of the great, but less great composers? Or is he less liberally endowed in these respects? No doubt very

different answers will be forthcoming. But even those whose estimate is lowest will have to concede that Brahms was a great artist who gave to the world many works deserving unqualified admiration, and will not be able to say in fairness anything worse than that his reflectiveness often unduly outbalanced his spontaneity.

The following was the programme of pianoforte compositions by Johannes Brahms (born at Hamburg in 1833; died at Vienna in 1897) performed by Miss Fanny Davies :—

1. Sonata in F minor (Op. 5).
2. Ballade in D major (Op. 10, No. 2).
3. Capriccio in B minor (Op. 76, No. 2).
4. Variations on an Original Theme, in D major (Op. 21, No. 1).
5. Rhapsodie in G minor (Op. 79, No. 2).
6. Capriccio in G minor (Op. 116, No. 3).
7. Intermezzo (Cradle Song) in E flat major (Op. 117, No. 1).
8. Intermezzo in B flat minor (Op. 117, No. 2).
9. Intermezzo in A major (Op. 118, No. 2).
10. Ballade in G minor (Op. 118, No. 3).
11. Intermezzo in E minor (Op. 119, No. 2).
12. Capriccio in C major (Op. 119, No. 3).
13. Rhapsodie in E flat major (Op. 119, No. 4).

An interesting exhibition of pianofortes was held last month in the handsome show-rooms of Messrs. John Broadwood and Sons. Chief among, not ten thousand, but a small collection of special instruments, stood the drawing-room grand pianoforte which gained the highest prize at the Paris Exhibition last year. It was designed by Mr. E. L. Lutyens in Jacobean style. Some folk are satisfied with a showy exterior, but the rich tone, organ-like bass notes, and delightful touch of this pianoforte proved that a goodly outside was not its only title to merit. Another conspicuous object was the concert grand, designed, in Georgian style, by Mr. Arthur C. Blomfield, and intended for the Paris Exhibition. There were also attractive semi-grands in eighteenth century English and Louis XVI. styles, designed by Mr. Charles C. Altom.

The publications of the Internationalen Musikgesellschaft promise to fill a sphere of great usefulness in the literature of the art. The ground covered thereby is quite encyclopædic in matters relating to music, and the capital index to Volume I. of the transactions is invaluable for the purposes of reference. German is, perhaps naturally, the chief language used in these records, but English and French are not excluded in the publications. As the printing is done in Germany, misprints of English words should be looked upon with a lenient eye, but, at the same time, they may furnish material for amusement. For instance, what does the Union of Graduates say to one of their number being designated a 'Mus. Boc.'? And in what part of London is 'South Lambech Road' situated? 'Wolvenhampton, England' looks a little strange; but when we are told that the slow movement of Mr. H. Farjeon's pianoforte concerto 'showed specially good key-beard figuration' we are charitably bound to regard it as a close shave to accuracy. The name of one of the English members of the Society is given as 'Ewards,' which rather suggests that the fourth letter of the alphabet is not forthcoming.

The mixing of colours is generally regarded as belonging to the province of painters, and not as one of the qualifications of musical critics. But a notice in a London daily of the recent performance of 'Israel in Egypt,' at the Royal Albert Hall, leads one to infer that the art has its votaries on the press. We read that 'Mr. Andrew Black, in the very few special pieces assigned to him, sang with wonderful spirit and with extraordinary beauty of vocal effect. He and Mr. Watkin Mills were responsible for the interpretation of the famous duet, "The Lord is a man of war."' So far as we know our 'Israel in Egypt' the bass solos in that work are '*very* few.' As Mr. William Green, who sang the tenor solo music is not mentioned in the notice, we are driven to the conclusion that the critic has been mixing his colours a little too freely—Black with Green, or Green with Black. We may add that the journal in question is not *Black and White*.

Schumann composed 'The Pilgrimage of the Rose.' A well-known musician, whose familiar form is not unknown in Training Colleges, says that when seeking his seat at a concert he treads in the footsteps of Schumann—*he* makes the pilgrimage of the rows.

A MUSICAL EVENING AT CAMBRIDGE.

(By one who was there.)

It was a fortunate thing for us—my colleague and me—that an official visit to Cambridge coincided with the annual visit of the Oxford University Musical Union to a similar organization at the sister University. Nothing could have been heartier than the invitation to be present and the welcome extended to us by Mr. Sedley Taylor, the Treasurer, at this 253rd concert given in the Room of the Cambridge University Musical Club.

What is the *raison d'être* of the Club? How is it constituted? What are its aims and aspirations? The Club was started about ten years ago for the purpose of stimulating a love of Chamber Music among the undergraduates at the University. Its career has been prosperous and its existence has been fully justified. The Club has excellent premises situated in the ancient courtyard of the now defunct Falcon Inn, off Petty Cury. The open galleries of the old hostelry can be clearly traced from the windows of the club. All the members have the use of the club-room as a place of meeting, where they may write letters, and where they can practise music, solo and concerted. Two grand pianofortes, an excellent library of chamber music, some books on musical literature, including several volumes of The Musical Times—all these are at the disposal of the members. For these valuable privileges each member pays the modest subscription of half-a-guinea per term. The membership of the Club stands at about 120. Its affairs are managed by a committee of twelve, elected from and by the members. Eight meetings are held during Term on Saturday evenings. The performers at these Saturday music-makings are selected solely from the members, and each member of the Committee in turn is responsible for making up the programme. It need scarcely be said that the performances on these occasions are of a strictly classical nature. The audience consists of earnest-minded undergraduates, having a strong affection for music of the most elevated type, and men who listen with an absorbed attentiveness that might put a London concert audience to shame. Who can estimate the value of such refining influence on these impressionable young fellows at this period of their life work? Many, probably all of them, will find spheres of usefulness in various parts of the world, where they will have opportunities of fostering a love of music in those among whom their lot may be cast.

Once a year the two sister Societies — the Musical Club of Cambridge and the Musical Union of Oxford—make an interchange of visits. Thus it came to pass that the Oxford men furnished the programme at the special function at Cambridge, on the evening of the 11th ult. We were greatly struck at seeing a bust of John Sebastian Bach standing at the head of the room. So excellent is the representation of the great Cantor that the dear old fellow seemed almost to be nodding approval at the proceedings which he certainly regarded with a smiling countenance. Mr. Sedley Taylor kindly tells us the history of this striking likeness of Bach in these words:—

> A skull having been found in a Leipzig churchyard in a position and under circumstances favourable to the supposition of its being that of the great composer, the authorities put the matter to the test with genuine German thoroughness in the following manner:—A plaster cast of the skull was first taken, and the Professor of Anatomy at the Leipzig University, after making a special series of dissections for the purpose, drew up a tabular statement concerning the thickness of the soft parts of the face, showing for each region of the cast what was the minimum and what the maximum thickness of soft part which might be superposed on it. Then a statuary was called in: the cast, two contemporary portraits of Bach and the anatomical table were placed in his hands, and he was instructed to prepare in clay superposed on the plaster skull the best resemblance he could get to the contemporary portraits consistent with strict adherence to the conditions laid down by the Professor of Anatomy. Several attempts having been made, the final result satisfied both the statuary and the anatomist. Casts were taken from it, one of which, obtained from Messrs. Breitkopf and Haertel of Leipzig, is the bust now before you.

But the tuning up has finished and the music has begun. Here is the programme.

CAMBRIDGE UNIVERSITY MUSICAL CLUB.
(253rd Concert.)
Monday Evening, March 11th, 1901.
At 8.30 p.m.

This Programme has been undertaken by Members of the Oxford University Musical Union.

1. Quintett for two Violins, Viola, 'Cello, and Contra Basso in D minor, Op. 24 ... ... *Onslow*
Allegro. Minuetto, Allegro impetuoso. Tema con variazioni, Andante. Finale, Allegro vivace.
B. Heape (*C.C.C.*), A. W. Davies (*University*), A. J. Webb (*Magdalen*), E. S. Kemp (*Magdalen*), N. E. Hope (*Queen's*).
2. Song, "Widmung" ... ... *Schumann*
H. P. Grantham (*New College*).
3. Variations Sérieuses for Pianoforte Solo in D minor, Op. 54 ... ... *Mendelssohn*
R. H. A. Thew (*Wadham*).
4. Song, "Erl König" ... ... *Schubert*
H. P. Grantham.
5. Pianoforte Trio in G major, Op. 1, No. 2... ... *Beethoven*
Adagio, Allegro vivace. Largo con espressione. Scherzo, Allegro. Finale, Presto.
J. S. Heap (*Exeter*), J. W. H. Godefroi (*Trinity*), L. T. Burra (*University*).

The voice of criticism must, of course, be silent on such an occasion. It was so pleasant to be able to listen to the music for the love of it without having to criticise its performance. I may, however, call attention to the interest excited by a quintet by the almost forgotten George Onslow (1784-1853), the composer of no less than thirty-four quintets and thirty-six quartets for strings, in addition to much other chamber music. It appears that his earlier quintets were written for two violoncellos; but at a certain performance in England the second violoncellist failed to arrive, and it was proposed that Dragonetti, who was present, should play the part on his double-bass. Onslow positively refused, saying the effect would be dreadful. However, after waiting some time, he was obliged to consent; when a few bars had been played he was delighted with the effect. This incident caused him thenceforth to write all his quintets for violoncello and double-bass.

To return to the concert. At the conclusion of the programme Mr. Sedley Taylor—who may be regarded as the father of the Club—spoke a few words of thanks to the Oxford men for their kindness in giving such an excellent performance. But this by no means terminated the proceedings. What happened afterwards need not be told in detail. Suffice it to say that songs, not of a rigidly classical type, were sung, and that the audience did not refrain from joining in the refrains of those ditties. Various other impromptu features, of a non-solemn nature, presented themselves, including a most comical performance of 'Home, sweet home,' on the double-bass, ranging from a groaning grunt to a side-splitting squeak on the elephant of the orchestra. And when, close upon the midnight hour, we all joined hands in singing 'Auld lang syne'—beginning at an *andante* rate of speed and increasing to a vigorous *molto prestissimo*—with 'God save the King' as the final strain, we came away with the consciousness of having spent an exceedingly enjoyable evening as the guests of the Cambridge University Musical Club.

Dotted Crotchet.

Mrs. Rosa Newmarch gave a highly interesting lecture on the 'Art Songs of Russia,' at Leighton House, on the 18th ult. With a view to showing the growth of the art, the lecturer chose for consideration the composers Glinka, Dargomijsky, Rubinstein, Balakirev, Borodin, Cesar Cui, Moussorgsky, Tschaïkowsky, and Rimsky Korsakov. The influence of their songs on the development of the art in Russia and their general characteristics were clearly and fully described. It was interesting to note that Tschaïkowsky, the best known of the above composers in this country, had written 107 songs, many of which did not rise above commonplace. The lecture was illustrated by a selection of songs by the composers named, admirably sung by Mrs. Henry J. Wood and Mr. Lane Wilson, the lady giving her songs in the original text, accompanied by Mr. Henry J. Wood.

The Committee of the Westmorland Musical Festival announce an attractive programme for the music-meeting which is to be held on the 18th, 19th, and 20th inst. The choral works chosen are 'The Death of Minnehaha' and 'Hiawatha's Departure,' which will be conducted by the composer, Mr. S. Coleridge-Taylor. The orchestral works, which will be played by the Manchester Orchestra under the conductorship of Signor Risegari, will include Beethoven's 'Eroica' Symphony, Schubert's 'Unfinished' Symphony, and Weber's 'Der Freischütz' Overture. The vocalists engaged for the Festival are Miss Evangeline Florence, Miss Mary Wilson, Mr. Whitworth Mitton, and Mr. James McInnes. The Committee have evidently determined that the Festival this year shall be an advance on any previous Festival.

A very successful performance of Mendelssohn's 'St. Paul' took place in Lyndhurst Road Church, Hampstead, on the 20th ult. The choir, formed of the recently organised Hampstead Nonconformist Union, acquitted itself admirably. The soloists were Miss Blanche Lambert, Miss Laura Pearson, Mr. Henry Holyoake, and Mr. Arthur Barlow. Mr. G. Dorrington Cunningham most ably accompanied on the organ, and Mr. J. Douglas Macey skilfully conducted a performance that reflected the greatest credit on all concerned. There was a crowded audience.

THE HOUSE IN WHICH SIR ARTHUR SULLIVAN WAS BORN.

Where was Sir Arthur Sullivan born? In London, so all the dictionaries, biographical notices, and other sources of information record. But considering that London is a large place the information is just a little too vague. We are glad, however, to inform our readers that we have discovered the very identical house, which is situated in the Borough of Lambeth. A little thoroughfare running east out of Lambeth

NO. 8 IS THE FIRST HOUSE ON THE LEFT.

(*From a Photograph taken specially for* The Musical Times *by Mr. Augustus Littleton.*)

Walk is named Bolwell Street, too insignificant apparently to appear in the London Directory of to-day. Over its first few houses, commencing with No. 1 and including No. 8, is a pediment containing the inscription—

Bolwell—1838—Terrace.

Sixty years ago Bolwell Terrace was the subsidiary name for a few houses in the street of that designation. In the year 1842 the rated occupier of No. 8, was Thomas Sullivan, the father of Arthur Sullivan. Here, in this house, then rated at £20 per annum, Arthur was born on May 13, 1842.

'But the numbers may have been altered,' some knowing investigator of such matters may be disposed to interject. To any such very natural observation, we may quote from a letter on this subject recently received from Mr. Henry J. Smith, Town Clerk of Lambeth, who has very kindly made the necessary research in the old rate books, &c., specially for The Musical Times. The Town Clerk writes: 'I understand that the house now known as No. 8, Bolwell Street was the house formerly known as No. 8, Bolwell Terrace.' This settles the matter in regard to the actual birth-house of Arthur Sullivan, of which we are glad to furnish an illustration. But this does not exhaust the interesting particulars in connection with the entry into the world of that distinguished musician. The babe was registered by his mother—on June 24, 1842—with the christian name of 'Arthur' only. Five weeks later he was baptized, when he received the christian names of Arthur Seymour, and the additional name of 'Seymour' was added to the original birth entry by the Registrar of the District.

CHURCH AND ORGAN MUSIC.

THE NUPTIALS OF DR. JOHN BLOW.

Blow John of St. Margaret Westminster gent. bachelor about 26 and Elizabeth Bradocke of same spinster about 20 with the consent of her father Edward Bradocke gent. at St. Paul's, Covent Garden. 23 Sep. 1674.

The above is a copy of the licence (from Chesters Licences) issued from the Vicar-general's office of the marriage of Dr. John Blow, which has been kindly sent to us by Sir Frederick Bridge. The father of Mrs. Blow was Edward Braddock (or Bradocke, as recorded above), Master of the choristers of Westminster Abbey (1670) and subsequently (in 1690) Music Copyist of the Abbey. Concerning the bridegroom, Hawkins says that he was 'a very handsome man in his person, and remarkable for a gravity and decency in his deportment suited to his station, tho' he seems by some of his compositions to have been not altogether invincible to the delights of the convivial hour. He was a man of blameless morals, and of a benevolent temper; but was not so insensible of his own worth as to be totally free from the imputation of pride.' Sir Frederick Bridge further informs us that Sir John Goss was also married in the same church—St. Paul's, Covent Garden. The church has a still further interest to musicians, in that it is the place of interment of Dr. Thomas Augustine Arne, John Weldon, and Michael Kelly.

THE ORGAN IN YORK MINSTER.

For some considerable time the organ in York Minster has been in a decrepit state. The mechanism had become so completely worn out that nothing short of a complete reconstruction of the instrument—originally built in 1829—could satisfy modern requirements. This we are glad to know the Dean and Chapter have decided to do, with the result that the instrument will be practically a new one, only the case work and the best of the old pipe work remaining. The renovation has been placed in the hands of Messrs. J. W. Walker and Sons, a firm of high repute who may be relied upon to bring this important matter to a successful issue, under the direction of the able organist of the Minster, Mr. Tertius Noble.

The following are some of the features of the proposed new instrument:—

Originally the organist was placed at the Choir, or east front. The new organ will be constructed with the console on the south side, so that the player will be in touch with both Choir and Nave.

The instrument will be replete with the most modern means of stop control, in which important respect the old organ was singularly deficient.

New bellows and feeders will be provided and placed in a new building specially erected. The feeders will be worked by four hydraulic engines, the necessary water pressure being obtained by pumping water up to a cistern, in the roof of the north transept. The power for this will be derived from the gas-engine that is at present used for blowing the old organ.

In outward appearance the organ will be unaltered, except that the swell box—which has been prominent above the top of the case—will be taken away, thus removing a considerable obstruction to the view of the east window from the Nave, and so effecting an important improvement as regards the Minster interior.

Here is the specification of the organ:—

Great Organ (20 stops).

Double Open Diapason	16 feet	Octave	4 feet
Bourdon	16 ,,	Harmonic Flute	4 ,,
Open Diapason	8 ,,	Twelfth	2⅔ ,,
Open Diapason	8 ,,	Fifteenth	2 ,,
Open Diapason	8 ,,	Full Mixture	4 ranks
Open Diapason	8 ,,	Sharp Mixture	3 ranks
Gamba	8 ,,	Double Trumpet	16 feet
Wald Flute	8 ,,	Posaune	8 ,,
Stopped Diapason	8 ,,	Trumpet	8 ,,
Octave	4 ,,	Clarion	4 ,,

Swell Organ (16 stops).

Bourdon	16 feet	Dulciana Mixture	3 ranks
Open Diapason	8 ,,	Full Mixture	3 ranks
Horn Diapason	8 ,,	Double Trumpet	16 feet
Stopped Diapason	8 ,,	Trumpet	8 ,,
Echo Gamba	8 ,,	Horn	8 ,,
Voix Celeste (Tenor C)	8 ,,	Oboe	8 ,,
Octave	4 ,,	Vox Humana	8 ,,
Fifteenth	2 ,,	Clarion	4 ,,

Tremulant to Swell, except heavy pressure reeds.

Choir Organ (10 stops).

Gedact	16 feet	Stopped Flute	4 feet
Open Diapason	8 ,,	Suabe Flute	4 ,,
Dulciana	8 ,,	Fifteenth	2 ,,
Stopped Diapason	8 ,,	Clarinet	8 ,,
Gemshorn	4 ,,	Spare slide, if space permits.	

Solo Organ (8 stops).

Echo Dulciana	8 feet	Bassoon	16 feet
Harmonic Flute	8 ,,	Orchestral Oboe	8 ,,
Harmonic Flute	4 ,,		

(The above stops will be enclosed in a swell box.)

Tuba	16 feet	Tremulant to Stops, 1 to 5.	
Tuba	8 ,,		

Pedal Organ (16 stops).

Open Diapason (wood)	32 feet	Quint	10⅔ feet
Open Diapason (metal)	32 ,,	Octave	8 ,,
Open Diapason (wood)	16 ,,	Flute	8 ,,
Open Diapason (metal)	16 ,,	Spare slide for reed	32 ,,
Violone (wood)	16 ,,	Trombone	16 ,,
Dulciana (metal)	16 ,,	Contra Fagotto	16 ,,
Sub-bass	16 ,,	Tromba	8 ,,
Bourdon	16 ,,	Clarion	4 ,,

Couplers (13).

Swell to Great.	Solo Sub-Octave.
Swell to Choir.	Solo Unison off.
Solo to Great.	Great to Pedal.
Swell Octave.	Swell to Pedal.
Swell Sub-Octave.	Choir to Pedal.
Swell Unison off.	Solo to Pedal.
Solo Octave.	

Combination Pistons and Pedals.

8 Combination Pistons to Great Organ Stops.
6 ,, ,, ,, Swell Organ Stops.
4 ,, ,, ,, Solo Organ Stops.
3 ,, ,, ,, Choir Organ Stops.
3 ,, Pedals to Pedal Organ Stops.
6 ,, ,, Duplicating Swell Pistons.

The combination of stops upon the pistons and pedals are easily alterable by the organist, the mechanical arrangements being conveniently placed in the console.

Other Accessories.

(*a*) Double Acting Pedal controlling Great to Pedal coupler.
(*b*) Coupler 'Great Pistons to Pedal Combinations.'
(*c*) 'Pedal basses to Swell Organ,' whereby the Pedal Organ may be controlled in suitable combinations (not necessarily the same as those associated with the Great), by either the Swell pistons or combination pedals.

A Grand Crescendo Pedal will bring on the piston and pedal combinations from soft to full, affecting also the Solo Tubas, Great to Pedal, Swell to Great, and Solo to Great couplers, in appropriate order. By this means the player will be able to increase his organ from soft to full, or to arrest the crescendo at any point, without touching a stop or piston. Moreover, the arrangement is such as to leave all pistons, &c., free to work, under their normal conditions, directly the foot is removed.

OLD-TIME CRITICISM.

It may not be without interest to take a peep into the past as to a performance of sacred music in a London church seventy years ago, when such performances, now so frequent, were in the nature of a novelty. The following extract, unearthed from the *Atlas* of April 29, 1827, contains some outspoken criticism upon extemporization. The younger Wesley, referred to in the notice, was then sixteen years old.

PERFORMANCE OF ANCIENT MUSIC AT CHRIST CHURCH.

The selection of music from the works of Handel, Haydn, &c., which was performed on Tuesday morning, at Christ Church, Newgate Street, attracted a large audience. The vocal pieces were accompanied on the organ by Mr. S. Wesley and his son [S. S. Wesley], in many places with a judicious variety and contrast in the management of the stops. We did not, however, like the effect of Handel's violin parts played upon the full organ in the chorus 'We praise Thee, O God,' or in that from the *Messiah*, 'Glory to God'; the passages did not suit the genius of the instrument, or assist the voices. The double diapasons, which were added to the organ on this occasion, gave a surprising fulness and depth to its tone, and in the sustained choruses were of powerful assistance. The experiment was altogether successful, and we trust it may prove the commencement of a series of performances. There was no organ *extempore* from Wesley; but a gentleman named Topliff made a noise, which was dignified with that appellation.

MUSIC IN THE KIRK.

It seems but a little time since the singing of hymns—'human hymns'—was regarded by Presbyterians in Scotland as an unclean thing; and was not the crusade, led by the notorious Rev. Dr. Begg, against the introduction of organs in the Free Kirks an ecclesiastical turmoil of only the other day? What a change has come over church music North of the Tweed! We have before us a service paper of what is called 'The Annual Recital,' held, on the 20th ult., in St. George's United Free Church, Edinburgh, the cathedral of the Free Kirk in Dr. Begg's day. Could some of the old faithers rise in their graves they would rub their eyes on beholding this document, even if they did not anticipate that the walls of the churches would fall as the result of such dreadful goings on. The service in question included Schubert's beautiful setting of 'The Lord is my Shepherd' and Mendelssohn's 'Hymn of Praise,' both works being accompanied in a masterly manner—and, of course, entirely from memory—by Mr. Alfred Hollins, the gifted organist of the church, who played his Concert-Overture in C minor. The soloists were Miss Maconochie, Miss Grant, Mrs. W. D. Smart, and Mr. G. L. Ross. A brief analysis of Mendelssohn's Symphony-Cantata was given in the service book, and the whole music-making proved to be one that calls for hearty congratulation and unstinted commendation.

At the social gathering of the Association of North London Choirs (Presbyterian), held at Highbury on the 9th ult., Dr. Henry Coward, chorus-master of the Sheffield Festival, was the guest of the evening. In the course of a practical address, well tinctured with Yorkshire enthusiasm, Dr. Coward laid great stress upon the important but much neglected matter of a clear enunciation of the words in singing. He afterwards rehearsed his audience in the chorus, 'And the glory of the Lord,' thereby furnishing an object lesson of great value to the choirmasters as well as the singers who were present. Among former guests of the evening who have honoured the Association by their presence may be mentioned Sir Joseph Barnby and Dr. E. J. Hopkins of the past masters, and Dr. W. H. Cummings, Professor Prout, and Dr. Turpin of those who are happily still in the flesh. Such meetings combine the social element and practical good in perfect harmony.

At a special oratorio service at St. Margaret's Church, Streatham, on February 28, Mr. Coleridge-Taylor's short setting of Psalm 137 for principals and chorus was sung, together with Bernard Molique's solemn Litany (Op. 48) and Hugh Collis's cantata 'Intercession.' The principal solo music was sung by Miss Mary McDiarmid, Mrs. Francis, and Messrs. Sidney Barnby, Louis Godfrey, and Frank Williams. Mr. R. H. Corfield was the organist and Mr. H. Scott conducted.

ORGAN RECITALS.

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh (Marche Funèbre et Chant Séraphique, Guilmant, *In memoriam*, Henry Willis, *organum qui fecit*).—Mr. Edwin H. Lemare, St. Margaret's, Westminster (Introduction and Fugue, Reubke).—Mr. Robert Hetherington, Jun., Chalmer's Church, Bridge of Allan (Overture in C minor, Hollins).—Mr. Sydney Crookes, South Parish Church, Aberdeen (Toccata in A minor, Best).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (Sonata, No. 6, Op. 119, Rheinberger).—Mr. Sydney Crookes, Parish Church, Cupar.—Mr. W. Wolstenholme, Royal Technica. Institute, Salford (Fantasia in E, by the recitalist).—Mr. C. H. Moody, Holy Trinity, Coventry (Toccata in A major, Purcell).—Mr. R. W. Strickland, College Street Chapel, Northampton (Variations on the Psalm tune 'Windsor,' G. A. Macfarren).—Dr. Plant, St. Mark's, Winshill, Burton-on-Trent.—Mr. R. E. Parker, Parish Church, Wilmslow (Andante in D, Silas).—Mr. Howard Moss, Parish Church, Gravesend (Fantasia in E, Merkel).—Mr. Norman Kendrick, Congregational Church, Penarth (works entirely by Italian composers).—Mr. Alfred H. Allen, St. Clement's, Ilford (Andante cantabile in G, S. S. Wesley).—Mr. Ernest H. Smith, St. Bede's, Liverpool (Choral Song and Fugue, S. S. Wesley).—Mr. W. A. Roberts, Queen's Road Presbyterian Church, Liverpool.—Mr. Thomas Curry, St. Stephen's, Walbrook (Trumpet Voluntary, Purcell).—Mr. T. Westlake-Morgan, Collegiate Church of St. Cybi, Holyhead (Elegy, Lemaigre, and new Sonata in G minor, C. J. Grey).—Mr. Thomas Crawford, St. Clement Danes, Strand.—Mr. Alfred Miller, St. George the Martyr, Queen Square.—Mr. D. W. H. Gates, St. Stephen's, Dublin.—Mr. F. Fertel, Bromley Parish Church.—Mr. Alexander Phipps, Stratford Town Hall.

ORGANIST AND CHOIR APPOINTMENTS.

Mr. A. H. Allen, SS. Philip and James, Oxford.
Mr. C. J. Brennan, Elmwood Church, Belfast.
Mr. Percy Byatt, St. Andrew's Cathedral, Glasgow.
Mr. Fred. Diggle, Longrow Church, Campbeltown.
Mr. Herbert F. Ellingford, St. Peter's Parish Church, Carmarthen.
Mr. Henry T. Gilberthorpe, Parish Church, Lynton.
Mr. Arthur Gosling, St. Andrew's, Willesden Green.
Mr. Edward W. Groocock, St. Andrew's, Croydon.
Mr. George Hoggett, Parish Church, Staindrop, Darlington.
Mr. Fredk. E. Hollingshead, St. James's Church, Standard Hill, Nottingham.
Mr. Edmund Jaques, St. Paul's Chapel, Trinity Parish, New York City.
Mr. G. T. Patman, All Saints', Scarborough.
Mr. J. C. Richards, St. Peter's, Lower Edmonton.
Mr. Arthur W. Robinson, Liscard Wesleyan Church.
Mr. A. J. Sainsbury, Christ Church, Lausanne.
Mr. W. A. Soyer, Christ Church, Beckenham.
Mr. J. S. Buxton (tenor), Chester Cathedral.
Mr. Lewis Hayward (alto), St. Bride's, Fleet Street.

REVIEWS.

SERVICES, &c.

A Short Communion Service in E flat. For Treble voices. *The Office for the Holy Communion in E flat.* By Bertram Luard Selby.

Magnificat and Nunc dimittis in C minor. By Charles Wood.

Magnificat and Nunc dimittis in E minor. By Daniel Purcell. Edited by J. Stainer.

Four-fold Amen in F. By Arthur Somervell.

(*Novello's Parish Choir Book.*)

[Novello and Company, Limited.]

Mr. Selby's short Communion Service, for treble voices, is likely to be extremely useful, especially where the attendance of the adult members of the choir is not always obtainable or reliable. The voices are in unison, with the exception of division into two parts in the Creed at the words 'And was incarnate.' Variety is obtained by the harmonic scheme and by the clever flow of the organ parts. When, however, a full choir is available, the second setting—which is the same as the above, only with four vocal parts—is, of course, far more effective. In this the thrice repeated supplication in the 'Agnus Dei' is respectively made by tenor and soprano soloists succeeded by the full choir. It is not often that the minor mode is chosen by composers for their settings of the Evening Canticles. Dr. Wood, however, has justified his procedure by the cleverness of his harmonic design, with the result that the music is pleasantly fresh and unhackneyed. The threefold rise of the melody from the tonic to the dominant of the opening of the Nunc dimittis most happily reflects the spirit of the text, and the close in the key at the relative tonic major is also in sympathy with the sentiment of the words.

Peculiar interest is attached to the setting of the Magnificat and Nunc dimittis in E minor, by Daniel Purcell, for was he not the brother of the famous Henry of that ilk? Daniel was organist of Magdalen College, Oxford, from 1688 to 1695, and it is known that he composed a considerable number of anthems and much church music, nearly all of which, however, has been suffered to sink into oblivion. The present Service is that contained in an organ book in the library of Magdalen College. The organ part is in the autograph of the composer, but all the voice parts have been lost, as well as those of four anthems by the same writer included in the volume above referred to. In the case of the latter the indications are insufficient to permit of restoration, but in the Service the intimation of the position and movement of the voices, combined with Sir John Stainer's antiquarian knowledge and intuitiveness, have enabled the vocal parts to be written in, and the result is worthy of the attention of choirmasters. In an interesting preface Sir John justly says that he 'thinks he might well appeal to the musical patriotism of English Cathedral organists as a sufficient reason for taking this Service into regular use; there is in it a quaintness, not without tenderness and devotional feeling, which recalls the style of the composer's brother Henry, by whose brilliant career and fame he was no doubt over-shadowed.' Who will say him nay?

Mr. Arthur Somervell's Fourfold Amen will be found easy to sing.

ANTHEMS.

Now late on the Sabbath Day. (Easter.) By S. Coleridge-Taylor.

Our Blest Redeemer. (Whitsuntide.) Words by Harriet Auber. By the Rev. E. Vine Hall.

Come unto Me. If any man sin. By Henry Hiles.

O saving Victim. By John Stainer.

Prevent us, O Lord. By A. Herbert Brewer.

[Novello and Company, Limited.]

Mr. Coleridge-Taylor's music is always distinctive, and choir-trainers in search of an Easter anthem out of the ordinary run of such compositions will find much that will interest them, and, be it added, their choirs, in the work under notice. After a short introduction for the organ, which arrests the attention, the sopranos enter in unison with melodious phrases. The entrance of the full choir *fortissimo* at the words, 'And behold there was an earthquake,' is very dramatic, and the subsequent transition from the initial key, E flat, to that of D illustrates the words in a striking manner. At the close of this section there is a soprano solo of some length, after which the choir enters and continues until an imposing conclusion is reached.

Mr. Hall has taken for his text the familiar hymn beginning 'Our blest Redeemer, ere He breathed' (No. 207, Hymns Ancient and Modern). This he has set in a simple and devotional manner that deepens the tranquil confidence of the peaceful words. The first verse is written for soprano or tenor solo, which is repeated in four-part harmony by the choir. The second and third verses are similarly treated, but the fourth, designed for a tenor soloist, is succeeded by the final lines given out to prayerful strains by the full choir. The prolongation of the notes at the last recital of the words, 'Thy dwelling place,' is a happy thought, and the threefold 'Amen,' which immediately follows, concludes the anthem most impressively.

The first of the two anthems by Dr. Hiles imperatively demands a choir which has been trained to pay as much attention to rests as to notes, to cease singing with a precision equal to that in commencing, a matter apt to be disregarded by choristers generally. Choirs so trained, however, will find few difficulties in the music, for although some of the chromatic passages may at first sight appear a little awkward, a second glance will show that they are easy to sing in tune. The anthem opens with a short tenor solo and contains a brief but effectively written quartet. A feature of the composition is the organ accompaniment, which, while admirably supporting the voices, by its independence and expressiveness accentuates the tender yearning spirit of the text. The second anthem, 'If any man sin,' is in four parts throughout; it is shorter and more simple in design and character.

'Beautiful' is the only word which can fully describe Sir John Stainer's anthem 'O saving Victim.' It begins with a phrase which at once fascinates the ear and rivets itself in the mind—a phrase which seems the very musical incarnation of devotional supplication. A very fine climax is achieved at the words 'grant succour,' and a most effective contrast is provided to it by the entrance of the voices in imitation with the opening melodious phrase. The termination is most impressive.

Mr. Herbert Brewer's composition is intended to be sung unaccompanied. Provided strict unanimity is preserved with regard to *tempo*, which requires special care, this anthem will not be found difficult for a fairly trained choir, as the part-writing is smooth and flowing and grateful to sing.

PIANOFORTE MUSIC.

Harvest Dance. Bourrée and Gigue. (Pianoforte Duet.) By Edward German.

Song Dances. Ballet Suite. (Pianoforte Duet.) By Wilfred Bendall.

[Novello and Company, Limited.]

Much pleasure and advantage are to be found in pianoforte duet playing, and both are derivable from the performance of the above pieces. The 'Harvest Dance' is the second movement from the orchestral suite, 'The Seasons,' written by Mr. Edward German for the Norwich Festival of 1899. Concerning this particular number the correspondent for the *Standard* said: 'In this Mr. German is in his happiest humour. The chief melody has a splendid old ballad-like fling in dance time, to which it is almost impossible to keep the feet from beating time, and when, later in the movement, it is played slowly, it acquires a humorous suggestiveness that is irresistible.' The arrangement under notice has been made by the composer and admirably preserves the most attractive features of the composition, which will be found an exceptionally bright and inspiriting piece for home use. The Bourrée and Gigue are from the composer's incidental music to Mr. George Alexander's production of 'Much Ado about Nothing,' and are also bright and vivacious. They will present no difficulties to pianists of average abilities. These pieces are

also arranged for violin and pianoforte. Mr. Bendall's pleasing 'Song Dances' have already been noticed in these columns in are view of the work in its complete form. The duet is an arrangement for four hands of the pianoforte accompaniments, which possess sufficient independent musical interest to form a series of attractive and effective pieces.

Pan in Busch (*Pan and his Pipes*). Pianoforte Solo. By Felix Mottl.

Mazurka (Op. 6). By Natalie Janotha.
[Breitkopf and Härtel.]

Herr Mottl's music to 'Pan in Busch,' as arranged for pianoforte solo, provides a series of melodious pieces of moderate difficulty. They are severally named No. 1, 'Ländler'; No. 2, 'Schmetterlingstanz und Walzer'; No. 3, Pan's 'Flötenweise' (Langsamer Walzer); No. 4, 'Mazurka'; No. 5, 'Kranzwalzer und Schlussgalopp.' Of these No. 2 and No. 5 are particularly pleasing, but each possesses qualities that are attractive.

Mdlle. Janotha's Mazurka in E minor is an agreeable example of the favourite dance measure of her compatriots. It will present no special difficulties to fairly accomplished pianists, by whom it might be made very effective.

The attention of our readers may be drawn to the following music recently received:—

Songs. *The Birth of Day*. Words by Gunby Hodath. Music by Charles Deacon.—*Only you*. Written and composed by Cotsford Dick.—*There be none of Beauty's Daughters*. Words by Lord Byron. Music by C. Paston Cooper.—*There sits a bird on yonder tree*. Words from 'Ingoldsby Legends.' Music by Frank Lambert.—*Two Questions*. Words by George H. Jessop. Music by Frank Lambert.—*That Halcyon Eve*. Duet for soprano and tenor. Words by Alice Lee. Music by George S. Aspinall. (Ascherberg and Co.)

Vocal Part-Music. *God save the King*. With varied accompaniment for the pianoforte or organ. By Samuel Reay.—*The Soldiers of the Cross*. Contralto solo and chorus, s.a.t.b. Words by E. S. Floyer. Music by F. C. Harris. (Novello and Company, Limited.)—*O Tyr'd I Fyw* (Come, live with me). Part-song for male voices. By Robert Bryan. (D. Jenkins, Aberystwyth.)

Pianoforte Music. *Six Easy Pieces*. By Sydney Shaw. (Ascherberg and Co.)—*A series of Six Easy Pieces*. By H. Ernest Hunt. (Weekes and Co.).—*Morceaux de Salon*, six pieces, by Théodore Lack; and *Cinque Pezzi di G. F. Händel*, transcritti per pianoforte da Giuseppe Martucci. (Carisch and Iänichen, Leipzig and Milan.)

THE PHILHARMONIC SOCIETY.

The Philharmonic Society commenced its eighty-ninth season on February 27. Before the carrying out of the programme proper there were two special functions to be observed: the Chopin Funeral March, arranged for orchestra, was played *In Memoriam* the greatest queen that ever reigned, and then, after a brief interval, 'God save the King'; the two in juxtaposition, as in nature death alternates with life. The performance for the first time at these concerts of a Notturno-Serenade in D major, for four orchestras, by Mozart, proved one of interest, although the work, in spite of its high-sounding title, is not one of deep importance. The strings of the orchestra are divided into four sections, to each of which is added two horns, and three of these small orchestras are employed by Mozart in producing echo effects. There are in all three short movements. The music is delightfully fresh, and, although simple, the workmanship shows the hand of a master. Last season Dr. Frederic Cowen revived a pleasing symphony by Haydn, and now he has proved that the Mozart mine is not yet exhausted; further research among old masters will yet yield profitable results. A 'first performance in England' of a Concerto in D for violin and orchestra, by Hermann Grädener, introduced a work of which the faults are negative; the writing is smooth, clever, and at times extremely showy for the solo instrument; but it lacks that individuality which alone can give to music lasting value and interest. Franz Ondricek, the interpreter of the solo part, achieved by his excellent playing a legitimate success. Of the rest of the instrumental music we have to mention a brilliant rendering of Sir Arthur Sullivan's Overture to 'Macbeth,' a fitting tribute to the composer who, as conductor during three seasons, was so intimately connected with the Society; also an exceedingly fine performance of Beethoven's Symphony in C minor. Dr. Cowen is again showing himself an able and intelligent conductor. Mr. Plunket Greene sang Sir Hubert Parry's 'The soldier's tent,' composed specially for the recent Birmingham Festival. The dramatic music of the scena, strengthened by its romantic orchestral colouring, improves greatly upon acquaintance.

At the second concert, on the 13th ult., the programme included a Concerto in E minor for pianoforte and orchestra, by Herr Emil Sauer, who interpreted the solo part. He is a pianist endowed with many gifts; his command of the keyboard is great, and he plays with life and brilliancy. His concerto is full of tuneful melody, and, from a popular point of view, the music is attractive. There is, however, nothing distinctive about it, and the virtuoso element predominates throughout. It is a clever work, but the composer has followed the lines of Rubinstein and Liszt rather than the nobler ones of Schumann and Brahms. His brilliant performance excited great admiration and the last movement was repeated. The programme included Tschäikowsky's Symphony in F minor. The performance of the first and of the last movements was excellent; the *Andantino* and the *Scherzo*, however, did not produce their due effect. Madame Marie Brema was heard in Purcell's 'Mad Bess' and Moniuszko's 'Le Cosaque,' both scored by Professor Stanford. The vocalist was in good voice and sang with fervour and dramatic power. The concert concluded with 'Siegfrieds Rheinfahrt.'

ROYAL CHORAL SOCIETY.

HIAWATHA.

It was very satisfactory to see so large an audience at the Albert Hall, on February 26, when the Royal Choral Society gave its second performance of Mr. S. Coleridge-Taylor's 'Hiawatha.' It will be remembered that this Society was the first to perform the work in its entirety, on March 22 last year—the final section, 'Hiawatha's Departure,' having been written for that occasion. That the cantata should have become so popular as to practically fill the huge hall on its second performance was a striking testimony of the innate charm, originality, and genuine expressiveness of the music. The work was most effectively rendered, the music manifestly stirring the choir to enthusiasm. The soloists, Madame Ella Russell, Mr. Ben Davies, and Mr. Andrew Black, likewise entered into the spirit of the fascinating strains.

ISRAEL IN EGYPT.

A performance of Handel's colossal oratorio was given on the 14th ult. As on previous occasions, the double choruses were rendered with magnificent effect. The work, however, decidedly suffered from the modern tendency to take the slow choruses too rapidly. This was specially noticeable in 'But as for His people' and 'With the blast of Thy nostrils,' the music of the former consequently losing much of its expression of graciousness, and that of the latter much of its dignity. The solos were rendered in a manner that decidedly added to the enjoyment of the evening. Madame Sobrino interpreted the soprano numbers with delightful purity of tone and style, and she received most able assistance from Miss Maggie Purvis in the duet 'The Lord is my strength.' Miss Ada Crossley maintained her reputation, and Mr. William Green may be said to have improved his artistic position. His rendering of 'The enemy said' was particularly excellent. The delivery, by Mr. Andrew Black and Mr. Watkin Mills, of the famous duet 'The Lord is a man of war,' evoked such prolonged applause that it resulted in an encore. Sir Frederick Bridge conducted both performances.

MR. NEWMAN'S SYMPHONY CONCERTS.

DR. COWEN'S 'BUTTERFLY'S BALL' OVERTURE.

Special interest was attached to Mr. Robert Newman's Symphony concert, on the 2nd ult., owing to the first production of a concert-overture, entitled the 'Butterfly's Ball,' by Dr. Frederic H. Cowen. The title in itself raised considerable expectation, for Dr. Cowen would seem to have been elected court musician by the fairies and flowers, and the new work promised to be a further contribution to a series of pieces of characteristic winsomeness and charm. The themes of this fairy-like 'Butterfly's Ball' Overture are delightfully melodious, and they fluttered about the orchestra as they emanated with dainty lightness from the different instruments. Although the work is cast in overture form, its spirit is that of a *Scherzo*, but technical detail and the rare cunning of the orchestration are lost sight of—as they should be—in the impression of prevailing poetic fancifulness, grace, and vivacity. The music was excellently rendered under Mr. Henry J. Wood's direction. Other notable performances on this occasion were a fine interpretation of Mozart's 'Jupiter' Symphony and the usual fine pianoforte playing of Signor Busoni in Weber's Concerstück. Madame Amy Sherwin was the vocalist.

THE WOLVERHAMPTON FESTIVAL CHORAL SOCIETY.

Distinction was certainly imparted to the final performance of the present series of these concerts by the first appearance in London of the Wolverhampton Festival Choral Society. This excellent Society, one of the finest choral forces of the Midlands, was originally formed in 1868 to give concerts in aid of the Wolverhampton and Staffordshire General Hospital; but in 1873 it was deemed advisable for its management to be entrusted to a committee independent of the hospital. Its first conductor, Mr. W. C. Stockley, of Birmingham, was succeeded in 1881 by the late Dr. Swinnerton Heap, and, on his death last year, the post was accepted by Mr. Henry J. Wood. The reason of the *début* of the choir in London at Queen's Hall, on the 16th ult., is, therefore, not far to seek. These vocal Wolverhamptonites took part in Beethoven's Ninth Symphony, and the reception music from the second act of 'Tannhäuser.' Their interpretation of the choral portion of the Symphony was not only striking testimony of the talent of Mr. Wood as a choral and orchestral conductor, but one that reflected much credit on the attainments of those robust Midland choristers. The choir sang with a fervour and impulse, combined with tremendous resonance of tone that at times were quite startling. The orchestral movements were superbly rendered. Signor Busoni was again the pianist, on this occasion being heard in Beethoven's E flat Concerto; Madame Lillian Blauvelt contributed *Elizabeth's* Greeting from 'Tannhäuser,' and took part with Madame Kirkby Lunn, Mr. Lloyd Chandos, and Mr. Daniel Price in the Choral Symphony.

CRYSTAL PALACE CONCERTS.

HERR BECKER'S VIOLONCELLO CONCERTO.

The programmes of the present series of Crystal Palace Saturday afternoon concerts do not offer many novelties, but one of an interesting nature was brought forward on the 9th ult.—Herr Hugo Becker's Violoncello Concerto in A (Op. 10). This work may be described as a concerto in miniature, but the usual four movements—all of them, by the way, short—follow on without break. Neither the themes nor their treatment can claim great originality; the writing, however, is musicianly, the solo part effectively laid out, and the orchestration picturesque. The work in its entirety is decidedly pleasing. Mr. Bertie Withers played the solo part with refinement and neatness, and the orchestral portion was excellently rendered. The solo pianist was Herr Schönberger, and the vocalist Madame Blanche Marchesi.

The orchestral works at the concert on the following Saturday were Brahms's 'Tragic' Overture and Beethoven's 'Pastoral' Symphony, both of which were accorded adequate interpretations. Some interest was attached to the first appearance before an English audience of Mdlle. Ella Spravka, a young Bohemian pianist, who, for the last two years, has studied under Mr. Edward Dannreuther. Although she only attempted Chopin's Ballade in G minor (Op. 23) and Liszt's second Rhapsody, both these tests of proficiency were rendered with musical intelligence and a refined and vivacious style. M. Johannes Wolff was heard at his best in Spohr's 'Dramatic' Concerto, and Miss Marie Brema sang very finely. Mr. Manns conducted with all his wonted vigour.

SATURDAY AND MONDAY POPULAR CONCERTS.

The interest of these concerts has been much increased by the addition to the *répertoire* of several works, some of them of importance. César Franck's distinctive Quartet in F minor, written in 1880, ten years before its composer's death, was played for the first time on February 23. The work is too well known to admirers of chamber music to justify further criticism, but it may be said that its lofty and serious aims were eloquently interpreted by the Ysaye Quartet Party.

On the following Monday the first performance in London was given of M. Vincent d'Indy's Quartet for pianoforte and strings in A minor (Op. 7). It consists of three movements: [a vivacious *Allegro non troppo*, youthful in its exuberance and waywardness; a *Ballade*, somewhat lugubrious, but decidedly clever and possessing originality; and an *Allegro vivo*, a spirited and effectively-written number. M. Théophile Ysaye, brother of M. Ysaye, was the pianist. The evening's music concluded with Borodine's pleasing and refined String Quartet in D, another addition to the *répertoire*, but which has been made too familiar at other concerts to need description.

The concert on Saturday, the 9th ult., was made memorable by the introduction of Tschaïkowsky's third and last Quartet in E flat minor (Op. 30). First performed in London at a chamber concert given by Mr. Richard Gompertz on December 9, 1896, at the Queen's (Small) Hall. According to the inscription on the manuscript the work was composed in February, 1876, as a tribute to the memory of Laub, the violinist, who died in 1875. Tschaïkowsky was then suffering from nervous depression, and this accounts for the moody, melancholy, and occasional suggestion of hysteria in the opening movement. Some relief comes with the *Allegretto vivo e scherzando*, which also provides an effective contrast for the third number, *Andante funèbre*, a deeply expressive and dignified funeral march of great originality. No trace of despondency is apparent in the *Finale*, in Rondo form, which is bright and gay and full of *verve*.

Grieg's pleasing Quartet in G minor (Op. 27) was played on the 18th ult.—a welcome revival—and M. Ysaye introduced a neat and effective Prelude and Bourrée 'in the old style,' for violin with pianoforte accompaniment, by M. René Ortmans.

In addititon to M. Théophile Ysaye, Miss Fanny Davies, Miss Evelyn Suart, Signor Busoni, Miss Adela Verne, and Madame Clotilde Kleeberg have appeared as solo pianists; and the vocalists have been Miss Edith Clegg (her first appearance at these concerts), M. Meux, Madame Lillian Blauvelt, Mr. Laurence Rea, Madame Amy Sherwin, Miss Büring (a new Australian contralto possessing a pleasing voice and refined style), Miss Gwendoline Dews, and Mr. Denham Price.

AMATEUR ORCHESTRAL SOCIETIES.

The Stock Exchange Orchestral and Choral Society has never given a more satisfactory concert than that on the 6th ult., under the direction of Mr. Arthur W. Payne and Mr. Munro Davidson, the latter the conductor of the male-voice choir. The choice of the Symphony in F (Op. 9), by Goetz, is to be commended, for it is a beautiful work which has been far too much neglected of late years. The melodiously fresh strains were admirably interpreted, the delicate passages in particular being excellently rendered. Another feature of the evening was an impressive reading of Brahms's noble Rhapsody, the contralto solo of which received sympathetic treatment by that

promising young English vocalist, Miss Edith Clegg, and the choral portion was sung with so much finish and expressiveness as to reflect the highest credit on the members of the choir and their trainer. Other part-music, equally well rendered by the choir, were Mendelssohn's motet, 'Beati Mortui'; the glee, 'Oh, the Summer Night,' by Dr. Cummings; and the part-songs, 'Peace,' by Mr. Lee Williams, and 'Jack Frost,' by Hatton. Miss Mabel Monteith, a pupil of the Guildhall School of Music, made a decided success in the solo part of Liszt's Pianoforte Concerto in E flat.

Owing to the unavoidable absence of Mr. Norfolk Megone, the concert, on the 14th ult., of the Strolling Players' Amateur Orchestral Society was conducted by Mr. William Shakespeare. The chief orchestral works were the Overture to Nicolai's 'Merry Wives of Windsor' and Schubert's 'Unfinished' Symphony. The most successful performance of the evening, however, was that of Mr. Landon Ronald's 'Suite de Ballet,' under the direction of the composer. Mr. Julian Clifford played the solo part of Liszt's Pianoforte Concerto in E flat, and the vocalists were Miss May Hayden and Mr. Whitworth Mitton.

The Royal Amateur Orchestral Society gave the second concert of its twenty-ninth season on the 20th ult., at the Queen's Hall. No novelties were produced, but effective interpretations were secured of Beethoven's Fourth Symphony and Massenet's Suite 'Scènes Alsaciennes,' under the direction of Mr. Ernest Ford. The soloists were Madame Kirkby Lunn and M. Johannes Wolff.

MR. DENIS O'SULLIVAN'S RECITAL.

On the afternoon of February 28 Mr. Denis O'Sullivan and Miss Elizabeth Reynolds gave a song and pianoforte recital, which was highly interesting. Miss Reynolds, who is an Irish lady and has studied in Germany since her last appearance here, is a capable pianist of considerable promise. She has an adequate technique and plays with spirit and intelligence and a welcome absence of mannerism. She played music by Bach, Scarlatti, Chopin, Brahms, Somervell, and Liszt, and was satisfactory in all.

Mr. Denis O'Sullivan's advance as an interpretative artist has of late been such that those who only heard him as *Shamus O'Brien* will hardly recognise him as the same singer. He can now boldly take his stand in the small front rank of interpreters, and that in spite of a voice which in itself does not help him much. He gains his success by force of intelligence and temperament. He sang English, French, Italian, German, Spanish, and two songs in the dialect of the Zuñi Indians, seeming to feel completely at home in all languages — though not unnaturally it was in songs in the Irish brogue that he was happiest. Of these were six, some merry and some full of Celtic melancholy—and he was equally expressive in both. His greatest successes during the afternoon—it is impossible to go through the whole programme—were gained in Löwe's 'Glockenthürmers Töchterlein,' the Indian songs already mentioned, one of which was encored, and the *Vicar's* song from 'The Sorcerer.' One of the 'Songs of the Pyrenees,' 'Mi gustan todos,' had also to be repeated. Mr. O'Sullivan has now an extraordinary command over vocal colour and expression, and a dramatic instinct which usually guides him aright in the use to which he puts his powers. He also seems to have excellent taste in the arrangement of programmes and great industry in searching for what is likely to show his gifts to the greatest advantage.

MR. EMIL KREUZ'S CONCERT.

At his concert on February 28, at Steinway Hall, Mr. Emil Kreuz produced his own Quintet for two violins, violoncello, and horn in E flat, which recently gained the prize in a competition organised by Mr. Lesley Alexander. It was excellently played by the Gompertz Quartet (of which Mr. Kreuz is a member) and Mr. Borsdorf. Mr. Kreuz treats the horn very kindly, and Mr. Borsdorf made the fullest use of his opportunities. The Quintet is a solidly written, but melodious work, German in feeling, but not unoriginal. Its expressive Romance is perhaps its most satisfactory movement, while there is much freshness in the last *Allegro molto moderato*, which is remarkably restrained throughout, and ends in an unexpectedly subdued way. At the same concert Mr. Leonard Borwick joined the Gompertz Quartet in the first performance in England of a new Pianoforte Quintet in D, by Arensky (Op. 51), which turned out to be an exceedingly fresh and agreeable work. Its most notable feature is a second movement (a set of variations), of rare melodic and harmonic charm, and full of poetical significance. The *Scherzo* is bright and bustling, and the *Finale*, *In modo Antico*, is a very skilful imitation of old models. It gains in piquancy by contrast with what had preceded, and is very praiseworthy for the restraint which the composer has exercised on himself. He finishes before the hearers can grow tired of the movement. Mr. Borwick also played Chopin's A flat Fantasia, and Miss Agnes Witting sang artistically.

MR. ARTHUR SOMERVELL'S CONCERT.

Mr. Arthur Somervell gave a concert of his own compositions, at St. James's Hall, on the 7th ult., at which he played, with Mr. Leonard Borwick, a set of Variations for two pianofortes on an original theme. That they give evidence of great musicianship, and never for an instant make concessions to mere popularity, that they are melodious and graceful, and are skilfully designed for the instruments, goes without saying. Yet they lack some of the higher qualities which mark his best work. Most music-lovers are now agreed that this union of musicianship, elegance, and the higher qualities of passion is found in a greater degree in Mr. Somervell's Cycle of twelve songs from 'Maud' than in any of his other work. It was sung on the 7th by Mr. Plunket Greene, with a perfect sense of its dramatic and emotional significance, but with vocalisation not so perfect. Miss Agnes Nicholls, on the other hand, sang another Cycle, 'Love in Springtime,' with excellent vocalisation, but with no great distinction in the way of expression. The new cycle seemed inferior to the older one in respect of expressiveness, though replete with charm. It is, by the way, only a cycle in the sense that its component parts have been joined together by the composer. Perhaps, too, the second cycle suffered from coming immediately after the first, and two song cycles in one afternoon require a robust appetite. Mr. Leonard Borwick also played a Caprice and Study for pianoforte solo. Mr. Laurence Rea sang several songs, the best of which was 'Home they brought the warrior dead.' It is one of Mr. Somervell's happiest inspirations and was most artistically rendered. The concert-giver and Mr. S. Liddle shared the duties of accompanist. The afternoon's music ended with Mr. Somervell's setting of Robert Bridges' 'Elegy.' The whole concert, while serving to enhance one's estimate of Mr. Somervell's powers and his originality, left one with a doubt whether his range is wide enough to make a concert entirely devoted to his works a complete success.

MR. EDWARD GERMAN'S OPERETTA 'THE RIVAL POETS.'

On the evening of the 7th ult. the students of the Royal Academy of Music performed, at St. George's Hall, a little operetta in two acts, entitled 'The Rival Poets; or, the Love Charm.' The libretto—which may be described as an adaptation of the idea of Veit Pogner's choice of a son-in-law, combined with the world-old story of a girl of unknown parentage possessing a charm which was cut in two—is by Mr. W. Herbert Scott and the music by Mr. Edward German. The little work is a re-arranged and enlarged edition of one produced by the same hands some fourteen or fifteen years ago.

The chief interest centres in the music, which reveals almost unsuspected gifts of musical humour on the part of Mr. German, and shows how wisely those acted who chose him to complete 'The Emerald Isle.' Sir Arthur Sullivan has inspired Mr. German with many of his happiest touches, but there is no case of direct plagiarism. The music made a decidedly favourable impression, though it was severely handicapped by not being orchestrated. A quartet, 'The fairest flowers of summer day'; a trio, 'Let doleful ditty';

a contralto solo, 'A bunny sat munching his morsel one day'; and a tenor solo, 'For maiden's love you bid me sue' may be mentioned as the most attractive numbers. Mr. Randegger conducted a performance which went very briskly and smoothly.

GUILDHALL SCHOOL OF MUSIC.

The members of the opera class gave three performances of Messager's 'The Basoche,' the last taking place on the 18th ult. Having become familiar with their respective duties the youthful amateurs did credit to their instructors. The general representation was spirited, particularly in regard to the chorus, with which, as with the orchestra, Mr. Ernest Ford, as conductor, had no difficulty. Unquestionably the most satisfactory embodiment was that of the perplexed *Duc de Longueville*, by Mr. Henry J. Corner, who sang with dramatic effect, and was equal to all the scenes in which he had a share. Miss Ethel Cadman ably rendered the music of *Colette*, and Miss Maude Willby efficiently represented the light-hearted *Princess Mary*. As *Clement Marot*, Mr. Sidney Gotto did excellently, and in the doing thereof he displayed a pleasing voice and good style. The interest evinced in their work by all engaged was materially helpful to success.

LONDON AND SUBURBAN CONCERTS, &c.

A concert of an interesting character was given on the 5th ult., at St. James's Hall, by Madame Lily Henkel. It opened with the first performance in London of a Sonata for pianoforte and violoncellio (Op. 23), by Jean L. Nicodé. The work is in three movements, severally headed 'Energisch bewegt,' 'Gemächlich,' and 'Sehr Schnell.' The first of these is the most satisfactory, the second verging on the sentimental, and the last suffering from diffusiveness; but they each possess melodious themes, and the writing is fluent and musicianly. Two other novelties were a Theme and variations from a Sonata (Op. 7) by P. Juon and a Concert Polonaise in F (Op. 28) for violoncello and pianoforte by Herr Popper. The variations are based upon an expressive melody of folk song character and the number excited a desire to hear more of the work. The instrumentalists were Madame Henkel, pianoforte; Miss Monigue Poole, violin; and M. Kolni Balozky, violoncello. Madame Margaret Milward introduced two pleasing new songs, 'Boy Johnny,' by Mr. Liddle, and 'Collette,' by Mdlle. Chaminade.

Mr. Plunket Greene and Mr. Leonard Borwick's second song and pianoforte recital took place, on the 15th ult., at St. James's Hall, and was distinguished by the production of a recently composed cycle of songs entitled 'An Irish Idyll, in Six Miniatures,' by Professor Villiers Stanford. The text has been chosen from Moira O'Neill's 'Songs of the Glens of Antrim,' and comprise 'Corrymeela,' 'The Fairy Lough,' 'Cuttin' Rushes,' 'Yohneen,' 'A broken song,' and 'Back to Ireland.' The most successful settings are those of the second and third songs, the music of the former accentuating the mysticism of the words with dramatic effect; and that to the third, taken at a very rapid pace, intensifying the significance of the lines with remarkable vividness. Mr. Green also introduced three interesting old Flemish songs—'Pastorale,' 'Adieu, te dis,' and 'Frère Jean.' Mr. Borwick played a number of the smaller compositions by leading masters in his customary irreproachable style.

Herr Emil Sauer gave a pianoforte recital, on the 20th ult., at St. James's Hall, when he gave finished and fluent interpretations of Schubert's seldom heard Sonata in B flat, Chopin's Sonata in B flat minor (Op. 35), and several pieces, including two brilliant and effective studies from his own pen, severally called 'Murmure du vent' and 'Flammes de Mer.'

Mr. Herbert Fryer merits a word of encouragement. At his pianoforte recital, on the 14th ult., at St. James's Hall, he showed great advance in his art, and played with a sympathy, refinement, and intelligent perception of the requirements of the music he interpreted. The result of his performance was full of promise for his future career.

The Royal Artillery Band concert, at Queen's Hall, on the 22nd ult., had for its most substantial feature Beethoven's Symphony in C minor, of which Cavaliere L. Zavertal secured a highly praiseworthy performance, the *Finale*, in particular, being played with splendid vigour and impulse. New to London was an 'Ungarische Suite,' by Hofmann, a smoothly written rather than distinctive composition. The most striking movement is the first, 'Im Krönungssaal,' in which a dignified theme is effectively treated. This was excellently rendered, as also were 'Solvejg's Lied,' from the second of Grieg's 'Peer Gynt' suites, Saint-Saëns's 'Le Rouet d'Omphale,' and Cavaliere Zavertal's own telling March, 'Virtute et valore.'

The students of Trinity College, London, gave a commendable Orchestral concert, on the 19th ult., at Queen's Hall. Dr. E. H. Turpin conducted, with the exception of Mr. Coleridge-Taylor's Ballade in A minor, which was directed by the composer. Much talent and satisfactory results of good training were shown by several vocal and instrumental soloists.

Miss Ethel Barns and Mr. Charles Phillips terminated their sixth series of chamber concerts on the 6th ult., at Steinway Hall. Special interest was imparted to this concert by the inclusion in the programme of the Sonata in E flat for violin and pianoforte (Op. 18), by Herr Richard Strauss, and a Sonata for violin by Richard Jones (1680-1740). The beautiful second movement of the former increases in attractiveness with re-hearing. The latter work, which we do not remember having previously heard, is in two sections, *Largo maestoso* and *Moderato*, and the style is suggestive of Bach. Miss Barns was assisted at the pianoforte by Miss Fanny Davies, and a most artistic selection of songs was sung by Miss Lillian Behrens and Mr. Phillips. Mr. German Reed was the accompanist.

Miss Florence Ranstead gave a song recital at Steinway Hall, on February 26. The programme, including, as it did, Schumann's 'Dichterliebe,' the air 'Gens duce splendida,' from her countryman's (Professor Parker's) 'Hora Novissima,' Coleridge-Taylor's 'Blood-red ring,' and other equally high class songs, sufficiently indicated the young singer's artistic aims, her efforts giving much promise. She was assisted by Miss Ivy Angove, a clever young violinist, who displayed excellent technique in her master's (Wilhelmj) Romance and other pieces, and Mr. Edgar Hulland, an excellent pianist.

A concert was given by the Kensington Chapel Association, on the 14th ult., under the direction of Mr. H. J. Timothy. The soloists were Mr. Andrew Black, Miss Lilian Turnbull, Miss Miriam Timothy (harp), Mr. George Cathie (violin), Mr. Edward Hambleton (violoncello), and Mr. W. Y. Hurlstone presided at the pianoforte. Interesting numbers in the programme were two of Coleridge-Taylor's celebrated Characteristic Waltzes and the Minuetto and Tarantella from German's Gipsy Suite for strings and pianoforte.

At a competition between ladies' choirs held on the 21st ult., at the Kensington Town Hall, eight choirs entered for the various awards. Miss Wray's Choir and Mrs. Mary Layton's Choir won all the chief prizes in the prepared pieces Classes; while the two-part sight reading test resulted in a tie between Mrs. Layton's Choir and the Ladies of the 'Brotherhood' Choral Society—both choirs singing perfectly. In Class IV. (Church Choirs) St. Philips' Choir were successful in carrying off the award. Miss Wakefield distributed the prizes and in so doing made an interesting speech on the great value of competitions. Dr. McNaught adjudicated.

The Borough of Woolwich Choral Society performed Mendelssohn's 'Athalie' at its thirty-fifth concert, on February 28. The choir sang with excellent expression and good attack, reflecting credit on its conductor, Mr. T. Jefferson Nell. There was a small string orchestra, supplemented by pianoforte (Madame Tester Jones) and organ (Dr. W. H. Jones). The solo vocalists were Miss Marion Perrott, Mrs. Bryceson, and Mrs. Julia Franks, and the recitations were given by Mr. Charles Fry. The miscellaneous second part included Pinsuti's 'In this hour,' 'Flow, thou regal' (Harding), and Rossini's 'Carnovale,' by the choir, and solos by the artists named, reinforced by Mr. Samuel Masters.

The King shall rejoice

ANTHEM FOR TENOR (OR SOPRANO) SOLO AND CHORUS

COMPOSED BY

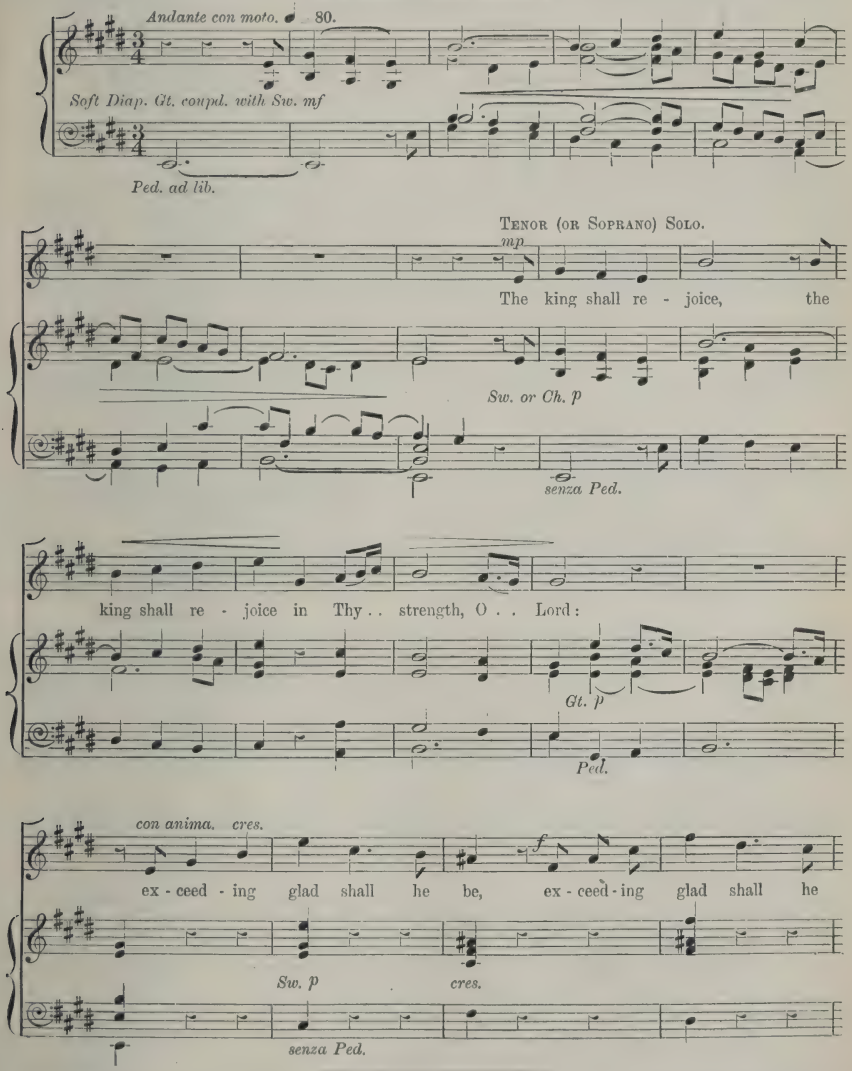
SIR JOHN GOSS

EDITED BY

J. STAINER.

Psalm xxi. 1, 2, and 13.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK


Andante con moto. ♩ 80.
Soft Diap. Gt. coupd. with Sw. mf
Ped. ad lib.
Tenor (or Soprano) Solo.
mp
The king shall re - joice, the
Sw. or Ch. p
senza Ped.
king shall re - joice in Thy . . strength, O . . Lord:
Gt. p
Ped.
con anima. cres.
ex - ceed - ing glad shall he be, ex - ceed - ing glad shall he
f
Sw. p
cres.
senza Ped.

The second movement, "Be Thou exalted, Lord," will be found suitable as an Anthem for general use.

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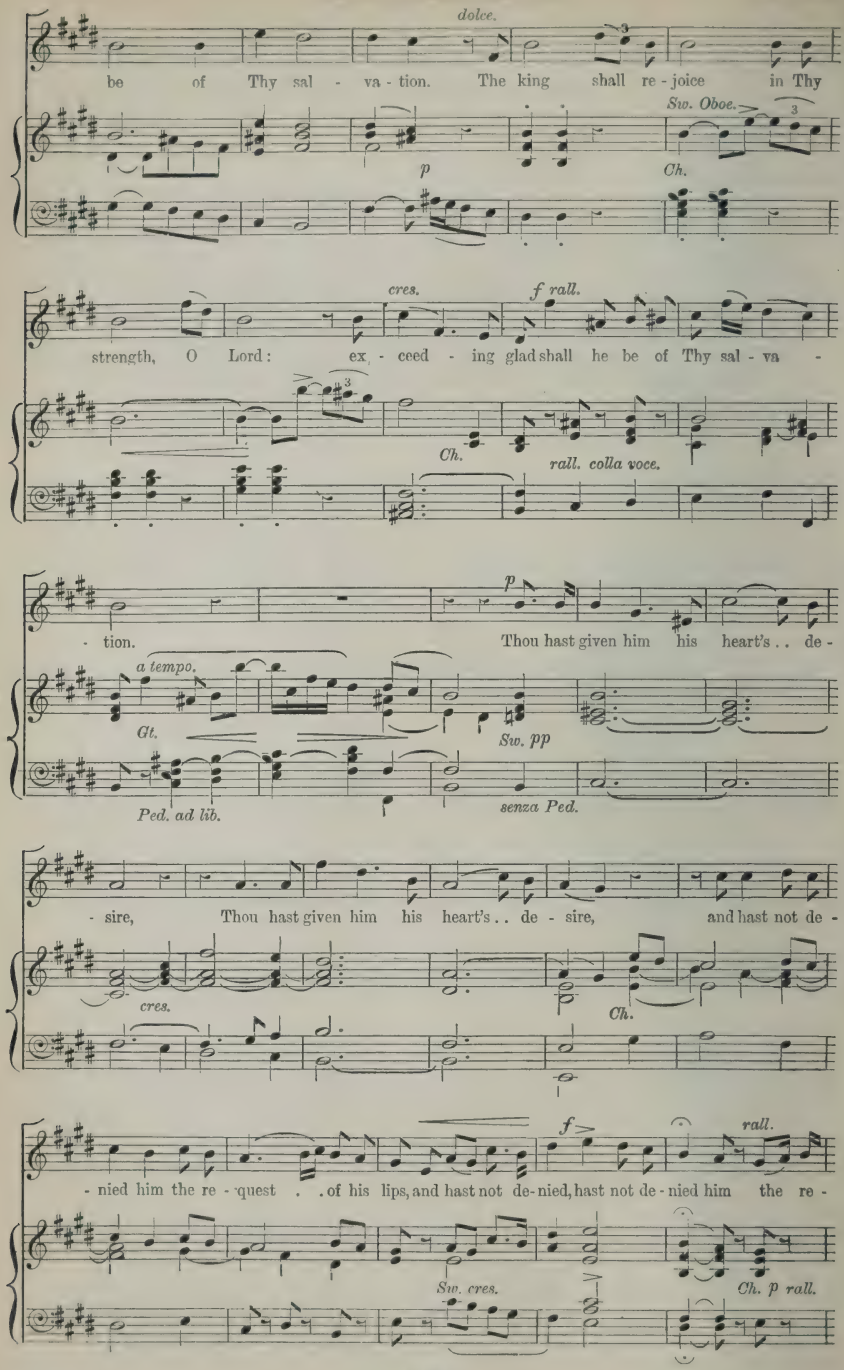
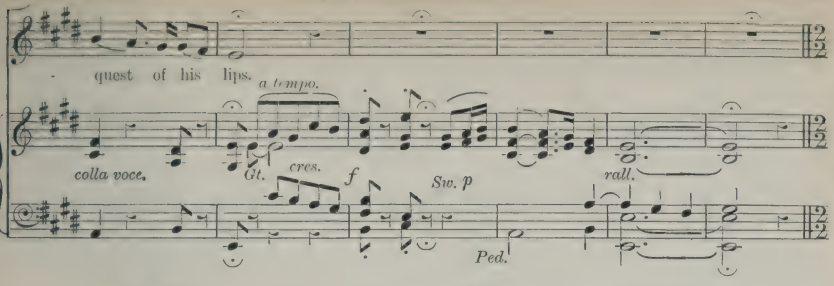
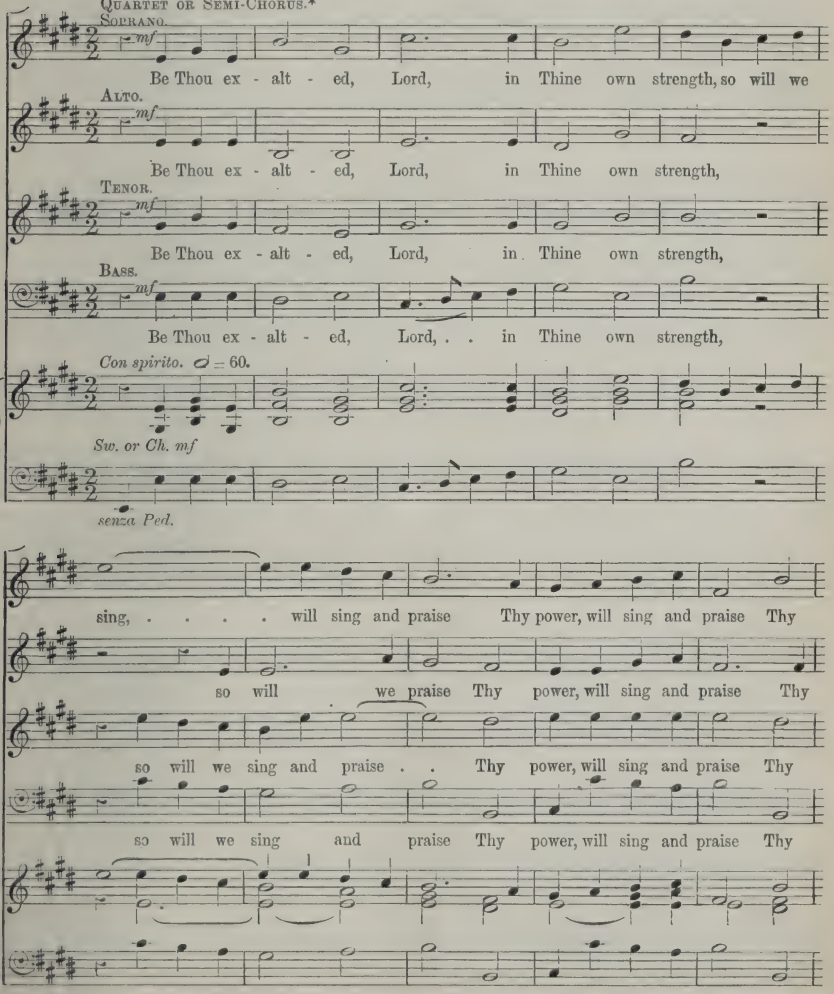
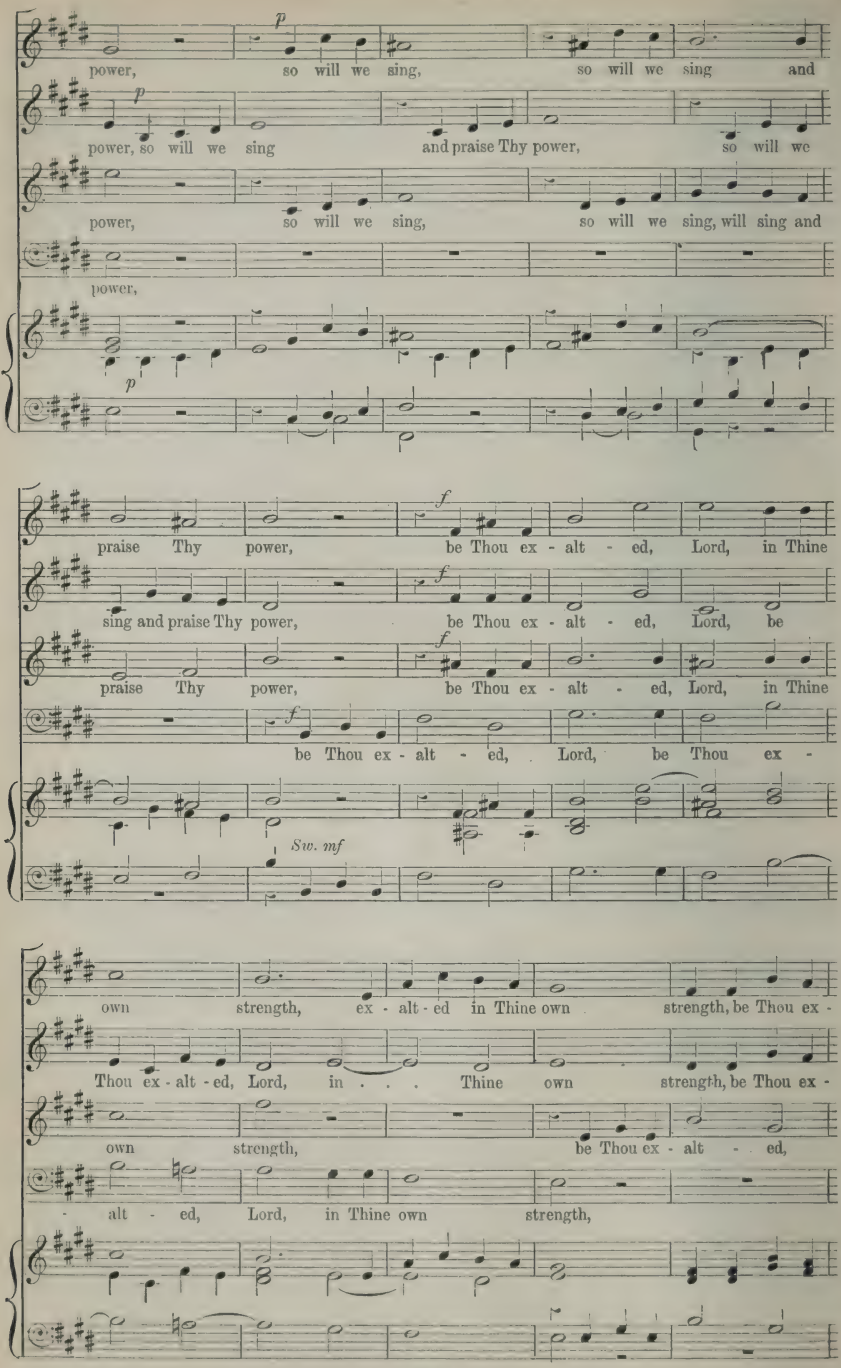
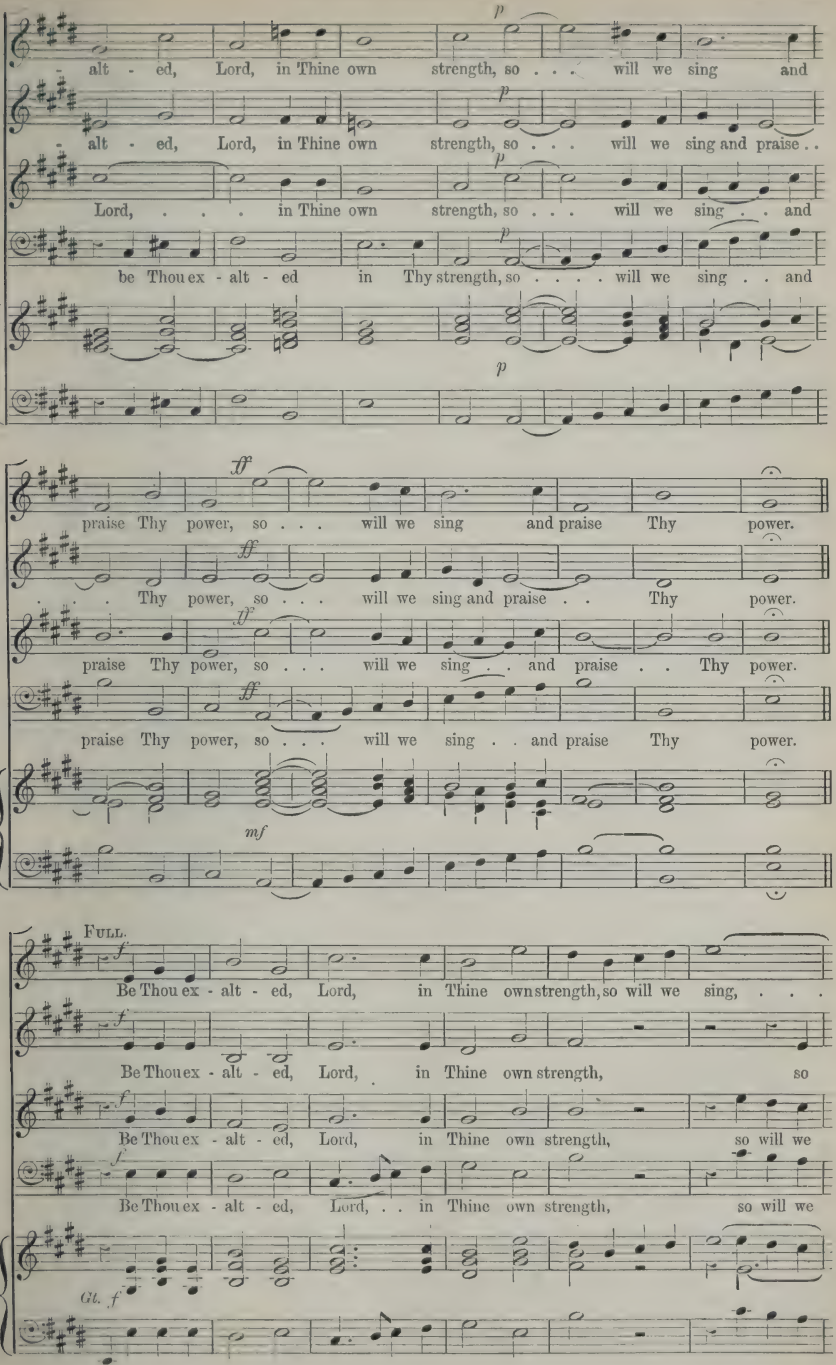
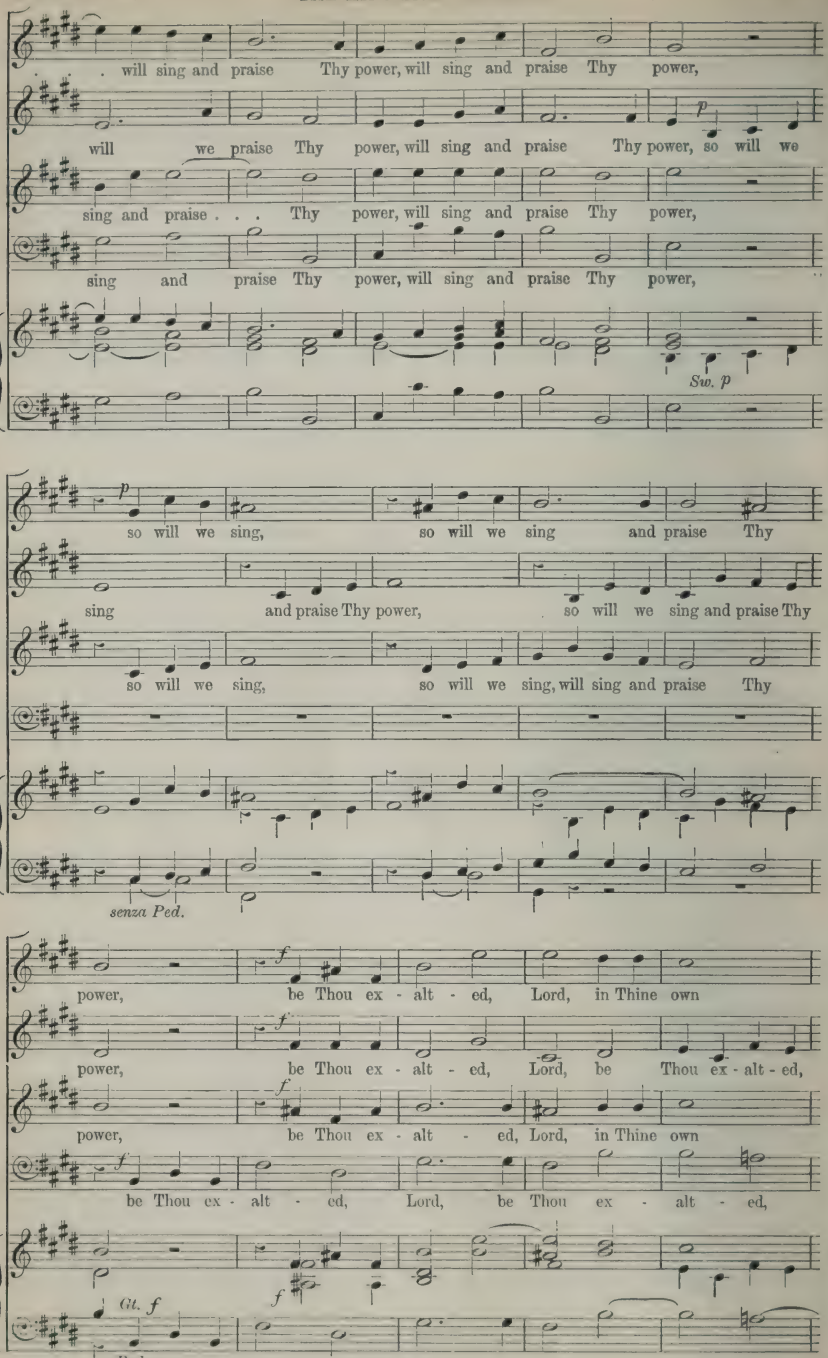
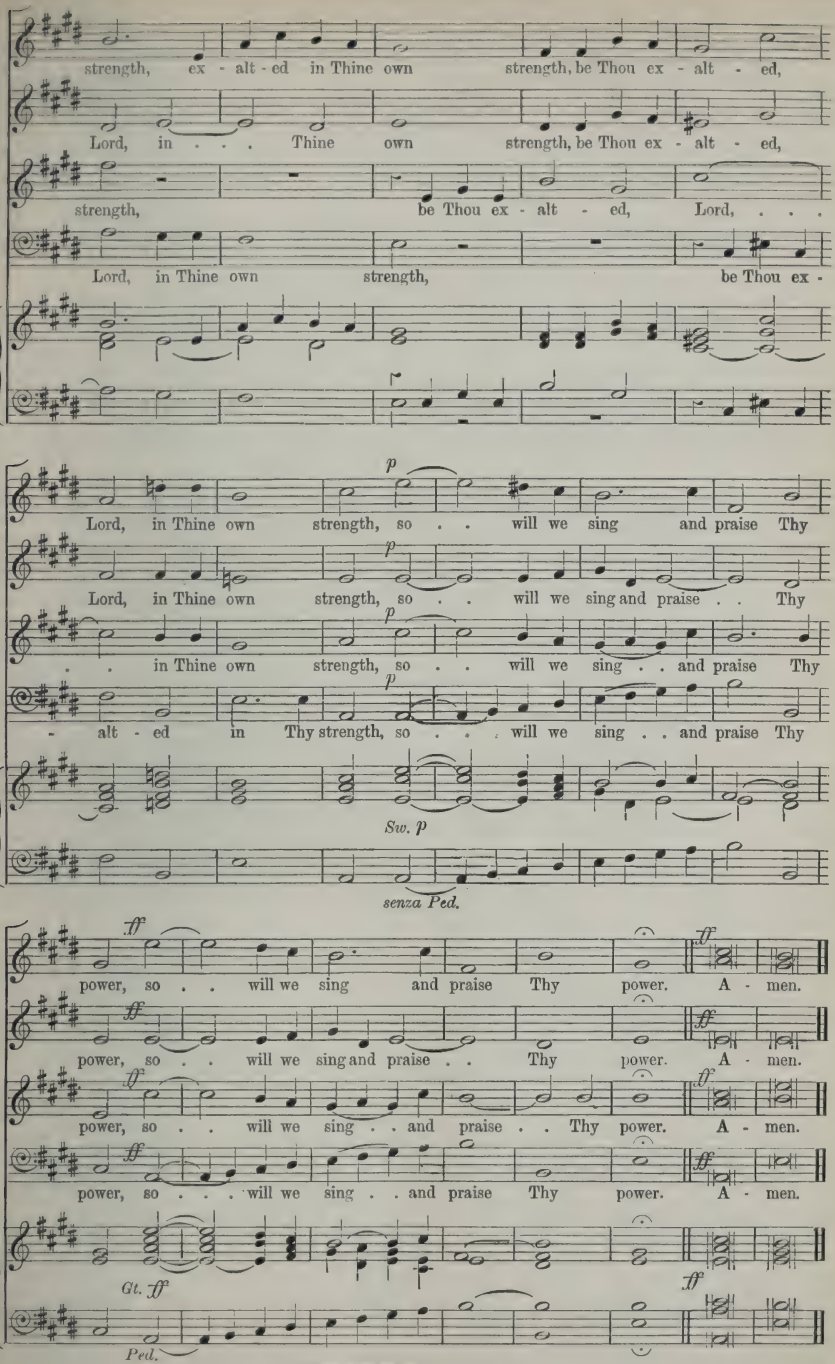

dolce.
be of Thy sal - va - tion. The king shall re - joice in Thy
Sw. Oboe.
p
Ch.
cres.
f rall.
strength, O Lord: ex - ceed - ing glad shall he be of Thy sal - va -
Ch.
rall. colla voce.
p
- tion. Thou hast given him his heart's . . de -
a tempo.
Gt.
Sw. pp
Ped. ad lib.
senza Ped.
- sire, Thou hast given him his heart's . . de - sire, and hast not de -
cres.
Ch.
f
rall.
- nied him the re - quest . . of his lips, and hast not de-nied, hast not de - nied him the re -
Sw. cres.
Ch. p rall.

BE THOU EXALTED, LORD, IN THINE OWN STRENGTH.


Con spirito.
Quartet or Semi-Chorus.*
Soprano.
mf
Be Thou ex - alt - ed, Lord, in Thine own strength, so will we
Alto.
mf
Be Thou ex - alt - ed, Lord, in Thine own strength,
Tenor.
mf
Be Thou ex - alt - ed, Lord, in Thine own strength,
Bass.
mf
Be Thou ex - alt - ed, Lord, . . in Thine own strength,
Con spirito. ♩ = 60.
Sw. or Ch. mf
senza Ped.
sing, ... will sing and praise Thy power, will sing and praise Thy
so will we praise Thy power, will sing and praise Thy
so will we sing and praise . . Thy power, will sing and praise Thy
so will we sing and praise Thy power, will sing and praise Thy

* If sung as a Semi-Chorus, the Accompaniment when marked *mf* may be played on the *Gt. Diaps.* If sung as a Quartet, only the *Sw.* or *Ch.* should be used throughout.


p
power, so will we sing, so will we sing and
p
power, so will we sing and praise Thy power, so will we
power, so will we sing, so will we sing, will sing and
power,
p
f
praise Thy power, be Thou ex - alt - ed, Lord, in Thine
f
sing and praise Thy power, be Thou ex - alt - ed, Lord, be
f
praise Thy power, be Thou ex - alt - ed, Lord, in Thine
f
be Thou ex - alt - ed, Lord, be Thou ex -
Sw. mf
own strength, ex - alt - ed in Thine own strength, be Thou ex -
Thou ex - alt - ed, Lord, in . . . Thine own strength, be Thou ex -
own strength, be Thou ex - alt - ed,
- alt - ed, Lord, in Thine own strength,

p
- alt - ed, Lord, in Thine own strength, so . . . will we sing and
p
- alt - ed, Lord, in Thine own strength, so . . . will we sing and praise . .
p
Lord, . . . in Thine own strength, so . . . will we sing . . and
p
be Thou ex - alt - ed in Thy strength, so . . . . will we sing . . and
p
ff
praise Thy power, so . . . will we sing and praise Thy power.
ff
. . . Thy power, so . . . will we sing and praise . . Thy power.
ff
praise Thy power, so . . . will we sing . . and praise . . Thy power.
ff
praise Thy power, so . . . will we sing . . and praise Thy power.
mf
Full.
f
Be Thou ex - alt - ed, Lord, in Thine own strength, so will we sing, . . .
f
Be Thou ex - alt - ed, Lord, in Thine own strength, so
f
Be Thou ex - alt - ed, Lord, in Thine own strength, so will we
f
Be Thou ex - alt - ed, Lord, . . in Thine own strength, so will we
Gt. f
Ped. ad lib.


. will sing and praise Thy power, will sing and praise Thy power,
will we praise Thy power, will sing and praise Thy power, so will we
sing and praise . . . Thy power, will sing and praise Thy power,
sing and praise Thy power, will sing and praise Thy power,
Sw. p
so will we sing, so will we sing and praise Thy
sing and praise Thy power, so will we sing and praise Thy
so will we sing, so will we sing, will sing and praise Thy
senza Ped.
power, be Thou ex - alt - ed, Lord, in Thine own
power, be Thou ex - alt - ed, Lord, be Thou ex - alt - ed,
power, be Thou ex - alt - ed, Lord, in Thine own
be Thou ex - alt - ed, Lord, be Thou ex - alt - ed,
Gt. f
Ped.


strength, ex - alt - ed in Thine own strength, be Thou ex - alt - ed,
Lord, in . . . Thine own strength, be Thou ex - alt - ed,
strength, be Thou ex - alt - ed, Lord, . . .
Lord, in Thine own strength, be Thou ex -
p
Lord, in Thine own strength, so . . will we sing and praise Thy
Lord, in Thine own strength, so . . will we sing and praise . . Thy
. . in Thine own strength, so . . will we sing . . and praise Thy
- alt - ed in Thy strength, so . . . will we sing . . and praise Thy
Sw. p
senza Ped.
ff
power, so . . will we sing and praise Thy power. A - men.
power, so . . will we sing and praise . . Thy power. A - men.
power, so . . will we sing . . and praise . . Thy power. A - men.
power, so . . . will we sing . . and praise Thy power. A - men.
Gt. ff
Ped.

LONDON AND SUBURBAN CONCERTS—*Continued.*

The Choral Association in connection with the South London Institute of Music gave its fourth concert (thirty-third season), on the 6th ult., at the Institute in Camberwell New Road. The crowded condition of the hall—many standing throughout the evening—bore testimony to the popularity of the works announced for performance. Three choral compositions by English composers were included, and also an orchestral work—viz., the set of Dances from Mr. Edward German's 'Nell Gwyn' music. The cantatas were 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha,' by Mr. S. Coleridge-Taylor, and 'The Banner of St. George,' by Dr. Edward Elgar. The solos were sustained in a conscientious manner by Miss Maude Ballard, Mr. Walter Hyde, and Mr. Robert Greir, while the choir sang admirably, and the orchestra, led by Mr. T. E. Gatehouse, gave a good account of the accompaniments. Mr. Leonard C. Venables conducted with his usual skill.

The Handel Society gave a performance, on February 28, at the People's Palace, of Handel's oratorio 'Semele.' The work was well rendered under the conductorship of Mr. J. S. Liddle. The principal soloists were Miss Ethel Wood, Miss Meredyth Elliott, Mr. Charles Saunders, and Mr. F. M. Keel. Mr. E. G. Croager presided at the organ.

The West Ham Philharmonic Society gave its second concert of the season, at the Stratford Town Hall, on the 21st ult., under the conductorship of Mr. H. A. Donald. The programme included: Symphony, No. 1, in C (Beethoven); Overture, 'Rienzi' (Wagner); Ballet Suite, 'Sylvia' (Delibes); Waltz from Ballet Suite, 'The Sleeping Beauty' (Tschaïkowsky); March in G, MS. (Stephen Champ). The vocalists were Miss Grace Day Winter and Mr. Robert Hilton. The Song Cycle, 'Sea Pictures' (Elgar), for contralto solo and orchestra, was very creditably rendered, Miss Day Winter taking the solo. Mr. H. A. Donald, the honorary conductor, was presented with an address and testimonial in recognition of his services since the inauguration of the Society.

At the New Jerusalem Church, Camden Road, a performance of Mendelssohn's 'Athalie' was given by the choir, in aid of the Church funds, on the 21st ult., under the direction of Mr. Wilfrid Davies. The soloists were Miss J. Lyne, Mrs. C. A. Faraday, and Miss Faraday, the verses being recited by Mr. Arthur Fayne. The work was preceded by a short organ recital, by Mr. Davies, of Mendelssohn's music (including a solo by Mr. H. Bamber).

Mr. F. G. H. Moore gave a pianoforte recital at the Victoria Hall, Ealing, on February 28. Mr. Moore's interpretation of the works selected was distinguished by sympathy and intelligence, while his execution left little to be desired. The programme included Chromatic Fantasia and Fugue (Bach), Sonata, Op. 53 ("Waldstein") (Beethoven), several Etudes of Chopin, and other pieces.

Mr. Otto Dene gave a concert at the Public Hall, West Norwood, on the 13th ult. The vocalists were Madame Alice Lovenez, Miss Grace Day-Winter, Mr. Otto Dene, and Mr. Alfred Moore. Herr Krause played violin solos, and Madame Upton-Dene created a deep impression by her finely rendered pianoforte solos, especially in Beethoven's C sharp minor Sonata. Miss Emil Leslie recited successfully. Mr. Otto Dene was accorded a most enthusiastic reception.

The following concerts and recitals given during the last month merit record:—Steinway Hall, Mr. Henri Seiffert's violin recital, on the 6th ult.; Mr. Arthur Walenn's concert, on the 7th ult.; Mr. Harold Samuel's pianoforte recital, on the 14th ult. Miss Muriel Elliot and Mr. Sterling Mackinlay's pianoforte and vocal recitals on the 5th and 19th ult., at the Salle Erard.

Stainer's 'Crucifixion' was sung at St. Catherine's Church, Feltham, on February 27, and, on the 13th ult., Gaul's 'Passion' Music. The tenor and bass solos were taken at each performance by Mr. Philip Barnham and Mr. Walter Hawes. Mr. George Lane, organist and choirmaster of the church, conducted; Mr. Alexander Griffin presiding at the organ on the first occasion and Mr. Leslie Griffin on the second.

MUSIC IN AMERICA.

(From our Special Correspondent.)*

New York, February 11th, 1901.

Information will have reached England long before this letter is printed of the melancholy failure of the last effort to habilitate grand opera, in English, in America. The enterprise attracted somewhat more attention than was deserved, chiefly because Mr. Grau loaned it the use of his name and housed it in the Metropolitan Opera House, which, till this season, had given shelter only to the German, Italian, and French exotic. Under the circumstances the fact ought to be known that the undertaking was not a new one, but only a new phase of one that was several years old and had apparently some permanent establishment.

There is nothing gratifying in the situation. Opera in the vernacular has received a set-back, a number of singers have been left stranded, and an opportunity has been given to dyspeptic and malicious critics to rail at the American public for neglecting art. Still the situation is one with which my English readers have been familiar for many years, and need not be too seriously contemplated.

The Press of Boston last week lost one of its most striking personalities in the death of Mr. Benjamin E. Woolf, musical critic on the staff of the *Herald* newspaper. Mr. Woolf was of English birth, but came to New York with his father in 1839, when he was three years old. His father was a violinist and one of the founders of the Philharmonic Society of New York, now in its fifty-ninth year. Mr. Woolf's career in Boston, as violinist, leader of theatrical orchestras, composer, dramatist, and critic, covered more than a generation. He was the librettist of Eichberg's opera, 'The Doctor of Alcantara,' which once had a vogue; wrote several operas himself and also a comedy, 'The Mighty Dollar,' which won much success.

At the end of the old year and beginning of the new century the organists of New York enjoyed the privilege of meeting and hearing one of the foremost of their English colleagues, Mr. Edwin H. Lemare, who spent his mid-winter holiday in a hurried visit to the American metropolis. He came on December 27 and sailed again for home on January 2. The one Sunday which he spent in the city was a busy one. He visited several churches, heard some of his own music at St. Bartholomew's and St. James's, and in the afternoon played the Postlude at St. Agnes's. Through the courtesy of the Rev. Dr. Green, rector, and Mr. Richard Henry Warren, organist, he was offered the use of St. Bartholomew's Church for New Year's night, and though there was scant time to let the fact be known, he gave an organ recital before an audience that crowded the church and contained a fine representation of our Church musicians.

H. E. Krehbiel.

MUSIC IN VIENNA.

(From our Special Correspondent.)

Vienna, March 17.

Some twenty-five years ago there was good reason for finding fault with the kind of vocalism then prevailing pretty generally in German-speaking countries. Under the powerful influence of the Wagnerian cult, the declamatory element had come to be regarded as of such paramount importance as to lead to the comparative neglect of a methodical training of the voice, an even and well-balanced voice production, and of the acquisition of a truly vocal style. The short-comings of the singers, in this respect, were then laid at the door of the composer, and the opinion that Wagner's style was ruinous to the voices had its adherents in many quarters. In a relatively very short time this aspect of things has become materially changed. There are now before the public a great many singers of both sexes, who have shown themselves fully equal to the most exacting demands on the part of modern composers (all more or less influenced by Wagner), without being at all inferior, in the matter of pure vocalism, to the good singers of former times. The

* This letter of our esteemed Correspondent was delayed in transit owing to stress of weather in the Atlantic.—Ed., *M.T.*

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Bless - ed is He that com - eth in the Name of the Lord,

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Bless - ed is He that com - eth in the Name of . . the Lord,

Andante. ♩ = 60.

Organ. *p*

Ped.

Full. 1st & 2nd Sopranos. *p*

Bless - ed is He that com -

Full. Altos. *p*

Bless - ed is He that com -

in the Name of the Lord,

in the Name of the Lord,

senza Ped.

- eth in the Name of the Lord, in the Name of the Lord;

- eth in the Name of the Lord, in the Name of the Lord;

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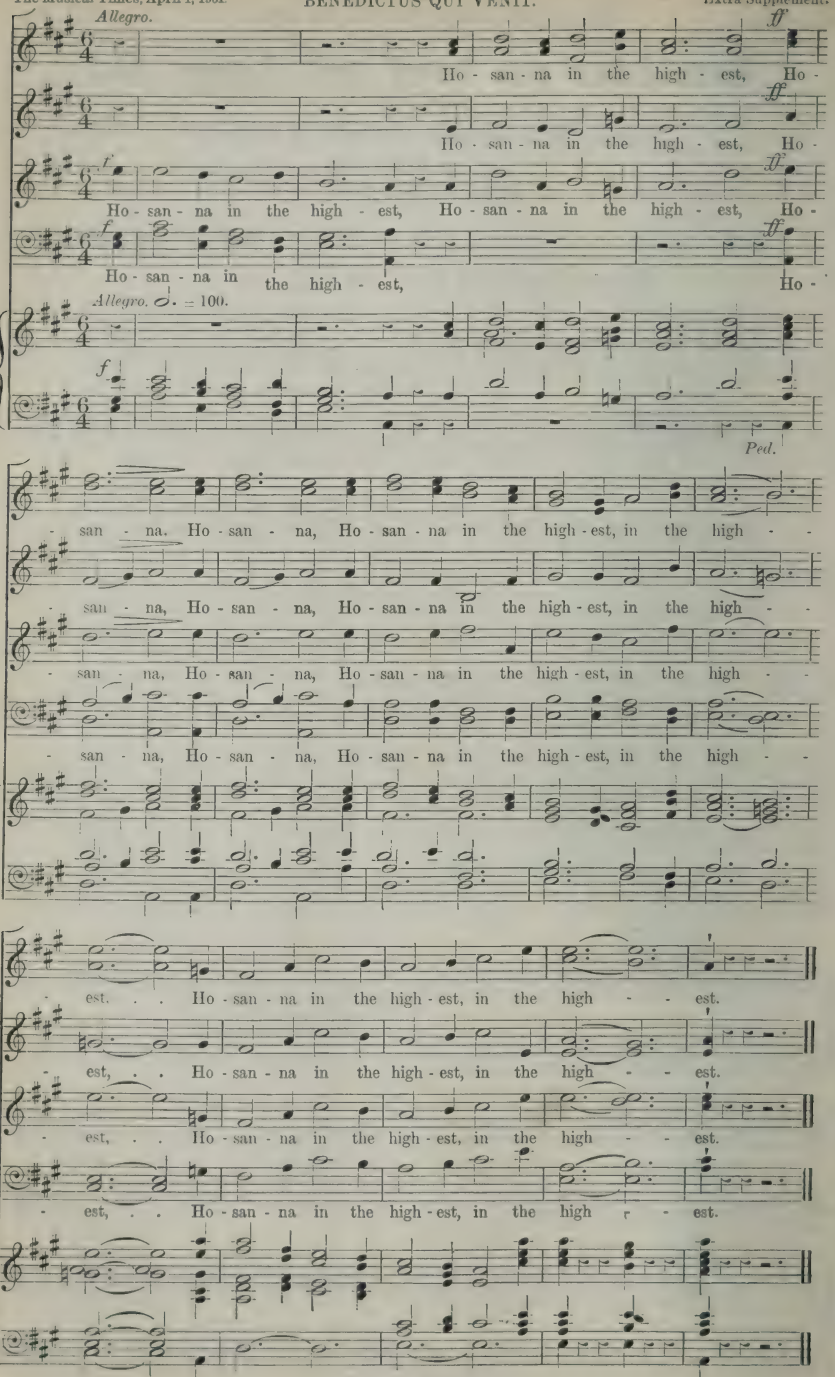
Allegro.
Ho - san - na in the high - est, Ho -
Ho - san - na in the high - est, Ho -
Ho - san - na in the high - est, Ho - san - na in the high - est, Ho -
Ho - san - na in the high - est, Ho -
Allegro. ♩. = 100.
Ped.
san - na, Ho - san - na, Ho - san - na in the high - est, in the high -
san - na, Ho - san - na, Ho - san - na in the high - est, in the high -
san - na, Ho - san - na, Ho - san - na in the high - est, in the high -
san - na, Ho - san - na, Ho - san - na in the high - est, in the high -
est. . . Ho - san - na in the high - est, in the high - - est.
est, . . Ho - san - na in the high - est, in the high - - est.
est, . . Ho - san - na in the high - est, in the high - - est.
est, . . Ho - san - na in the high - est, in the high - - est.

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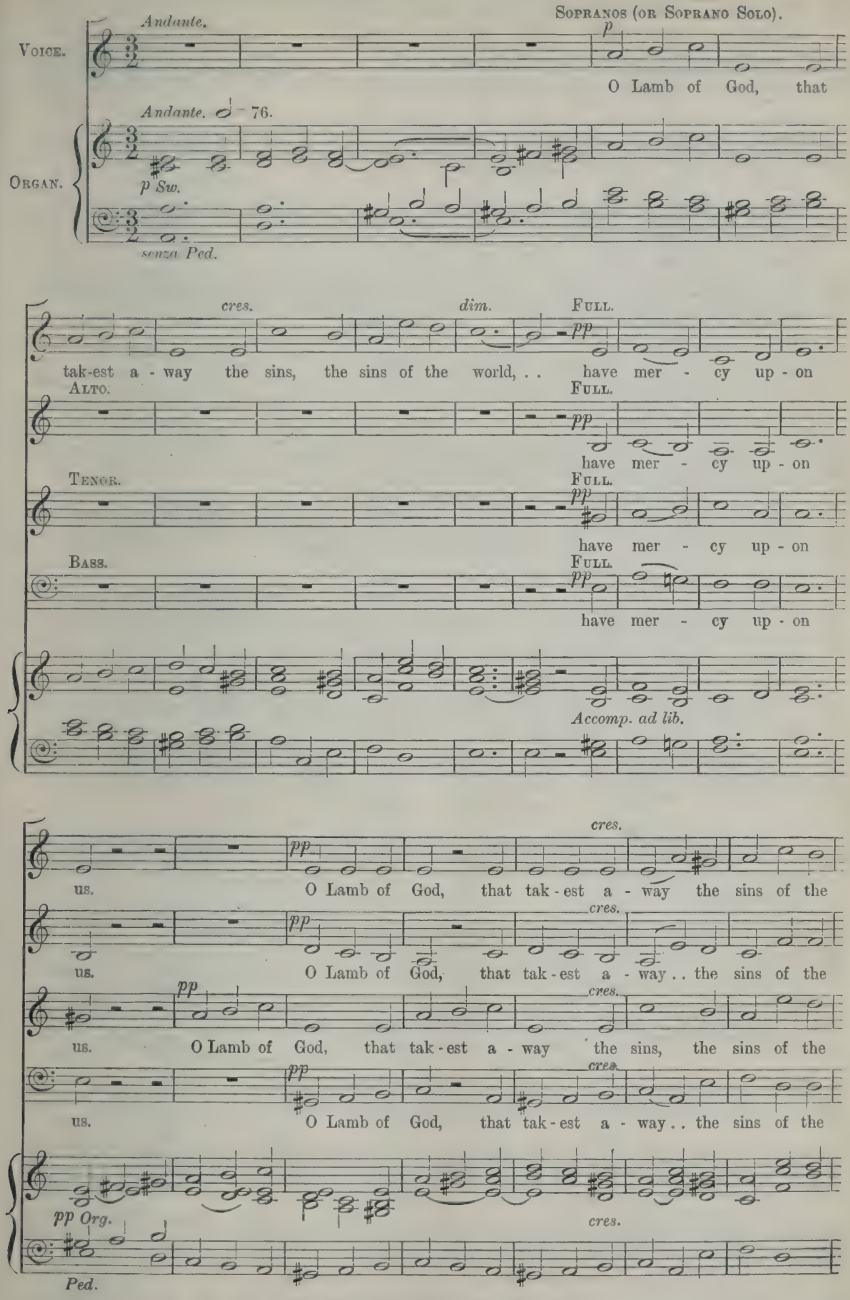

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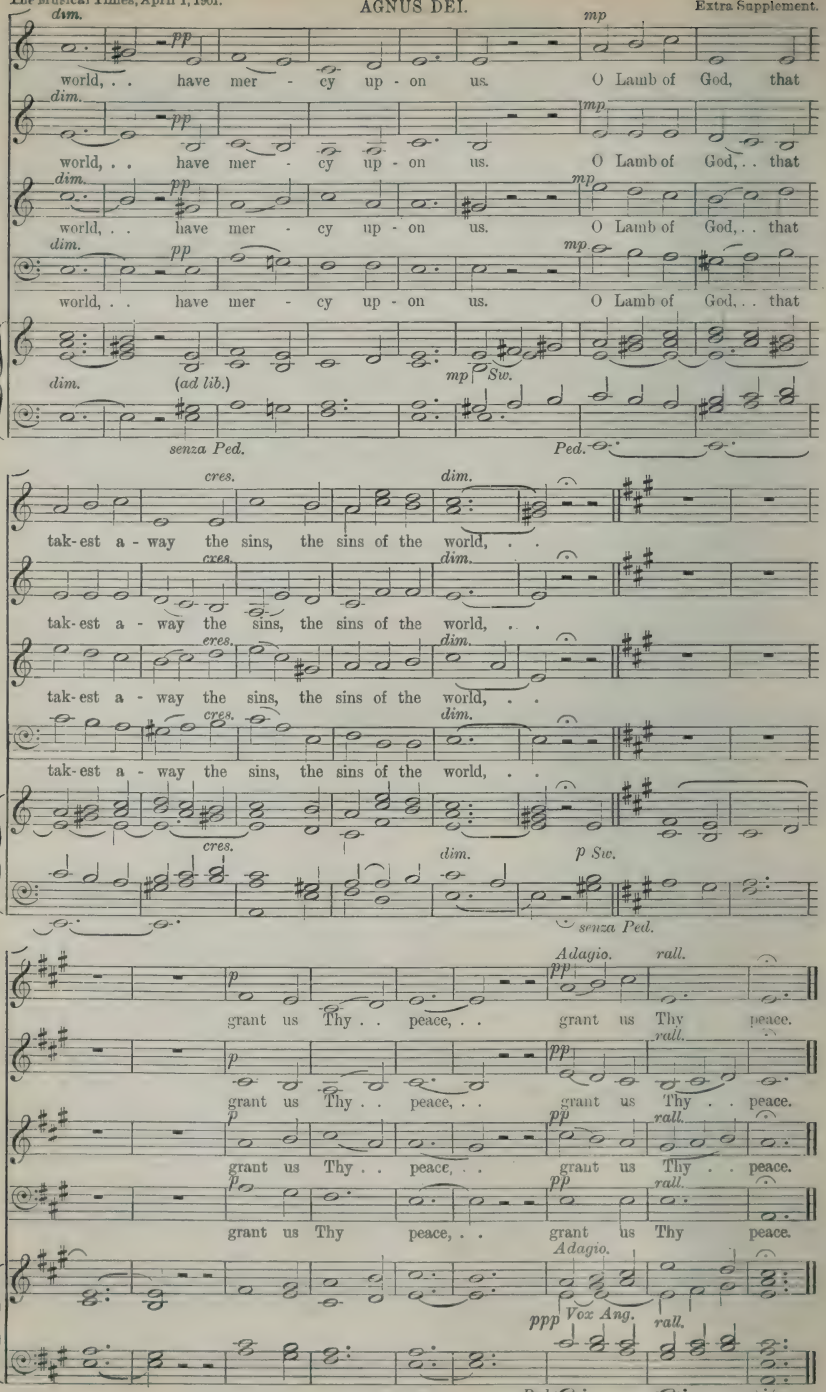
dim.
pp
mp
world, . . have mer - cy up - on us. O Lamb of God, that
world, . . have mer - cy up - on us. O Lamb of God, . . that
world, . . have mer - cy up - on us. O Lamb of God, . . that
world, . . have mer - cy up - on us. O Lamb of God, . . that
(ad lib.)
Sw.
senza Ped.
Ped.
cres.
dim.
tak-est a - way the sins, the sins of the world, . .
p Sw.
Adagio.
rall.
p
grant us Thy . . peace, . . grant us Thy peace.
ppp Vox Ang.

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214. King, O. Five Kyries .. .. 3d.
153. Lemare, E. H. Six Kyries .. 3d.
454. Lemare, E. H. Five Kyries .. 3d.
401. Macpherson, C., in E flat.. .. 1d.
154. Macpherson, S., in E flat (*with Benedictus*) .. .. 4d.
505. Macpherson, S., in B flat (*with Creed*) .. .. 4d.
509. Macfarren, W. (*with Jubilate and Sanctus*) .. .. 2d.
188. Smith, Boyton, in E flat (*with Te Deum, Benedictus, and Sanctus*) .. 3d.
482. Stainer, J. Four Kyries .. .. 2d.
69. Sullivan, A., in D (*with Jubilate*) 3d.
460. Tilleard, J., in F (*with Jubilate*) 3d.
137. Trimnell, T. T., in F (*with Creed*) 3d.
295. Turle, J. (*with Jubilate*) .. .. 1½d.
400. West, John E., in E flat .. .. 1d.

Apostles' Creed.

197. Bridge, J. F., on G (*with Lord's Prayer*) .. .. 1½d.
527. Bridge, J. F., on F (*with Lord's Prayer*) .. .. 1½d.
320. Cornell, J. H. .. .. .. 1½d.
348. Cruse, E. .. .. 1½d.
111. Elliott, J. W. .. .. .. 1½d.
321. Monk, E. G., in G .. .. .. 2d.
167. Roberts, J. V. (*with Lord's Prayer*) 1½d.
76. Staton, W., in F .. .. .. 1½d.

Nicene Creed.

95. Barnby, J. (*Merbecke*) .. .. 1½d.
198 Bridge, J. F. .. .. .. 1½d.
349 Crowe, R. W. .. .. 3d.
204. Elliott, J. W., in D .. .. 3d.
402. Foster, Myles B., in C .. .. 4d.
350. Gladstone, F. E. .. .. .. 3d.
291. Goss, Sir J. .. .. 3d.
505. Macpherson, S. (*with Kyrie*) .. 4d.
268. Merbecke, in F (*Arr. by J. Stainer*) 1d.
168. Roberts, J. V. .. .. .. 1½d.
251. Stainer, J., in G (*Easy form*) .. 2d.
268. Stainer, J. (*Merbecke*) .. .. 1d.
203. Tours, B. (*from Service in F*) .. 3d.
137. Trimnell, T. T., in F .. .. 3d.
156. Wesley, S. S., in E .. .. .. 4d.

Athanasian Creed.

174. Best, W. T., in F .. .. .. 3d.
155. Birch, E. H., in G .. .. 3d.
351. Stainer, J. (*Plainsong. Unison*) 3d.

Offertory Sentences.

333. Field, J. T. (*Nos. 1 to 5*) .. .. 3d.
334. Field, J. T. (*Nos. 6 to 9*) .. .. 3d.
335. Field, J. T. (*Nos. 10 to 15*) .. 3d.
336. Field, J. T. (*Nos. 16 to 20*) .. 3d.
270. Jordan, C. Warwick (*with Processional Hymn*) .. .. .. 3d.
149. Knight, H. .. .. 6d.
287. Martin, George C. .. .. 6d.
330. Stainer, J. .. .. 3d.
223. Tozer, Ferris .. .. 4d.

Benedictus qui venit and Agnus Dei.

114. Calkin, J. B., in C .. .. .. 3d.
316. Calkin, J. B., in D .. .. .. 3d.
117. Elvey, Sir G., in E .. .. .. 3d.
404. Foster, Myles B., in C .. .. 3d.
115. Garrett, G., in A .. .. .. 3d.
331. Garrett, G. (*from Service in E*).. 3d.
332. Garrett, G. (*from Service in E flat*) .. .. 3d.
452. Haynes, B., in E flat .. .. 3d.
112. Martin, G. C. (*from Service in C*) 3d.
314. Meacham, C. J. B., in F .. .. 1½d.
142. Page, Arthur (*from Service in F*) 3d.
116. Stainer, J., in F .. .. .. 3d.
462. Stainer, J., No. 1 (*from Service in E flat*) .. .. 3d.
463. Stainer, J., No. 2 (*from Service in E flat*) .. .. 2d.
464. Stainer, J., No. 1 (*from Service in A*) 3d.
465. Stainer, J., No. 2 (*from Service in A*) 2d.
118. Tours, B. (*from Service in C*) .. 3d.

Sanctus.

403. Foster, Myles B., in C .. .. 1d.
509. Macfarren, W. (*with Jubilate and Kyrie*) .. .. .. 2d.
188. Smith, Boyton (*with Te Deum, &c.*) .. .. 3d.

Gloria in Excelsis.

405. Foster, Myles B., in C .. .. 3d.

Magnificat and Nunc dimittis.

476. Adams, T. (*arr. to Greg. Tones*) .. 1½d.
477. Adams, T. (*arr. to Greg. Tones*) .. 1½d.
478. Adams, T. (*arr. to Greg. Tones*) .. 1½d.
185. Adams, T., in C .. .. .. 3d.
384. Adams, T. (*arr. to Greg. Tones, 3rd*) 1½d.
385. Adams, T., ditto .. .. .. 1½d.
381. Adams, T., ditto .. .. .. 1½d.
289. Adlam, Frank, in G .. .. 3d.
140. Aitken, G. B. J., in E flat .. .. 4d.
64. Alsop, J. R., in E .. .. .. 4d.
166. Armstrong, W. D. (*Nunc dim. only*) 1½d.
272. Attwood, Thomas, in C .. .. 4d.
52. Barnby, J., in C (*Unison*) .. .. 3d.
139. Barnby, J., in E (*Chant form*) .. 3d.
533. Barnby, J. (*Chant, with other Canticles*) .. .. 4d.
176. Barnby, J., in E flat .. .. 8d.
293. Barnby, J., in D (*Four voices*) .. 4d.
89. Batson, A. Wellesley, in D .. 4d.
194. Bell, W. H., in G .. .. .. 4d.
190. Bennett, George J. (*Greg. Tones*) 3d.
78. Bennett, George J., in D .. 3d.
217. Bennett, George J., in G major 6d.
129. Brewer, A. Herbert, in A .. 3d.
283. Brewer, A. Herbert, in F .. 3d.
169. Brewer, A. Herbert, in B flat .. 4d.
141. Brown, A. H., in A .. .. .. 3d.
496. Brown, A. H., in E .. .. 1½d.
277. Calkin, J. Baptiste, in F .. .. 6d.
150. Clarke, Hamilton, in F .. .. 4d.
212. Clarke, Hamilton, in C .. .. 4d.
446. Clarke, Hamilton, in B flat .. 4d.
419. Coleridge-Taylor, S., in F .. 4d.
138. Cruickshank, W. A. C., in B flat (*Irreg. Chants*) .. .. .. 3d.
161. Cruickshank, W. A. C., in G .. 4d.
502. Davies, H. W., in C .. .. 4d.
377. Driffield, E. T., in B flat .. 4d.
132. Edwards, Chas., in G .. .. 3d.
59. Elliott, J. W., in D .. .. 4d.
258. Elvey, Sir G., in E .. .. 6d.
209. Faning, Eaton, in C .. .. 6d.
160. Field, J. T., in C and A .. .. 3d. (*Chants by J. Turle and Sir G. Elvey*)
253. Field, J. T., in D (*Chant*) .. 3d.
473. Ford, E., in F .. .. .. 6d.
206. Foster, M. B., in A .. .. 6d.
395. Foster, Myles B., in C .. .. 4d.
338. Fricker, A., in G .. .. .. 4d.
177. Gadsby, H., in D major .. .. 4d.
450. Gadsby, H., in D (*Unison*) .. 4d.
189. Gale, C. R., in D .. .. 6d.
353. Gale, C. R., in F .. .. .. 3d.
401. Garrett, G. M., in B flat.. .. 6d.

(*For continuation see other list.*)

Benedictus qui venit and Agnus Dei

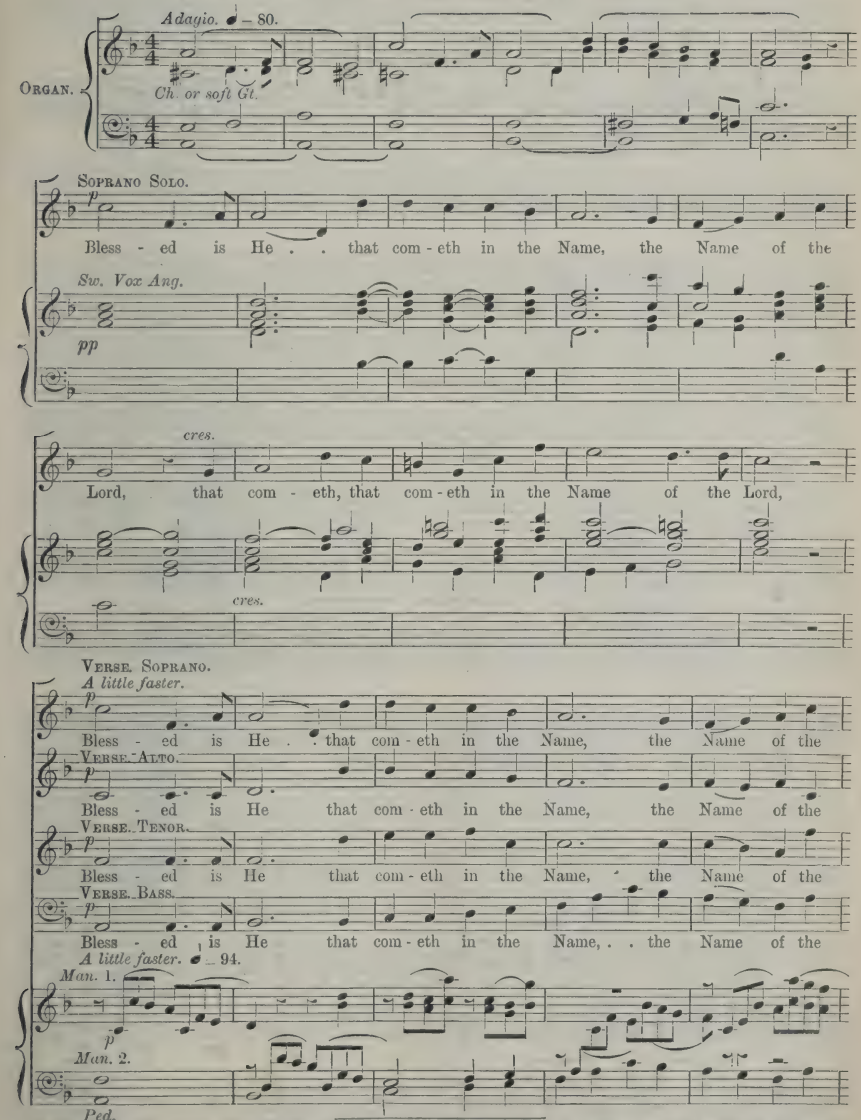
(No. 1)

FROM THE SERVICE (No. 2) IN A AND D

SET TO MUSIC BY

JOHN STAINER.

Benedictus qui venit. (No. 1.)*


Adagio. ♩ = 80.
Organ.
Ch. or soft Gt.
Soprano Solo.
p
Bless - ed is He . . that com - eth in the Name, the Name of the
Sw. Vox Ang.
pp
cres.
Lord, that com - eth, that com - eth in the Name of the Lord,
cres.
Verse. Soprano.
A little faster.
p
Bless - ed is He . . that com - eth in the Name, the Name of the
Verse. Alto.
p
Bless - ed is He that com - eth in the Name, the Name of the
Verse. Tenor.
p
Bless - ed is He that com - eth in the Name, the Name of the
Verse. Bass.
p
Bless - ed is He that com - eth in the Name, . . the Name of the
A little faster. ♩ = 94.
Man. 1.
p
Man. 2.
Ped.

* For Festival use. For a short and easy Setting see *Benedictus qui venit*, No. 2 (*Novello's Parish Choir Book*, No. 465).

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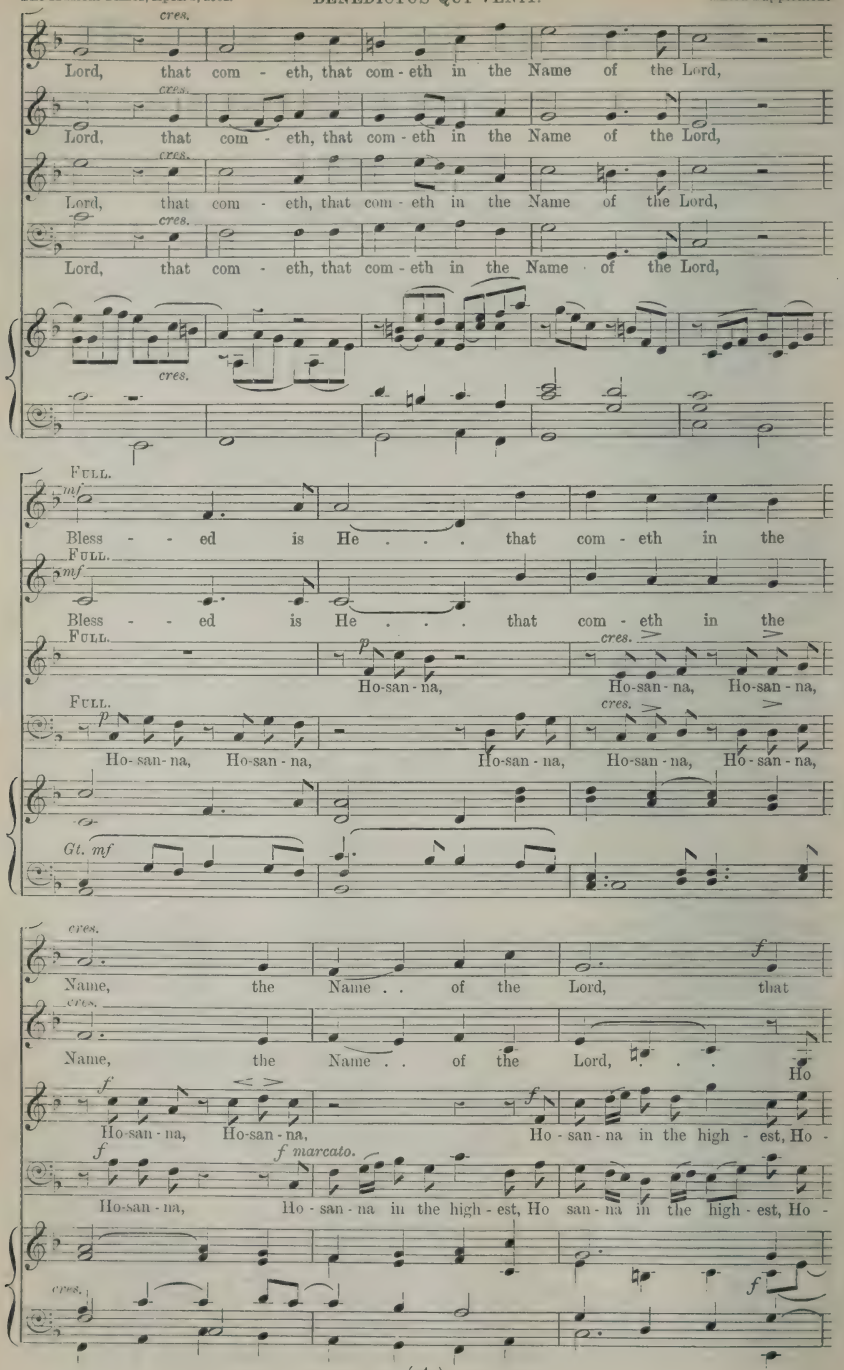
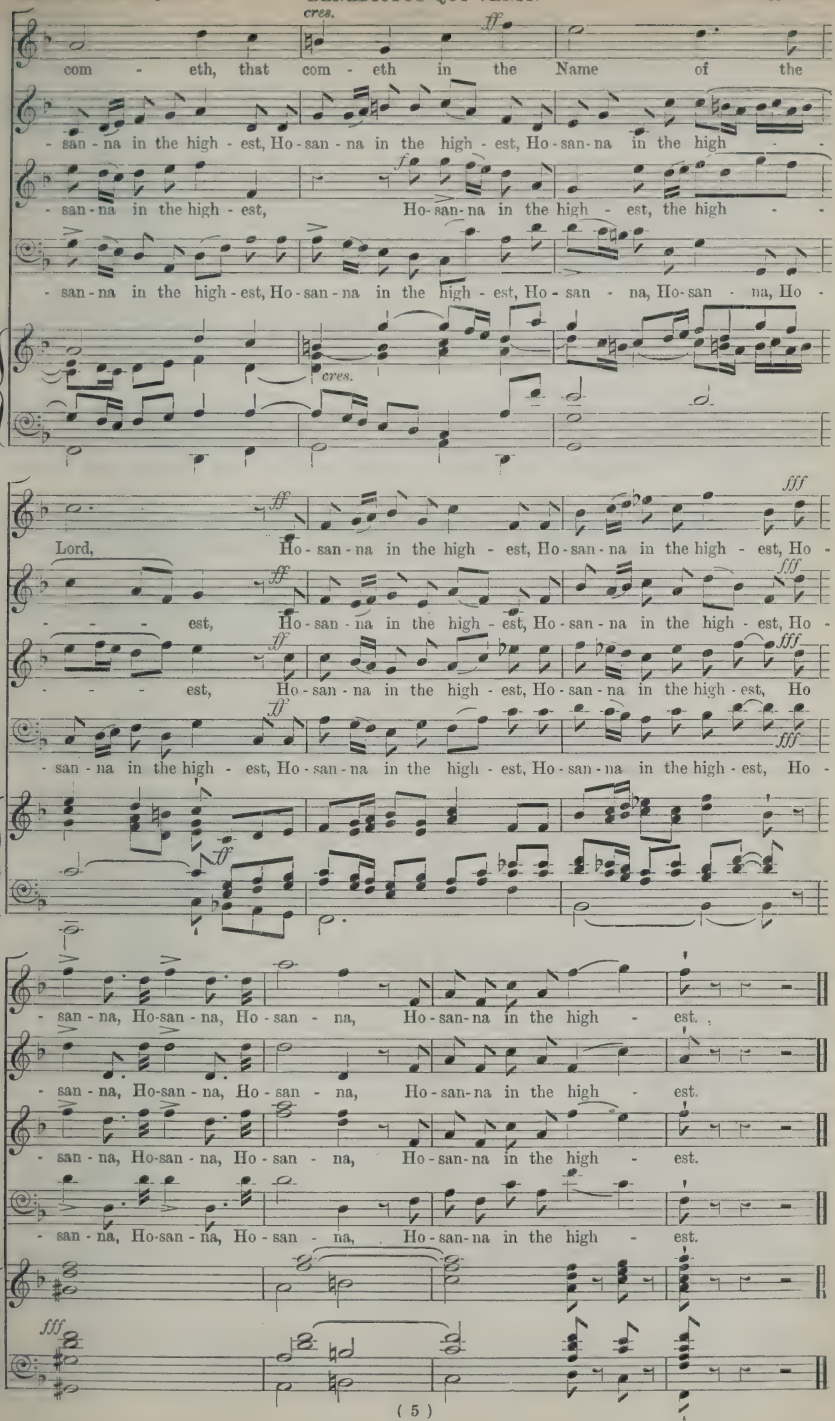
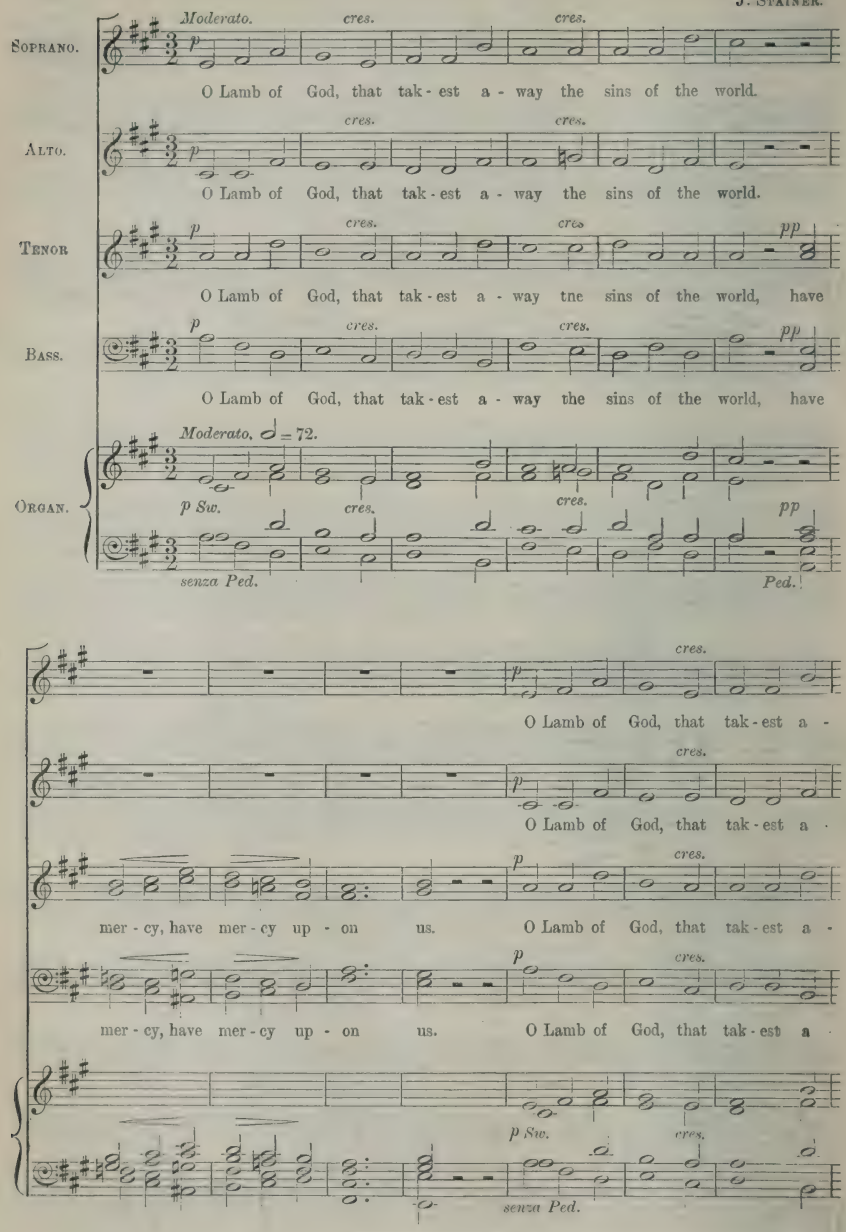

cres.
Lord, that com - eth, that com - eth in the Name of the Lord,
Lord, that com - eth, that com - eth in the Name of the Lord,
Lord, that com - eth, that com - eth in the Name of the Lord,
Lord, that com - eth, that com - eth in the Name of the Lord,
cres.
Full.
mf
Bless - - ed is He . . . that com - eth in the
Bless - - ed is He . . . that com - eth in the
Full.
p
cres.
Ho-san - na, Ho-san - na, Ho-san - na,
Full.
p
cres.
Ho- san- na, Ho-san - na, Ho-san - na, Ho-san - na, Ho - san - na,
Gt. mf
cres.
Name, the Name . . of the Lord, that
Name, the Name . . of the Lord, . . . Ho
f
Ho-san - na, Ho-san - na, Ho - san - na in the high - est, Ho -
f
f marcato.
Ho-san - na, Ho - san - na in the high - est, Ho san - na in the high - est, Ho -
cres.
f


cres.
ff
com - eth, that com - eth in the Name of the
- san - na in the high - est, Ho - san - na in the high - est, Ho - san - na in the high - -
- san - na in the high - est, Ho - san - na in the high - est, the high - -
- san - na in the high - est, Ho - san - na in the high - est, Ho - san - na, Ho - san - na, Ho -
cres.
fff
Lord, Ho - san - na in the high - est, Ho - san - na in the high - est, Ho -
- - - - est, Ho - san - na in the high - est, Ho - san - na in the high - est, Ho -
- - - - est, Ho - san - na in the high - est, Ho - san - na in the high - est, Ho
- san - na in the high - est, Ho - san - na in the high - est, Ho - san - na in the high - est, Ho -
- san - na, Ho - san - na, Ho - san - na, Ho - san - na in the high - est.
- san - na, Ho - san - na, Ho - san - na, Ho - san - na in the high - est.
- san - na, Ho - san - na, Ho - san - na, Ho - san - na in the high - est.
- san - na, Ho - san - na, Ho - san - na, Ho - san - na in the high - est.
fff

Agnus Dei. (No. 1.) *

J. Stainer.

Soprano.
Moderato.
cres.
O Lamb of God, that tak-est a-way the sins of the world.
Alto.
O Lamb of God, that tak-est a-way the sins of the world.
Tenor
pp
O Lamb of God, that tak-est a-way the sins of the world, have
Bass.
O Lamb of God, that tak-est a-way the sins of the world, have
Organ.
Moderato. ♩ = 72.
p Sw.
senza Ped.
Ped.
mer-cy, have mer-cy up-on us.
O Lamb of God, that tak-est a-
mer-cy, have mer-cy up-on us.
O Lamb of God, that tak-est a-

* For another Setting see *Agnus Dei*, No. 2 (*Novello's Parish Choir Book*, No. 465).

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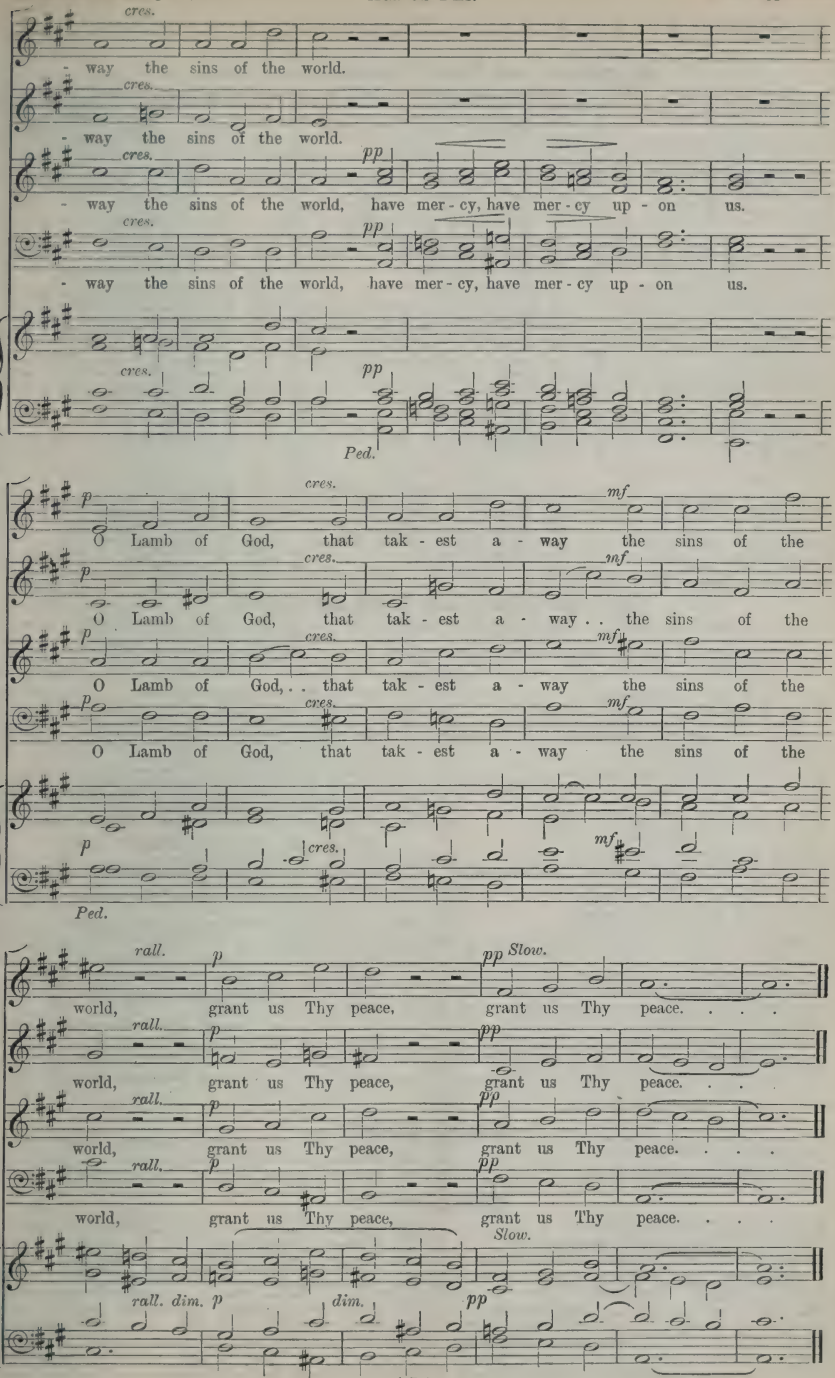
cres.
- way the sins of the world.
cres.
- way the sins of the world.
cres. pp
- way the sins of the world, have mer - cy, have mer - cy up - on us.
cres. pp
- way the sins of the world, have mer - cy, have mer - cy up - on us.
cres. pp
Ped.
p cres. mf
O Lamb of God, that tak - est a - way the sins of the
p cres. mf
O Lamb of God, that tak - est a - way . . the sins of the
p cres. mf
O Lamb of God, . . that tak - est a - way the sins of the
p cres. mf
O Lamb of God, that tak - est a - way the sins of the
p cres. mf
Ped.
rall. p pp Slow.
world, grant us Thy peace, grant us Thy peace. . . .
rall. p pp
world, grant us Thy peace, grant us Thy peace. . .
rall. p pp
world, grant us Thy peace, grant us Thy peace. . . .
rall. p pp
world, grant us Thy peace, grant us Thy peace. . . .
Slow.
rall. dim. p dim. pp

NOVELLO'S PARISH CHOIR BOOK—*(continued).*

Magnificat and Nunc dimittis—(*continued*).

459. Gladstone, F. E., in G .. .. 6d.
320. Godfrey, A. E., in G .. .. 4d.
92. Goodhart, A. M., in B flat .. 4d.
290. Goss, Sir J., in E .. .. .. 4d.
327. Goss, Sir J., in A. (*Four voices*) .. 4d.
342. Goss, Sir J., in A (*Unison*) .. 3d.
71. Hall, King, in E flat .. .. 3d.
178. Hall, E. V., in D .. .. .. 6d.
183. Hall, King, in E flat .. .. 6d.
265. Hall, Rev. E. V., in B flat .. 4d.
59. Hamilton-Gell, Rev. A. W., in E flat .. .. 4d.
162. Hanforth, T. W., in G .. .. 4d.
180. Haynes, Battison, in E flat .. 4d.
406. Haynes, Battison, in G .. .. 4d.
451. Haynes, Battison, (*Greg. Tones*) 3d.
398. Higgs, H. M., in A .. .. .. 4d.
173. Hopkins, E. J. (*partly in Chant form*), in F .. .. 3d.
383. Hopkins, E. J., in D .. .. 6d.
179. Hughes, Percy E., in D .. .. 4d.
91. Iliffe, F., in G .. .. 4d.
215. Jordan, Warwick (*6th Greg. Tone*) 3d.
72. Kimmins, George J., in E flat .. 3d.
127. King, Oliver, in C .. .. .. 4d.
453. Lemare, E. H., in F .. .. 4d.
434. Lemare, E. H., in A .. .. 6d.
490. Lemare, E. H., in F .. .. 3d.
489. Lemare, E. H., in E .. .. 6d.
525. Lemare, E. H., in B flat .. .. 6d.
518. Le Patourel, H., and J. Turle (*Chants*) .. .. 3d.
259. Littleton, A. H., in D .. .. 3d.
68. Lloyd, C. H., in F .. .. .. 3d.
143. Lloyd, C. H., in D .. .. .. 4d.
236. Macfarren, W., in C (*Unison*) .. 3d.
510. Macfarren, W., in C (*Chant*) .. 2d.
518. Macpherson, Charles, in D .. 4d.
81. Macpherson, Charles, in F .. 4d.
82. Macpherson, Stewart, in E flat 4d.
186. Macpherson, Stewart, in D .. 3d.
524. Mann, A. H., in A flat .. .. 6d.
54. *Marchant, Arthur W., in E flat 3d.
515. Marks, J. C., Jun., in C .. .. 4d.
128. Marks, J. C., Jun., in D .. .. 4d.
99. Martin, George C., in D .. .. 3d.
165. Martin, George C. (*Chant form*) 3d.
184. Martin, George C., in A .. .. 6d.
241. Martin, George C., in G (*Festal*) 6d.
250. Martin, G. C., in B flat (*Festal*) .. 6d.
190. Martin, G. F. Wesley, in E .. 4d.
445. Matthews, T. R., in D .. .. 3d.
415. Moir, F. L., in D .. .. .. 4d.
187. Moir, F. L., in G .. .. .. 4d.
47. Newton, E., in F .. .. .. 3d.
46. Nunn, E. C., in F .. .. .. 3d.
133. Parker, Horatio W., in E flat .. 4d.
224. Pettman, Edgar, in E flat .. 3d.
412. Prendergast, A. H. D., in C .. 3d.
278. Prout, Ebenezer, in D .. .. 6d.
487. Purcell, D., in E minor (Ed. by J. S.) 4d.
181. Roberts, J. V., in C .. .. 4d.
222. Robinson, J., in D .. .. .. 4d.
397. Russell, W., in A .. .. .. 4d.
470. Selby, B. L., in C .. .. .. 4d.
J. Shaw, in C .. .. .. 6d.
190. Smart, Henry, in B flat .. .. 6d.
396. Smart, H., in G .. .. .. 6d.
Smith, Chas. W., in F .. .. 1½d.
363. Smith, B., in D .. .. .. 4d.
367. Smith, B., in E flat (*Chant form*) .. 3d.
394. Somervell, A. (*with Amen*), in F .. 4d.
436. Somervell, A., in G .. .. 4d.
134. Spark, William (*in Unison*) .. 3d.
152. *Stainer, J., *Chant form* (No. 2, Sion College) .. .. .. 3d.
171. Stainer, J., in E .. .. .. 6d.
201. Stainer, J. (*4th Series, Greg. Tones*) 2d.
239. Stainer, J., in F (*Irregular Chants*) 4d.
260. Stainer, J. (*Parisian Tones*) .. 3d.
271. Stainer, J. (*2nd Series, Greg. Tones*) 2d.
279. Stainer, J. (*3rd Series, Greg. Tones*) 2d.
455. Stainer, J. (*St. Saviour's Tone*) *Magnificat only* .. .. .. 2d.
372. Statham, F. R., in E flat (*Unison*) 3d.
182. *Steane, Bruce, in F (*with Vesper Hymn*) .. .. 3d.
213. Stephenson, T. W., in F .. .. 4d.
175. Stevens, A. H., in G .. .. 4d.
53. Sydenham, E. A., in F .. .. 4d.
475. Thorne, E. H., in G .. .. 6d.
344. Tinney, C. E., in D .. .. .. 6d.
135. Tours, Berthold G., in D .. 4d.
276. Tours, Berthold, in B flat (4 *vv.*) 6d.
285. Tours, Berthold, in D (4 *vv.*) .. 6d.
399. Tozer, Ferris, in D .. .. 3d.
87. Trimnell, T. Tallis, in F .. 3d.
97. Trimnell, T. Tallis, in D .. 3d.
170. Trimnell, T. Tallis, in E flat .. 3d.
319. Trimnell, T. Tallis, in C .. 3d.
481. Trimnell, T. Tallis, in C .. 6d.
296. Turle, James (*Chant form*) .. 2d.
126. Turpin, E. H., in F .. .. .. 4d.
108. Walmisley, T. F., in C .. .. 3d.
113. West, J. E., in A .. .. .. 4d.
471. West, J. E., in F .. .. .. 3d.
480. West, J. E., in E flat .. .. 3d.
506. Westbury, G. H., in A .. .. 4d.
57. White, John, in E .. .. .. 4d.
77. Williams, C. Lee (*Chant form*) .. 3d.
407. Williams, C. Lee, in C .. .. 6d.
80. Wood, Charles, in E flat .. .. 4d.
391. Wood, Charles, in D .. .. 4d.
486. Wood, Charles, in C minor .. 4d.
345. Wrigley, G. F., in F .. .. 3d.

Cantate Domino and Deus Misereatur.

523. Barnby, J. (*Chant, with other Canticles*) .. .. 4d.
172. Bayley, Wm., in F .. .. .. 6d.
315. Elvey, Sir George, in D .. .. 6d.
304. Goss, Sir J., in C .. .. .. 6d.
359. Mammatt, E., in B flat .. .. 6d.
191. Steggall, Charles, in C .. .. 6d.
233. Tozer, F., in F .. .. .. 4d.
243. Trimnell, T. Tallis, in E .. 4d.

Hymns.

286. Ashton, A. T. Lee. Vesper Hymn .. .. 1d.
513. Barnby, J. Praise the Lord (*Hymn after Victory*) .. 1d.
469. Barnby, J. O Lord of Heaven, and earth, and sea .. 1d.
200. *Barnby, J. The Sower went forth sowing .. .. .. 1½d.
218. *Barnby, J. Crossing the bar .. .. 1½d.
361. Barnby, J. O Perfect Love .. .. .. 1½d.
365. Barnby, J. Let all our brethren join in one .. .. 1d.
520. Battenberg, H.R.H. Princess Henry of. Hear, Holy Father .. .. 1d.
329. Beethoven. Vesper Hymn. (*Two versions*) .. .. 1d.
491. Bennett, G. J. O Perfect Love .. .. .. 1½d.
448. Bennett, J. L. Lift high the Cross .. .. .. 3d.
211. Best, W. T. Jesus Christ is risen to-day .. .. 3d.
298. Best, W. T. Abide with me! fast falls the eventide .. 1½d.
299. Best, W. T. Dies iræ, dies illa! ("Day of wrath! O day of mourning") .. .. 1½d.
370. Brewer, A. H. Hymn Tune, "Esther" .. .. 1d.
440. Brewer, A. H. Hymn Tune, "Cathedral" .. .. 1d.
202. Brown, A. H. All glory, laud, and honour .. .. 1½d.
280. Brown, A. H. Ride on! Ride on in Majesty .. .. 1½d.
530. Brown, A. H. The King's Messengers (*Words only*, 2s. 6d. per 100) .. .. 1d.
252. Clay, F. I love to hear the story (for Children) .. .. 3d.
325. Crament, J. M. Swiftly the moments of my life are flying 2d.
281. Euan-Smith, Lady. Two Flower Service Hymns .. 2d.
498. Garrett, G. M. My God, and is Thy table spread .. 1d.
193. Goodhart, A. M. Lord of all being! throned afar .. 1½d.
379. Gounod, C. Hymn Tune ("Gounod") .. .. 1d.
507. Hiles, H. The shadows of the evening hours (*St. Leonard's*) 1d.
386. Hunt, H. G. Bonavia. Dies iræ (Day of mourning) .. 3d.
270. Jordan, C. Warwick. Processional Hymn (*with Offertory Sentence*) .. .. 3d.
467. Lloyd, C. H. Lie still, beloved, lie still .. .. 1d.
503. Lloyd, C. H. Lord, we uplift our voice .. .. .. 1d.
323. Mann, A. H. Twelve Popular Hymns with Tunes, Part 1 3d.
324. Mann, A. H. Twelve Popular Hymns with Tunes. Part 2 3d.
339. Martin, G. C. How shall we teach our children .. .. 1½d.
360. Martin, G. C. The Parish Hymn (*Words only*, 2s. 6d. per 100) 1½d.
526. Martin, G. C. Thanks be to God .. .. .. 1d.
529. Parratt, W. Lord of Hosts, Who hast endued us .. 1d.
226. Pettman, Edgar. Four Evening Hymn Tunes .. .. 2d.
227. Pettman, Edgar. The strain upraise of joy and praise .. 3d.
366. Purday, C. H. Lead, kindly Light .. .. 1d.
522. Roberts, J. V. We love God's acre (*Words only*, 2s. 6d. per 100) .. .. 1d.
519. Smith, S. Forward be our watchword .. .. .. 1d.
521. Smith, S. Summer suns are glowing .. .. .. 1d.
494. Stainer, J. The Story of the Advent of Jesus .. 2d.
512. Stainer, J. God the All-terrible .. .. .. 1d.
261. Steane, Bruce. Vesper Hymn. (*To be sung after the Blessing*) .. .. 1d.
368. Stocks, W. H. Paraphrase of the "Anima Christi" .. 1½d.
354. *Sullivan, Arthur. Onward, Christian soldiers .. .. 1d.
357. *Sullivan, Arthur. Ditto. (*Welsh words*) 1d.
358. Sullivan, Arthur. Hymn Tune, "Bishopgarth" .. .. 1d.
533. Sullivan, Arthur. We are but strangers here (*Words only*, 2s. 6d. per 100) .. .. 1d.
257. Tilleard, J. Through the day Thy love has spared us .. 2d.
511. Tilleard, J. Church Bells .. .. 2d.
531. Tilleard, J. Lo! He comes with clouds descending .. 2d.
192. Turle, J. Father of life .. .. 3d.
264. Vingoe, A. L. Vesper Hymn. (*To be sung after the Blessing*) .. .. 1d.
508. West, John E. Children's Missionary Hymn (*Words only*, 3s. per 100) .. .. 1d.

Lord's Prayer.

197. Bridge, J. F. (*with Apostles' Creed*) .. .. .. 1½d.
364. Field, J. T., in A .. .. 2d.
240. Haynes, Battison, in G (*Unison*) .. .. .. 2d.
435. Lemare, E. H., in G flat (No. 2) (*with Final Amen*) .. 3d.
167. Roberts, J. V. (*with Apostles' Creed*) .. .. .. 1½d.
220. Stainer, J. (*from Office of the Holy Communion*) .. .. 1½d.

Miscellaneous.

431. Concluding Amen. A. E. Godfrey .. .. 1d.
457. Concluding Amen. J. W. Elliott .. .. .. 1d.
485. Concluding Amen (Four-fold). A. Somervell .. .. 1d.
376. Grace. "For these and all" (*from the Laudi Spirituali*) .. 1d.
242. Choral Graces. Rev. J. B. Dykes .. .. .. 1½d.
502. Faith, Duty, and Prayer. Myles B. Foster .. .. 2d.
269. Four Easter Carols. J. T. Field .. .. 2d.
305. Make melody within your hearts (Harvest Carol) Rev. F. A. J. Hervey 2d.
514. Now thank we all our God (*Nun danket*) .. .. .. 1d.
339. How shall we teach our children ("Queen Victoria's Nurses"). G. C. Martin .. .. 1½d.
256. Music for Marriage Service. J. Baden Powell .. .. 2d.
306. Sowing and Reaping (Harvest Carol). J. M. Crament .. 2d.
292. The Church Catechism. Myles B. Foster .. .. 3d.
458. Thirty Cathedral Chants. G. J. Elvey .. .. 3d.
284. Two Concluding Amens. Ch. Gounod .. .. .. 1d.
492. Three-fold Amen. J. E. West .. .. 1d.

* *Numbers marked thus * to be had in Tonic Sol-fa, 1d., 1½d., and 2d. each.*

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revival of the study of the older music has doubtless contributed not a little to this altogether gratifying fact, by which, as a matter of course, the rendering of Wagnerian works has likewise been greatly benefited. Moreover, operatic conductors have accustomed themselves to a proper treatment of the Wagnerian orchestra, by which the voices are no longer overpowered, and the former frequently heard objection, of the Bayreuth master's works being overcharged with noisy instrumentation, can no longer be reasonably upheld by any cultured musician or amateur. Thus, Time has rendered justice once more to the creations of genius.

The foregoing reflections have naturally occurred to one's mind while recalling the considerable number of really good singers which, within a short space of time, we have recently had the opportunity of hearing in Vienna. At the Opera House, it was Herr Slezak, an excellent tenor from the Breslau Theatre, who particularly delighted us in his interpretation of the part of *Walther Stolzing*, in 'Die Meistersinger.' His voice is not a powerful one, but it is of exquisite *timbre*, while his vocalisation is extremely agreeable and his action thoughtful and properly restrained. In the concert-room, two very differently gifted artists competed for public favour at about the same time—viz., Marcella Pregi, the possessor of a small voice, which she manages with consummate vocal art, aided by great artistic intelligence and an amazing musical talent; and Camilla Landi, whose superb, powerful voice and excellent style produce a dazzling effect upon the senses, but are deficient in warmth. Hence, the two singers appeal each to a different class of audience. Many are the admirers also of Frau Lula Gmeiner, whose magnificent contralto is heard to the best advantage in Brahms's *Lieder*. Anton Sistermans and Raimund von Zur Mühlen, both excellent concert singers, have attracted less attention upon their recent visit than on former occasions, although they have, each in his way, advanced in their art, Sistermans' interpretations having become more individualised and mature, while Zur Mühlen's voice has gained in quality of tone. Two most charming vocalists also are Dr. Felix Kraus and his wife, Frau Adrienne Kraus-Osborne, the former excelling in warmth of feeling, the latter in her adaptability to various interpretative moods. As an exponent of the florid type—a rare and almost lost art nowadays—Fräulein Erica Wedekind, of Dresden, holds a very high position, and her interpretation recently, amongst other pieces, of a concert air by Mozart caused one to regret that she was not able to appear also at the Opera.

Two orchestral novelties were introduced to us by the Concert-Verein—a 'Pathetic' Overture, by Hans Fink, the organist of the convent of Heiligenkreuz, and another overture, entitled 'Mary Stuart,' by Joseph Forster, the composer of an opera, 'Die Rose von Pontevedra,' which obtained a prize in a competition some years since, and of a ballet, 'Der Spielmann.' Fink's composition exhibits many musicianlike qualities, particularly in detail work; but his undoubted talent does not appear to be, as yet, fully matured. Forster's overture is the work of a gifted and experienced musician, cleverly and effectively worked out, without being particularly striking in contents. Both pieces were very favourably received. Some important choral works also were given a first hearing by the same excellent Society, the composers in each case being of Czech nationality. The first, in the order of performance, was a 'De Profundis,' by Jos. Nesvera, the esteemed Capellmeister of the Cathedral of Olmütz. The work is distinguished by a highly effective treatment of the voices and orchestra, and although not particularly remarkable in its contents, it has the additional merit of being true church music of a serious and elevated order.

The other new work produced was Dvorák's 'Requiem,' a work which, at the outset, was received with a certain amount of reserve by the audience. This feeling, however, completely wore away during performance, and, as a matter of fact, something of a sensation was created by the manifold beauties of the composition. It seemed inexplicable that, in the prevailing scarcity of really great new choral compositions, such an important work should not have been, as yet, more generally produced. It was listened to with the most eager attention and ever increasing appreciation, and the desire for an early repetition of the performance was very widely expressed. In his interpretation of the text and treatment of the orchestra the composer appears to us to have exhibited here his most original powers, while the vocal writing, both for the choral and solo voices, is scarcely less remarkable. The excellent interpretation of the noble work, under the direction of Herr Loewe, it is true, contributed not a little to its complete success. Nor should the highly efficient soloists be forgotten, who formed so excellent a quartet—viz., Frau Marie Seyff, Fräulein Helene Bratanitsch, Herr Erik Schmedes, and Herr Richard Mayr. Much regret was expressed at the absence of the composer, to whom a profoundly moved audience would gladly have rendered personal homage.

To the laudable zeal of Herr Mahler we owe the very interesting recent performance of the Overture to Schiller's 'Turandot,' by C. M. von Weber, a highly original little piece, constructed on the Chinese scale, and which is to be numbered amongst the greatest rareties in the concert-room. The same programme also included another somewhat rarely heard number—*i.e.*, Dvorák's Serenade for wind instruments, a truly *naïve* composition, suggestive of serene happiness, and free from all sophistry and artificiality. Most carefully rehearsed as it had been by the conductor, the unpretentious piece scored a great success.

Mandyczewski.

MUSIC IN BELFAST.

(From our own Correspondent.)

A concert was given on the 15th ult. by competitors and others interested in the Feis Ceoil, and the proceeds were to be applied to the reduction of the deficit on last year's Festival, which was held in Belfast. There was an excellent attendance. The programme was of a varied kind and the standard of excellence equally varied.

The most admired items were the unaccompanied singing of the Belfast Select Choir (Dr. Price, conductor), of Ambroise Thomas's descriptive part-song 'The Tyrol,' and part-songs by the Northern Male Quartet, composed of local amateurs. Their singing would really compare favourably with that of the Meister Glee Singers, and it is difficult to imagine a higher standard.

Coleridge-Taylor's complete cantata, 'Scenes from Hiawatha,' was performed by the Philharmonic Society on the 22nd ult., too late for notice in this issue.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Postponed concerts have been taken up since the resumption of the ordinary musical life of the city. One of these was that of the Chamber Concert Society, given in the Masonic Hall, on February 27. The novelty was the Clarinet Quartet of Walter Rabl, performed by Dr. Rowland Winn, Mr. Manuel Gomez, Mr. Max Mossel, and Mr. J. C. Hock. The work was well rendered and cordially received. Miss Agnes Witting was an acceptable vocalist. On the 11th ult. Mr. William Henley gave a violin recital in the Town Hall. With Mr. Arthur Cooke at the pianoforte, a very fine rendering was given of Beethoven's 'Kreutzer' Sonata, and Mr. Henley displayed extraordinary powers in Tschaïkowsky's Concerto in D (Op. 35). Mr. Cooke played Schubert's great Fantasia in C ('The Wanderer'), and Madame Leslie Arnott contributed vocal pieces. Mr. Max Mossel's last drawing-room concert took place in the Grosvenor Rooms, on the 14th ult. Madame Clotilde Kleeberg, with the concert-giver, played Edward Behm's Sonata in A (Op. 15) for pianoforte and violin, and Mr. J. C. Hock joined them in the Trio in F (Op. 18) by Saint-Saëns. Mr. Louis Frölich contributed songs.

Mr. Halford's Orchestral concerts have been full of interest. On the 5th ult. he introduced, for the first time in England, Arensky's Overture to 'Nala and Damayanti,' a fairy-tale in music, scored with enchanting fancy, employing both pianoforte and harp, besides the usual orchestra. Miss Fanny Davies gave a most beautiful rendering of the Concerto in D minor by Brahms, and Mr. Louis Frölich was the vocalist. On the 19th ult. the novelty was Christian Sinding's Violin Concerto in A (Op. 45), another first performance in England, with Mr. Max

Mossel as soloist. This work is practically in one movement, is well-written for the soloist, and scored with freedom, especially in the use of the horns. The programmes were completed with familiar works.

In regard to choral concerts: On February 28 the City Choral Society brought its season to a close with a first performance here of Samuel Rosseau's 'Messe Solennelle de Pâques.' This is a work on a large scale, and it was first produced at the Church of St. Clotilde, Paris, in 1890, where the composer was then organist. Mr. F. W. Beard, conductor of the Society, deserves praise for bringing forward this composition. With Mesdames Emily Squire and Alice Lakin, Mr. Hedmondt and Mr. Wilfred Cunliffe as principals, a good performance was secured. The second part of the programme was devoted to a selection from Gounod's 'Faust.' The concert opened with the March from 'Götterdämmerung,' in memory of the late Queen, and Gounod's 'Hymne à Sainte Cécile' was given as an offertorium.

The Festival Choral Society's concluding concert took place in the Town Hall on the 21st ult. The programme began with Harford Lloyd's Organ Concerto in F minor, composed for the Gloucester Festival of 1895. Mr. C. W. Perkins was admirable in the solo part, and the work of the band was good. Madame Alva sang Bellini's 'Casta Diva' with brilliant vocalisation, but with too much vibrato. She was more successful in the soprano music of Schumann's 'Paradise and the Peri,' singing very finely. The other soloists, Miss Maggie Jaques, Madame Margaret Milward, Mr. Charles Saunders, and Mr. Daniel Price, did well. Band and chorus were superb, and Dr. Sinclair conducted a fine concert.

The Messrs. Harrison's concerts ended on the 4th ult., when a pianoforte recital was given by M. Paderewski to a crowded audience. The programme was of the stereotyped order. The Saturday night concerts go on successfully. On February 23 the Midland Musical Society gave a performance of 'Elijah'; on the 9th ult. a popular concert was given by Mr. Graham's Temperance Philharmonic Choir; and on the 16th ult. Mr. Randall's Choir concert took place. A pleasing feature was Elgar's delightful duet, 'The snow,' with accompaniment of pianoforte and two violins.

In the afternoon of the same day, at Mr. Perkins's free organ recital, in the Town Hall, Mr. G. Gordon Cleather played the drums in Julius Tausch's extraordinary Concerto for six tympani and orchestra. He did wonders with the percussion instruments, and was applauded to the echo (Special Edition!) by the audience which crowded the Town Hall.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The fifth performance for the first season of the Clifton Orchestral concerts was held on the 2nd ult. Mr. F. W. Rootham conducted, the band being composed principally of players residing in Bristol and Bath. The works given were Mozart's Symphony in E flat, Schubert's Overture and ballet music from 'Rosamunde,' Smetana's Overture to 'Die Verkaufte Braut,' Mr. Edward German's Suite, in D minor, the Vorspiel from 'Lohengrin,' and the Ballet des Sylphes and Marche Hongroise from the 'Faust' of Berlioz. Mrs. Helen Trust was the vocalist and her songs were much appreciated.

The Kruse Quartet appeared at All Saints' Hall on the 11th ult. They played Beethoven's Quartet in F (Op. 59), and, in company with Miss Fanny Davies, Brahms's Quintet in F minor (Op. 34). The fair pianist gave a fine performance of Schumann's 'Etudes Symphoniques' and was warmly applauded by a large audience.

The Bristol Choral Society gave its Mid-Lent concert, at Colston Hall, on the 16th ult., the choir and band numbering 650. Mendelssohn's 'Hear my Prayer' (with Madame Emily Squire as the soloist) was followed by Professor Horatio Parker's 'Legend of St. Christopher,' this being the first occasion upon which this dramatic oratorio was given in England. Mr. Riseley, the conductor, had met the composer at the Chester Festival, and was fortunate in obtaining from him his views respecting the performance of the work. The audience appeared highly gratified with the manner in which the oratorio was given, and applauded the spirited rendering of the Demons' chorus in the second act, the 'Gloria in Excelsis' in the third act, and the final 'Labour nobly, bravely on.' The soloists were Mr. Andrew Black (who sang splendidly the music of *Offerus*), Mr. Henry Beaumont (the *King* and the *Hermit*), Mr. William Thomas (*Satan*), Madame Emily Squire (the *Queen*), and Miss Amy Perry (the *Child*). The effective orchestration was well interpreted, Mr. H. Lewis holding the principal first violin. Mr. Riseley conducted with unflagging energy, and well deserved the applause which he received at the conclusion of the performance. Many persons expressed a wish that the work might be again presented.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Dublin Orchestral Society gave its last concert for the season on the 6th ult., when Beethoven's Symphony (No. 8) was most admirably performed, the perfect control over the material in Signor Esposito's hands making the performance one of the most encouraging of all the Society has given since its foundation two years ago. Mendelssohn's 'Ruy Blas' Overture and his Canzonetta, played by all the strings, were also given, and the concert terminated with a performance of the 'Tannhäuser' Overture. During an interval the secretary announced that a public meeting would shortly be held to consider the position of the Society. Should sufficient support not be forthcoming, this Society, which has done more to redeem our city, musically, than any we have ever known, must cease to exist.

The Hallé orchestra, under Dr. Richter's baton, gave two concerts in the following week. At the first, Dvorák's interesting and beautiful 'In the New World' Symphony was played and Liszt's Hungarian Rhapsody (No. 1). Two Wagner excerpts—the 'Siegfried' Funeral March and the 'Huldigungs' March—began and ended the concert respectively. Mendelssohn's Overture to 'A Midsummer Night's Dream,' exquisitely played, relieved a somewhat monotonous programme. At the second concert Beethoven's No. 8 was magnificently performed and Tschaïkowsky's beautiful 'Romeo and Juliet' Overture. Three Wagner pieces were also played—the 'Siegfried Idyll,' the 'Kaisermarsch,' and the 'Rienzi' Overture. A Suite in D, by Bach, for strings, oboes, trumpets, and drums was included, but failed to interest the audience.

The Chamber Music Union gave two concerts, at the first of which Beethoven's Quintet for pianoforte and wind instruments, Mozart's Trio for pianoforte, viola, and clarinet, and Esposito's Violin and Pianoforte Duet in G were played. The wind instrument players acquitted themselves admirably and showed much refinement and taste in their playing. At the second concert, Bach's Concerto for three pianofortes and strings was repeated by very general request. Mozart's Pianoforte Quartet in G minor and Beethoven's Sonata (Op. 68) for pianoforte and violoncello were also performed, the latter most ably by Herr Bast and Signor Esposito.

The conductor of the Feis Ceoil concerts will be Signor Esposito, and he already is rehearsing Dr. Stanford's 'Phaudrig Crohoore' and the prize cantata with the choir. A very large number of entries have been received for all the competitions. The festival will take place during the week commencing May 6.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

Mozart's First Mass in C was sung by the choir at Calvert Street Chapel, Norwich, on the 7th ult., with Miss M. Luckett, Miss M. Gazeley, Mr. H. J. Luckett, and Mr. F. T. Moffett as principals. The singing of the choruses showed that great pains had been taken in preparing the work by Mr. H. Amiss, the choirmaster. Mr. Arthur Rudd was at the organ and played the accompaniments with delicacy and artistic finish.

On the 6th ult. the Great Yarmouth Wesleyan Church Choir gave a performance, in the Town Hall, of Mendelssohn's 'Hymn of Praise,' assisted by members of other

choirs in the town. Miss Mildred Rix, Miss E. Larkins, and Mr. J. J. Hardy were the soloists. The choir and orchestra (led by Mr. C. W. Diver) gave a good rendering of the cantata under the conductorship of Mr. W. M. Chapman.

The Diss Choral Society gave a performance of Mendelsohn's 'Elijah,' on February 26, conducted by Mr. T. M. Pullen. The solos were sung by Miss Alice Simons, Miss Emily Foxcroft, Mr. Harry Stubbs, and Mr. George Stubbs. The band was led by Mr. T. E. Gatehouse, Mr. Hemstock being at the organ, and a highly creditable performance was enjoyed by a large audience.

Handel's 'Messiah' (parts 2 and 3) were sung at a special service held in Beccles Church, on the 5th ult., when the church choir was augmented by members of the local society. The soloists were Masters P. Phillips and G. Glasspoole, Mr. Sawford Dye, and Mr. F. Daines. Dr. Frank Bates conducted and Mr. W. Warden Harvey presided at the organ.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

Music in our city still shows signs of vigorous life, and events of no mean artistic importance have taken place during the past month. Chief among these must be considered the production, for the first time in Scotland, of Wagner's 'Tristan und Isolde,' by the Moody-Manners Opera Company, which can only be characterised as most adequate and satisfying. The principal parts were in the safe keeping of Madame Fanny Moody (*Isolde*), Mr. Hedmondt (*Tristan*), Miss Marie Alexander (*Brangane*), and Mr. Charles Magrath (*King Mark*). On the following evening the 'Flying Dutchman' was performed, for the first time for many years in Edinburgh, with equal success, the principals being Madame Sapio, Mr. John Child, and Mr. William Dever. Much praise was due to the conductor, Signor Sapio, and his orchestra.

The University Musical Society gave its annual concert, on the 1st ult., in the McEwan Hall, the large building being crowded by a most enthusiastic audience. The performances of this Society are taking rank among the most important events of our University life. The concert under notice proved to be of the most enjoyable and interesting nature. The choir gave readings of Rossini's 'Stabat Mater' and Stanford's 'Battle of the Baltic,' which were more than creditable—excellent indeed. The soloists, Madame Evangeline Florence, Miss Nellie Kirkpatrick, Mr. John Child, and Mr. Dan Price, sang, each one of them, admirably. Perhaps the most successful was Miss Kirkpatrick (a local *débutante*), who received quite an ovation. An excellent band, with Mr. Dambmann as leader and Mr. T. H. Collinson at the organ, supplied the accompaniments. Mr. Moonie, the conductor, was presented by the Society, at the hands of Professor Niecks, with a copy of 'Grove's Dictionary of Music and Musicians,' as a token of their high appreciation of his services.

The local worshippers of John Sebastian Bach attended the Music Hall in great numbers on the evening of the 15th ult., to listen to a programme of the great cantor's music, which was purveyed for the Bach Society and their friends by Mr. Moonie's Choir and Mr. Maurice Sons. The work selected was the cantata 'My spirit was in heaviness,' and it was a rare treat to hear Mr. Moonie's fine body of singers in the fugues, which are the most important and, at the same time, the most interesting features of the work. The parts were conspicuously clear and differentiated in tone—in fact, the performance of the chorus was a notable and delightful one. Miss Amy Gallon, among the soloists, must be specially commended for her most artistic rendering of the solo, 'Sighing, weeping,' and high praise was due to Mr. J. S. Sinclair for his exquisite playing of the various obbligato parts for oboe. Mr. Sons's rendering of the immortal Chaconne and a Violin Concerto were of the highest order of merit.

Mr. Denhoff deserves gratitude from the lovers of chamber music in our midst for the fine series of chamber concerts he purveys for them. A high standard of excellence has been established and is undeviatingly maintained. At the final concert the Willy Hess Quartet combined with Mr. Denhoff in an admirable rendering of the Schumann Quintet. Miss Helen Jaxon was the vocalist.

The People's Entertainment Society, which does a good work in our midst, has finished its series for the season. It enables huge audiences to hear good music at a very cheap rate, and as *only* good music by good performers is placed before its patrons the efforts of the Society are of much value.

The first of the abundant crop of concerts given by Church Choral Societies took place in Mayfield Parish Church, on the 12th ult. The work performed was the 'Creation.'

The programme submitted to the Edinburgh Society of Musicians at its last meeting by Mr. Laurence Guthrie was a choice one, and most admirably carried out. Specially noteworthy was Mr. Guthrie's singing of ballads by Loewe and Damrosch, and the playing of two remarkably fine arrangements of overtures, by Hermann, for pianoforte duet, violin, and violoncello. The programme also included Rubinstein's Trio in B flat. Mr. Guthrie was assisted by Messrs. Dambmann, Della Torre, F. Gibson, and Harry Murray.

Among other events have been the visit of M. Paderewski and the last of Professor Niecks's excellent Historical concerts; the latter is referred to in another column.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Quite a large number of concerts fall to be recorded this month. On February 21, the Pollokshields Philharmonic Society, under the skilful direction of Mr. John Cullen, gave a highly commendable performance of the first part of Mendelssohn's 'St. Paul,' and miscellaneous pieces. The accompaniments were efficiently played by a small orchestra led by Mr. Daly.

Excellent work continues to be done at Mr. R. L. Reid's music classes at the Young Men's Christian Association. In the choral class, numbering close upon 1,000 voices, Haydn's 'Creation' has this session been the subject of study, and the performance took place on February 28. The choruses were sung with that certainty of attack and 'go' which betoken perfect familiarity with the work. Capital renderings of the solo music were given by Miss Jenny Taggart and Messrs. Iver McKay and Charles Tree. An excellent orchestra, led by Mr. Daly and supplemented at the organ by Mr. Pattinson, supplied the accompaniments.

The students of the Athenæum School of Music gave their eleventh annual concert on the 1st ult. The programme, in addition to various organ and vocal solos, included Spohr's Violin Concerto in A minor and Beethoven's Pianoforte Concerto in C minor, the solo parts being played by several of the more advanced students of the school, and the performance was in all respects praiseworthy. Mr. Macbeth conducted. The music classes of the Southern and Eastern sections of the Young Men's Christian Association brought their session to a close by a very satisfactory performance of 'The Messiah,' on the 5th ult. Mr. John Tannahill conducted, and Mr. W. J. Clapperton efficiently discharged the duties of organist.

The Morris Madrigal Society, a new choir conducted by Mr. W. R. Morris, made its first public appearance on the 6th ult. An interesting programme of part-songs, &c., was submitted, the best number being Pinsuti's 'In this hour of softened splendour,' which was sung with great delicacy and finish. Callcott's madrigal, 'O snatch me swift,' was the single justification of the new choir's title.

An audience which filled every available inch of space in St. Andrew's Hall assembled to hear M. Paderewski at the last concert of the Harrison series, on the 8th ult., and on the 13th ult. Mr. E. H. Lemare gave an inaugural recital on the organ newly erected in Greyfriars Church by Messrs. Ingram and Co.

The third of this season's Kosman Quartet concerts took place on the 18th ult. A notable feature of the concert was the first performance in Glasgow of Tanieff's String Quartet in C major. While the playing of all the movements was remarkably fine, the *Andante* and the *Scherzo*

may be singled out as showing the artists at their best. Beethoven's Quartet in G major (Op. 18, No. 2) was no less charmingly played. Mr. Kosman contributed two violin solos—Beethoven's well-known Romance in G and a Scherzo Tarantella, by Wieniawski. Miss Marie Brema roused the audience to enthusiasm by her dramatic rendering of Schubert's 'Der Erl-König.' Mr. W. T. Hoeck was the accompanist.

'Judas Maccabæus' was given by the Uddingston Choral Union at its second concert, on the 19th ult. The orchestra of the Society, strengthened by a few professional players, gave a good account of itself in the accompaniments. Miss Jenny Taggart and Messrs. Gledhill and Fleming were the soloists, and Mr. W. Padget Gale conducted.

The Ysaye-Busoni recital, on the 20th ult., was one of the outstanding events of the present season. The audience was only limited by the size of the hall. A first performance in Glasgow of Wagner's 'Tristan and Isolde' was given, on the 22nd ult., by the Moody-Manners Opera Company.

At the monthly musical recital in John Street United Free Church, Spohr's 'Last Judgment' was sung by the choir, Mr. Taggart conducting and Mr. Miller playing the organ accompaniments. During the month organ recitals have been given in Kelvinside Church by Dr. D. F. Wilson, in Claremont Church by Mr. Hutton Malcolm, and in the Church of the New Jerusalem by Mr. Holgate.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

Mr. Theodore Lawson provided a fine programme at his concert, on February 26, and also one for his last concert, on the 12th ult. At the first, Messrs. Lawson, Inwards, Kreuz, and Renard played Schubert's Quartet in A minor (Op. 29) and that by Dvorák, in F (Op. 96)—both these characteristic works receiving warmth of treatment. Mr. Leonard Borwick proved a great attraction at the same concert. He played Brahms's Rhapsodie (No. 1, in G minor), Henselt's Toccatina in C minor, and Paderewski's popular 'Humoresque de Concert.' Mr. Plunket Greene sang songs by Lulli, Schumann, Brahms, Charles Wood, Stanford, and Arthur Somervell, with his usual resource and effect. For the last concert of the season Mr. Lawson had a very strong attraction in M. Ysaye. With Messrs. Marchot, Van Hout, and Jacob as colleagues, the distinguished violinist played Mozart's String Quartet in B flat, and for the first time in Liverpool Saint-Saëns's Quartet in E minor (Op. 112), which, in its repleteness with the spirit of modernity, proved a complete contrast to the old master's composition. M. Ysaye played as his solo Vieuxtemps's 'Suite in olden Style,' accompanied by M. Marchot at the pianoforte. Fräulein Agnes Witting (of Dresden) sang songs by Schumann, Franz, Hubert Parry, Macdowell, and Saint-Saëns with great ease and trainedness of method.

The two Richter concerts which have occurred since my last took place on February 23 and the 16th ult. At the first of these critical interest was centred in the 'Don Juan' Fantasia (Richard Strauss). It was grateful hearing to be favoured again with Tschaïkowsky's 'Symphonie Pathétique,' wonderfully rendered. Brahms's 'Academic Festival' Overture commenced the last concert of the season, and was followed by the Prelude and Liebestod ('Tristan and Isolde'). 'Scène d'Amour' and the 'Queen Mab' *Scherzo* from Berlioz's Symphony 'Romeo et Juliette' (Op. 17) were also in the programme, which came to a close with the 'Pastoral' Symphony. Dr. Richter obtained, in each case, his characteristically excellent interpretation. M. Paderewski appeared as Mr. Harrison's 'star' at the concert of the 7th ult. Mr. Schiever's fourth and last concert took place on the 9th ult., when he was assisted by Messrs. Steudner-Welsing and Fuchs. Brahms's Sextet in G and Schubert's Quintet in C were presented.

Concerts of the Philharmonic Society took place on the 5th and 19th ult. At the first concert, Dvorák's Fourth Symphony (Op. 88)—a truly beautiful work—was given with great feeling. Mr. Hausmann was the violoncellist and Madame Lillian Blauvelt sang the dramatic scena from Thomas's 'Hamlet.' At the penultimate concert of the season, the second and third acts of Wagner's 'Fliegende Höllander' received excellent treatment. With a whole-souled orchestra and chorus, together with the fine singing of the principals (Messrs. Andrew Black, Arthur Barlow, Ben Davies, Miss Alice Esty, and Miss Edith Leslie), a very fine and artistic result was obtained. Tschaïkowsky's 'Mozartiana' Suite was also played with great charm by the orchestra, under the distinguished conductorship of Dr. Cowen.

I cannot refrain from putting upon record Dr. Peace's graceful tribute to the memory of Father Willis. At his organ recital, on the 2nd ult., the eminent organist played Chopin's 'Marche Funèbre.' At the first chord the entire audience rose as one man and stood throughout the piece. The superb instrument in St. George's Hall was, of course, one of the greatest works of the great master of his craft.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

With the exception of the extra concert to be given for the Band Pension Fund, the forty-third season of the Hallé series of Subscription concerts has terminated. During the winter the attendances have been excellent, and, under Dr. Richter's guidance, the orchestral works have been given with a finish not to be surpassed, although the doubling of the wood-wind perhaps requires to be balanced by some increase of violin power and vigour. The later programmes included Tschaïkowsky's Symphony (No. 5), Schumann's in C, the 'Ruy Blas' Overture of Mendelssohn, and the very eccentric rhapsody by Rimsky-Korsakoff, entitled 'Scheherazade,' and founded upon four scenes from the Arabian Nights myths. We have also enjoyed the magnificent pianoforte playing of Signor Busoni in Liszt's Concerto in A and in Brahms's Variations on a theme by Paganini. The unfortunate accident to Mr. Brodsky's wrist necessitated a hasty summoning of Miss Edith Robinson to play the well-known G minor Concerto of Max Bruch and Beethoven's Romance in G major. At the twentieth meeting Dr. Richter provided the 'St. John' Passion Music of Bach, of which the choral movements were by far the most enjoyable and the best rendered. In no work has Mr. Wilson's choir appeared to greater advantage or the organ been more judiciously handled by Mr. Fogg. Notice of the repetition of the Ninth Symphony of Beethoven and of the four overtures representing the gradual maturing of Wagner's genius must be reserved until the general results of the season are recorded.

The most enjoyable chamber music recitals of Mr. Brodsky have again yielded a handsome surplus of upwards of a hundred guineas to the fund which, at the Royal College of Music, he so generously expends in the encouragement of the most promising of his pupils. For his concluding concert Mr. Max Mayer prepared a programme which drew together a large number of his patrons; and at Mr. Lane's closing meeting the audience was as crowded as usual and the choral efforts as enjoyable.

It was a most happy thought of the Messrs. Harrison to conclude their session with a recital by the only pianist who can draw an audience filling the Free Trade Hall to its doors; and Mr. Paderewski ran through his exacting programme, from Beethoven to Liszt, in unsurpassable style, displaying inimitable delicacies of execution and keenest insight into the meanings of the composers whose works he undertook to interpret.

The concluding concert of the twentieth session of Mr. Cross was given in the Free Trade Hall and very largely attended.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The Alnwick Choral Union, which, under the able direction of Mr C. E. Moore, has done much to promote a love for good music among the residents of the ducal town, gave, on the 12th ult., a very successful performance of Handel's 'Judas Maccabæus.' The soloists were Miss Maud Wadham, Miss Florence Smart, Mr. D. S. Macdonald, and

Mr. Duncanson, whose efforts respectively were much appreciated. The choruses were carefully and successfully sung, and the work of the orchestra was very creditable. Mr. Moore deserves much credit for obtaining such satisfactory results from the material at his disposal.

The Sunderland Philharmonic Society gave its final concert of the season in the Victoria Hall, Sunderland, on the 13th ult. The principal work selected for performance was Handel's 'Acis and Galatea,' and, for the first time in this district, the additional accompaniments written by Mendelssohn were used in preference to those of Mozart, which are more widely known. The work was very successfully performed, with Miss Maggie Purvis, Mr. Whitworth Mitton, and Mr. Bantock Pierpoint as soloists. Choir and orchestra were excellent and Mr. Kilburn conducted with his accustomed skill and discretion. Amongst other pieces in the programme were Beethoven's 'Prometheus' Overture and the choral epilogue from Sullivan's 'Golden Legend.' The interesting notes in the programme, written by Mr. Kilburn, deserve 'honourable mention.'

A very interesting concert was given on the 13th ult., under the auspices of the Newcastle Chamber Music Society, in the Assembly Rooms, Newcastle-on-Tyne, by the Ysaye Quartet. On the same evening the Gateshead Vocal Society gave a performance of Sterndale Bennett's 'May Queen,' in the Town Hall, Gateshead. The soloists were Miss Janet Reed, Miss Gertrude Straiton, Mr. Fred. Taylor, and Mr. John Harrison. Mr. J. E. Hutchinson was the accompanist and Mr. Newton Laycock conducted.

A very fine performance of Berlioz's 'Faust' was given in the Olympia, Newcastle, on the 20th ult., by the Newcastle and Gateshead Choral Union, in conjunction with the Hallé orchestra and under the conductorship of Dr. Hans Richter. The many original orchestral effects in which the work abounds were brought out with admirable skill. The singing of the choir—which is undoubtedly the finest combination of voices in this locality—was excellent throughout, and reflected the utmost credit upon its conductor, Mr. J. M. Preston, who prepared them for the performance. The soloists were Miss Helen Jaxon, Mr. William Green, Mr. William Thornton, and Mr. Andrew Black, who were all successful in their respective parts. The concerts recently given by the Choral Union with the aid of the Hallé orchestra have surpassed anything previously heard in Newcastle.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

The last of the Nottingham Orchestral concerts, on the 7th ult., under the direction of Mr. Henry J. Wood, was devoted solely to the works of Richard Wagner. Included in the programme were most of the well-known excerpts from the Bayreuth master, such as the Prelude to 'Lohengrin,' the Ride of the Valkyries, the Overture to the 'Meistersingers,' and the Funeral March from 'Götterdämmerung.' Mr. Louis Frölich was the vocalist and rendered his songs in artistic style. The orchestra did its work with zeal, and the result was in every way satisfactory, adding another triumph to Mr. Wood's indefatigable work for music in Nottingham.

Chamber music in this city is represented by Miss Cantelo's concerts. On the 14th ult. the Kruse Quartet gave a fine rendering of Beethoven's Op. 59, in F. Miss Cantelo played as solos Handel's Chaconne, Hornpipe, and Gigue, besides accompanying Herr Kruse in Brahms's Violin Sonata (Op. 100) and assisting in the Schumann Pianoforte Quintet. The concert was an artistic success.

A new choral society, at West Bridgford, claims attention for its successful performance of Barnett's 'Ancient Mariner.' The vocalists were Madame Lizzie Moulds, Miss Nellie Oldham, Mr. Joseph Turner, and Mr. Haigh Jackson, who sang satisfactorily. A miscellaneous selection gave them an opportunity of exhibiting their abilities in music of a more varied tendency, and the chorus were heard to advantage in Faning's 'Moonlight' and Pinsuti's 'Parting Kiss.' Much of the success of this new venture is due to the untiring energy of the conductor, Mr. J. B. Lyddon.

MUSIC IN OXFORD.

(From our own Correspondent.)

Concerts here naturally began late in the Lent term, the first of importance being a chamber concert given by the Musical Club on February 19, in the new Town Hall. The chief pieces were Dvorák's String Quartet in E flat major (Op. 51) and Mozart's well-known Quartet in C major, both of which received ample justice at the hands of Mr. Richard Gompertz and his colleagues. Next came the Schiever Quartet, on the 4th ult., in the Schools; this was given under the auspices of the Musical Union, when Beethoven's Quartet in E flat major (Op. 74) and Brahms's Quartet in A minor (Op. 51, No. 2) were excellently given, the former especially affording almost unbounded pleasure.

The next day the Choral and Philharmonic Society gave the late Sir Arthur Sullivan's 'Martyr of Antioch,' in the Town Hall, to the accompaniment of strings and organ. On the 9th ult. a capital chamber concert was given in the Town Hall, when Professor Kruse and his friends gave Beethoven's Quartet in F major (Op. 59, No. 1) and Schumann's Quartet in A major (Op. 41, No. 3). Both were exceedingly well played. The Bach Choir gave Brahms's 'Requiem' in the Town Hall, on the 14th ult., under the able conductorship of Dr. Allen, organist of New College. This had unfortunately to be given without orchestra, but the choir—although limited in numbers—worked exceedingly well, and the result on the whole was fairly satisfactory. The excellent Sunday evening concerts at Balliol, of which Dr. Walker is the conductor, have given immense pleasure.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

Rossini's 'Stabat Mater' was performed in the South Street (Moor) Chapel, on the 4th ult., under the baton of Mr. C. Skelton. Some excellent chorus-singing was heard, particularly in the final chorus, 'To Him be glory,' and the quartets and solos were admirably sung by Miss Eva Rich, Miss M. Parker, Mr. W. Burrows, and Mr. J. Lycett.

At Attercliffe, on the same date, the Zion Choral Society performed Nichol's 'The Holy Grail.' Directed by Mr. H. C. Jackson, the work was capitally sung, one of the most pleasing features of the performance being the effective chorus 'Rest awhile, weary one,' in which the sopranos and altos distinguished themselves. Mr. G. F. Cawthorne was organist.

The Riddings Choral Society gave a successful concert, on the 6th ult., when 'Elijah' was performed, under the direction of Mr. Joseph Dooley. The choir numbered about seventy voices and sang the music allotted to them with praiseworthy vigour and accuracy. The principals were Miss Maggie Jaques, Miss Amy Skerritt, Mr. Charles Blagbro, and Mr. J. Lycett.

The Sheffield Teachers' Operatic Society gave four performances of Gilbert and Sullivan's comic opera 'The Gondoliers,' in the Albert Hall, during the past month. Conspicuous success attended their efforts. Band and chorus numbered nearly ninety performers, and the singing and acting of the principals and the excellent *ensemble* reflected the highest credit on all concerned. Mr. J. Duffell conducted.

In connection with the Choir Festival at St. Mary's Church, Sheffield, Haydn's 'Creation' was performed in the church, on the 18th ult., under the direction of Mr. J. A. Rodgers. The choir numbered over 100 and their singing attained a high standard of excellence. The solos were taken by Master Eddie Unwin, Mr. R. Thompson, and Mr. J. Lycett.

The Barnsley St. Cecilia Society gave a concert, on the 21st ult, under Dr. Coward, performing Gluck's 'Orpheus,' with Madame Marie Brema in the title-*rôle*. The other soloists were Madame Norledge and Miss Joyner.

The Penistone and District Choral Society, a newly founded organisation, performed Dr. Coward's cantata 'The Story of Bethany,' on the 20th ult. Mr. J. Cooper conducted.

Elgar's 'King Olaf' and Bridge's 'Ballad of the Clampherdown' were the principal features of the Sheffield Musical Union's concert, on the 26th ult. Band and chorus numbered nearly 300 performers, and Dr. Coward conducted. Mr. J. H. Parkes led the band and Mr. W. S. Jessop was organist. The principals were Miss Agnes Nicholls, Mr. Charles Saunders, and Mr. Charles Knowles.

Among other interesting musical events of a busy month were the concerts given by the Brincliffe Musical Society (conductor, Mr. J. H. Parkes); the Heeley Orchestral Society (conductor, Mr. W. Chapman); the last of Miss Foxon's chamber concerts; a recital by Mr. Paderewski; and the first visit to Sheffield of Messrs. Ysaye and Busoni.

A Mendelssohn Society has been formed in Sheffield with the object of studying and performing the smaller and less known works of the great masters. Mr. H. Antcliffe is the conductor. Mendelssohn's 'Christus' is announced for the first concert.

MUSIC IN STAFFORDSHIRE.

(From our own Correspondent.)

On the 1st ult. the Hanley Glee and Madrigal Society was responsible for an entertainment of an altogether unusual character. In consequence of the success of Gounod's "Faust," given by the Society last year, the Society determined to produce "Tannhaüser," certainly a sufficiently bold and courageous undertaking. Fortunately the attendance, which was almost a record one for this hall, showed that the Society had the public with them entirely in their ambitious effort. The chorus was 300 strong, and the orchestra was an entirely professional one, consisting of fifty instrumentalists. The principal vocalists were Madame Fanny Moody, as *Elisabeth;* Miss Nedda Morrison, as *Venus;* Miss Annie Walker, as the *Shepherd;* Mr. E. C. Hedmondt, as *Tannhäuser;* Mr. C. Magrath, as *Hermann;* Mr. N. Dever, as *Wolfram;* Mr. S. Jones, as *Walther;* Mr. Lockridge, as *Biterolf;* Mr. Schwitz, *Heinrich;* and Mr. Brierley, as *Reinmar*—by far the largest number of principals who have ever appeared at a single concert in North Staffordshire. These artists all sang to the delight of the audience, and the members of Mr. Garner's splendid choir did themselves justice and distinctly added to their reputation. The male voices in the Pilgrims' music were delightfully tuneful and sonorous, and the tone of all parts was excellent.

MUSIC IN WALES.

(From our own Correspondent.)

Sullivan's 'Prodigal Son' was rendered at the Minny Street Congregational Church, Cardiff, on February 27, Mr. M. Protheroe conducting.

A Welsh festival was held at Llandaff Cathedral on February 28 (St. David's Eve), the combined choirs, conducted by Mr. John Price, Rhymney, numbering 450 voices. In addition to chants, &c., a number of Welsh chorales and Handel's 'Worthy is the Lamb,' to Welsh words, were rendered. Mr. G. G. Beale presided at the organ.

On February 28 the Ebenezer Congregational Church Choir, Tonypandy, gave a performance of Handel's 'Judas Maccabæus,' under the conductorship of Mr. W. T. David, the orchestra being led by Mr. G. T. Roberts, Mr. W. J. Evans officiating at the organ. The soloists were Miss May John, Miss Maggie Morris, Miss M. Burton, Miss L. Jones, Mr. Trevor Evans, and Mr. David Hughes.

At the Llandudno Provincial Eisteddfod, held on the 1st ult., the Blackpool Choral Union (Mr. Whittaker) was awarded the prize in the chief choral competition, and the Tanygrisiau Choir, Festiniog (Mr. Cadwaladr Roberts), received first honours in the male-voice contest, Dr. Joseph Parry adjudicating.

On the 14th, 15th, and 16th ult. Mr. David Jenkins's opera, 'The Enchanted Isle' (scenes from Shakespeare's 'Tempest'), was produced at Aberafon, the Port Talbot Male-Voice Choir supplying the chorus. The composer conducted.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

BRADFORD.

This month Bradford must be awarded the pride of place, for the last four weeks have been prolific of music in that town. On the 1st ult. the Subscription concerts came to a rather premature termination with a good performance of 'Caractacus,' the Hallé orchestra, for the nonce under Dr. Cowen's beat, doing more than common justice to the wealth of orchestral colour in Dr. Elgar's remarkable work, while the chorus of the Bradford Festival Choral Society sang exceedingly well. Two of the soloists, Madame Medora Henson and Mr. Andrew Black, appeared in the parts they 'created' at Leeds; the other principals being Mr. William Green and Mr. Copland. As a pleasing foil to the more elaborate music of 'Caractacus' the concert ended with Dr. Elgar's charming choral suite 'In the Bavarian Highlands,' in which the composer shows how gracefully he can unbend. On the 9th ult. the Permanent Orchestra, which is also directed by Dr. Cowen, gave evidence of the benefit it has derived from his teaching by a most creditable performance of an unusually exacting programme. Tschaïkowsky's Fourth Symphony was played with uncommon gusto, and several Wagner pieces were well done, the 'Dutchman' overture and 'Siegfried Idyll' particularly so. Mr. Andrew Black was the vocalist. On the 12th ult. the Bradford Old Choral Society gave a respectable rendering of Haydn's 'Seasons.' Haydn's music may be 'simple,' but its very simplicity makes a greater neatness of performance necessary than it customarily receives, and there might, on this occasion, have been greater precision and finish. Otherwise Mr. Hartwell Robertshaw may be congratulated on having made the utmost of his material, and especially of his band, which includes a large proportion of youthful amateurs. Miss Ruth Lamb, Mr. Albert Collings, a tenor with an excellent voice but a somewhat jerky method, and Mr. C. Knowles were the principal vocalists. The Bradford Festival Choral Society followed soon after, on the 15th ult., when they gave the whole of Mr. Coleridge-Taylor's 'Hiawatha' cantatas, preceded by the 'Song of Hiawatha' Overture, the only objection to which was that it made the programme unnecessarily long, and increased the difficulty of appreciating the 'Departure,' which suffers from its position, and should be heard alone to be enjoyed as much as it deserves, for I greatly doubt whether it is a whit inferior, musically, to the preceding sections. The performance under Dr. Cowen was excellent throughout, the choir being at its best and the Bradford Permanent Orchestra doing its work with remarkable finish. The soloists, Madame Bertha Rossow, Mr. Gregory Hast, and Mr. Ivor Foster, were all efficient. A very interesting recital of pianoforte music was given, on February 22, by Miss E. A. Atkinson, and visits from Ysaye and Busoni on February 27, and of Paderewski at the last of the Harrison concerts, on the 13th ult., have to be recorded. On the 20th ult. Madame Bertha Moore gave her interesting and enjoyable song-lecture on English songs, repeating it at Huddersfield on the following evening.

LEEDS.

The most important event that has occurred at Leeds is the Subscription concert that took place on February 27. The programme was of chamber music, Schubert's D minor Quartet and Beethoven's String Quintet in C being admirably played by Mr. Brodsky's excellent quartet party, with Mr. Catterall as second viola. Madame Marchesi made (*mirabile dictu*) her *first* appearance in Leeds, and, being in excellent voice, created a deep impression. Perhaps the feature of the concert which was of the greatest general interest was the fact that it ended with a song—the 'Erl-King'—an astute and successful method of keeping the audience in their seats to the end, for it is generally understood that it is rude to interrupt vocal music, though instrumental 'doesn't matter.' On the 20th ult. the Choral Union gave 'The Golden Legend,' and also introduced to Leeds Sir Frederick Bridge's clever setting of Mr. Kipling's poem, 'The Flag of England, which had the advantage of the composer's conductorship.

The principals were Madame Esty, Miss Isa Frood, Mr. Lloyd Chandos, and Mr. Watkin Mills. The large chorus was too heavy for the band, but the performance was, on the whole, a creditable one. Mr. Benton conducted Sullivan's work.

On February 22, at one of the 'Bohemian' concerts, Leeds had the uncommon satisfaction of anticipating London by three days in bringing to a hearing Borodin's Second String Quartet in D, a work of such sustained interest and vitality that it is intended to repeat it at the next of these concerts. Mr. Edward Elliott, whose quartet party supplied the programme, gave a concert, jointly with Miss Gertrude Wortley (an able pianist who has settled in Leeds), on the 18th ult., when Dvorák's E flat Quartet and Schumann's ever popular Pianoforte Quintet were the chief things in the programme. On the 14th ult. Mr. Paderewski attracted about a couple of thousand people to the Coliseum for his recital, and, on the 19th ult., Messrs. Ysaye and Busoni gave a highly enjoyable violin and pianoforte recital to an audience unworthy of their merits, and not very creditable to a town of musical repute.

VARIOUS YORKSHIRE TOWNS.

The Huddersfield Choral Society gave, on the 8th ult., a somewhat unequal performance of 'Israel in Egypt.' The band was weak, the chorus overwhelmingly strong. In such choruses as the famous 'Hailstone' or 'Sing unto God' nothing could have been more magnificent than the volume of tone and force of the singing; in some of the choruses in the second part they did not succeed in maintaining a perfectly correct intonation. The soloists were Miss Winifred Wynne, Miss Emily Berry, Miss Gertrude Lonsdale (a very promising contralto), and Mr. Joseph Hanson. The duet, 'The Lord is a Man of war,' was, in imitation of the inartistic practice once followed at the Albert Hall, sung by all the tenors and basses of the chorus. Needless to say, it made the orchestra appear quite impotent. Mr. Bowling conducted. Exceptional interest was given to the Subscription concert, on the 26th ult., by the appearance of the Hallé orchestra, which played the 'Pastoral Symphony,' actually 'for the first time at these concerts.' Mr. Verbrugghen played the Mendelssohn Violin Concerto with appropriate neatness, and Dr. Richter conducted. On the 12th ult. the Welsh Ladies' Choir was responsible for the programme. On the 19th ult. the Glee and Madrigal Society gave one of its very pleasant programmes of part-songs and the like, under Mr. Ibeson's capable conductorship.

Halifax is showing a good deal of enterprise just now. Last month I recorded the opening of a new and very necessary concert hall; now I have to record the production, on February 28, of a new cantata by a townsman, Mr. Herman van Dyk. It is on the same subject which Mr. Coleridge-Taylor is taking for his Leeds Festival work, Longfellow's 'Blind Girl of Castel Cuillé,' but was written in 1893. In spite of a somewhat old-fashioned frame, it has much more vitality in it than the majority of cantatas that appear from day to day. The composer has good melodic ideas, and plenty of them; and he uses his orchestra with knowledge and discretion. Repetition of words and a weak sense of dramatic continuity are the worst faults that can be alleged against the cantata, which was very ably conducted by its composer. The soloists were Miss Agnes Nicholls, Miss Lucy Clarke, and Mr. W. Green. The chorus of the Halifax Society was not at its best, and the orchestra left much to be desired in point of finish. On the 8th ult. the same Society gave 'Elijah,' the feature of the concert being the uncommonly fine performance of the orchestral portion of the work by the Hallé orchestra, under Dr. Richter. The principals were Miss Palliser, Miss Ada Crossley, and Messrs. Green and Black.

The town of Morley had the satisfaction of anticipating its big neighbour, Leeds, in introducing to Yorkshire Sir J. F. Bridge's 'Flag of England,' which it gave with much success, according to its means, on the 7th ult. Mr. A. Benton conducted, and the solo part was sung by Miss Taggart. On the 6th ult. the Keighley Orchestral Society gave a concert, the principal feature of which was the appearance of Mr. Fred. Dawson, who played with brilliancy Mendelssohn's G minor Pianoforte Concerto. The band, under Mr. Summerscales, played with commendable fire, the violins being especially good. The Keighley Musical Union, under the same conductor, gave, on the 19th ult., the whole of Mr. Coleridge-Taylor's 'Hiawatha,' which is making a triumphal progress through the Riding. Miss Agnes Nicholls, Mr. O'Mara, and Mr. Bantock Pierpoint were the principals, and the performance is described as 'very creditable.' On the 5th ult. the Batley Choral Society, under Mr. Tomlinson, essayed 'The Golden Legend,' Miss Agnes Nicholls, Miss Sweeney, Messrs. Saunders and Knowles being the principals.

FOREIGN NOTES.

Athens.—In the competition opened by the Society of Antique Art, for a setting, in parts, of the choruses in the 'Œdipus,' of Sophocles, the first prize has been awarded to Petros Zachariadis, a young composer residing in Constantinople.

Bayreuth.—Siegfried Wagner has been requested by Herr von Possart, the Intendant of the Munich Royal Theatres, to write a Festival Overture for the opening of the new Prince Regent Theatre, and has accepted the commission.——The majority of the leading parts in this year's Festspiel performances have been definitely distributed as follows: Herr van Dyck (*Parsifal*), Herr Knüpfer (*Gurnemanz*), Herr van Rooy (*Dutchman*), Fräulein Destinn, of Berlin, and Frau Wittich, of Dresden (*Senta*), Herr E. Kraus, of Berlin (*Erik*), Herren Kraus and Burgstaller (*Siegmund*), Herren Kraus and Schmedes (*Siegfried*), Frau Gulbranson (*Brünnhilde*), Frau Wittich (*Sieglinde*), Herr van Rooy (*Wotan*), Herr Nebe, of Berlin (*Alberich*).

Cassel. — An interesting event, which attracted a numerous audience from different parts of Germany and Italy, was the recent first production, at the Hof-Theater, of a new four-act opera, entitled 'Das Mädchenherz' ('Il cuor delle fanciulle'), the libretto by Luigi Illica (German version by L. Hartmann), the music by Crescenzo Buongiorno. The composer, who has been for some years a resident at Dresden, has no leanings towards the modern Italian 'verismo' school, but he successfully combines excellent workmanship with a gift of melody and a keen sense for dramatic effect. The work was received with the greatest enthusiasm.

Cologne.—Two interesting novelties were included in the eighth Gürzenich concert of the season, under Professor Wüllner's direction—viz., a setting, by Wilhelm Berger, of Goethe's 'Gesang der Geister über den Wassern,' and a series of symphonic variations on the well-known chorale, 'Wer nur den lieben Gott lässt walten,' from the pen of Georg Schumann. Both new works were greatly applauded.

Dresden.—An excellent performance was given in the Dreikönigs-Kirche, recently, of August Klughardt's oratorio 'The Fall of Jerusalem.' The executants were the united choirs of the Robert Schumann Singakademie and the Neustadt Choral Society, under the conductorship of Capellmeister Hösel; the work, which was heard here for the first time, producing a very marked impression.

Frankfort-on-Main. — An excellent performance of Dvorák's new symphonic poem 'Othello' was given at the eighth Museum concert of the season, under Capellmeister Kogel's direction. The work was received with much favour. At a subsequent concert of the Society much enthusiasm was created by the excellent first performance of a cantata, 'Frühlingsfeier,' by Anton Urspruch. The work is scored for chorus, tenor solo, and orchestra, and was generally considered one of the ripest productions of its composer.——A successful first performance was given last month, at the Stadt-Theater, of Tschaïkowsky's little known opera 'Iolanthe.'

Humm (Westphalia).—Haydn's 'The Seasons' was performed last month at the first of a series of popular concerts, at nominal prices, which the excellent Musikverein under Herr Seipt's direction intends giving during the season. It is satisfactory to add that the hall was crowded by an attentive and appreciative audience, chiefly drawn from the working classes.

Innsbruck.—Herr Carl Lortzing, a grandson of the composer of 'Czar und Zimmermann,' has been appointed to the conductorship of the municipal orchestra.

Leipzig.—A special performance took place, at the nineteenth Gewandhaus concert of the season, under Herr Nikisch's direction, of Verdi's 'Requiem,' in memory of the deceased composer.——The Meiningen orchestra, under Herr Fritz Steinbach's direction, gave a concert, exclusively devoted to compositions by Brahms, on the 4th ult., with enormous success.

Milan.—Over 40,000 persons filed past the tomb of Verdi, in the crypt of the *casa di riposo per musicisti*, during the four days when the public were admitted.——The first performance in Italy of Goldmark's 'Die Königin von Saba' was given, last month, at the Theatre della Scala, with considerable success.

Moscow.—A new opera, entitled 'Angelo,' by the Russian composer, César Cui, was brought out, on February 28, at the Imperial Theatre, with great success. The composer, who was present, received a number of recalls.——M. Willem Kes is about to leave this city, having resigned the post of director of the Conservatoire, as well as the conductorship of the Philharmonic Society's concerts. He will be replaced, in the last-named post, by the well-known pianist, Alexander Siloti.

Munich.—At one of the recent concerts of the Kaim orchestra a most favourable reception was accorded to a new symphonic fantasia, entitled 'In our time,' by Gustav Brecher, a young Leipzig musician, who has lately been appointed to a conductorship at the Vienna Opera. M. Chevillard, the conductor of the Paris Lamoureux concerts, conducted an orchestral performance, last month, with the Kaim orchestra, the programme consisting of Wagner excerpts and works by contemporary French composers. His interpretations were received with marked favour.

Paris.—At the concert of the Conservatoire, on the 3rd ult., César Franck's remarkable Symphony in D minor, which had only been produced once before, in 1889, was played with admirable *verve* by the orchestra, under M. Taffanel's direction, and greatly applauded. The performances also included a motet, 'Ecce sacerdos magnus,' with string quartet and organ accompaniment, by Paul Vidal, which pleased greatly. The Châtelet concert, of the 10th ult., was devoted exclusively to compositions by Massenet, and included the Overture 'Brumaire,' excerpts from 'Phèdre,' and 'La Vièrge,' the orchestral suite from 'Esclarmonde,' and other pieces.——At the meeting of the 'Société Mozart,' last month, two unpublished compositions by Mozart were introduced to a greatly interested audience. These were a soprano air, originally intended for the first act of the opera 'Mithridate,' but eventually withdrawn, owing to the caprice of a singer, and an 'Elegy' for two sopranos, written by the composer in 1767, when he was eleven years of age. Mesdames Julie Cahun and Fourrier were the able interpreters. These interesting pieces (which are not mentioned by Köchel) were introduced by an explanatory discourse, delivered by M. Charles Malherbe, the erudite librarian of the Opéra, of whose rich collection of autographs they form part.——A new comic opera, 'La fille de Tabarin,' the libretto by MM. Sardou and Ferrier, the music by Gabriel Pierré, has been brought out with great success at the Opéra Comique.

Prague.—A new opera in two acts, 'The Polish Jew,' the libretto founded upon the familiar story by Erckmann-Chatrian, the music by Carl Weiss, was brought out with great success, on the 3rd ult., at the German Theatre. The composer, already favourably known by several dramatic works, is of Czech nationality, and the Slavonic element is well represented in his present work. The same may be said of the audience on the occasion referred to, which included, for the first time for many years, a great number of the composer's Czech compatriots, who applauded frantically. Thus, the burning racial question in this country was, for the time being, happily solved by the astute manager of the German Theatre, Herr Angelo Neumann.

St. Petersburg.—A new oratorio, 'Saint Francis,' by the Abbé Hartmann, a Franciscan friar and organist of Rome, was produced last month, under the composer's direction, with marked success. Madame Gorlenko-Dolina, the eminent Russian *prima donna*, was amongst the leading solo interpreters, the orchestra and choir being supplied by the *personnel* of the Imperial Opera.

Rome.—Don Lorenzo Perosi, having just completed his oratorio 'Moses' (which is to be produced at Milan in November), is already engaged upon the score of a new work, entitled 'The Apocalypse.'

Schwerin.—Heinrich Zoellner's music-drama, 'Die versunkene Glocke,' was produced for the first time, on February 24, at the Court Theatre, with enormous success.

Stockholm.—The centenary of the birth of the Swedish composer, Frederick Lindblad, was recently celebrated by a festival performance of his compositions. Lindblad owes his world-wide reputation as a song writer chiefly to his most gifted pupil, Jenny Lind, whose exquisite interpretation imparted to his graceful and truly national melodies an ideal charm.

Strassburg.—A new oratorio by Georg Rauchenecker, entitled 'Durch Nacht zum Licht' ('Through Night to Light'), met with a very good reception at its first performance recently, by the Academical Choral Society, under Herr Münch's direction.

Tournai.—A highly successful performance by an orchestra and choir consisting of some nine hundred executants, took place, on the 3rd ult., of Massenet's new oratorio 'La Terre Promise.'

Turin.—Leoncavallo's new opera, 'Zaza,' met with a very favourable reception on its first production, last month, at the Teatro Regio.

Warsaw.—A handsome monument, erected to the memory of the Polish national composer, Stanislaus Moniuszko, has just been unveiled in the *foyer* of the Imperial Opera House. The life-size statue is the work of the sculptor Marczewski.

Wiesbaden.—César Franck's symphonic poem, 'Le Chasseur Maudit,' was produced for the first time at a recent concert of the Royal orchestra, under the direction of Professor Mannstädt. The brilliantly instrumented work was received with great favour.

OBITUARY.

PETER BENOIT.

By the death, on the 8th ult., at Antwerp, of Peter Benoit, the modern Flemish school of music has lost one of its earliest and most gifted champions. More than forty years ago, while yet completing his studies in Italy and Germany as a laureate of the Brussels Conservatoire, young Benoit warmly advocated the cultivation, for artistic purposes, of the vigorous Flemish musical element, in a pamphlet entitled 'L'Ecole de musique flamande et son avenir.' After a sojourn of some years in Paris—where, for a time, he occupied the post of conductor at the Bouffes-Parisiens, then under the direction of Offenbach—he returned to his native Belgium, where his compositions, chiefly of a serious order and in which characteristic use is made of the Flemish folk-song, soon attracted general attention. In 1867 Benoit took up his residence in Antwerp, where he founded the musical institution which speedily became the centre of the movement in favour of a revival of a national Flemish school of music. In 1898 it was raised by the Belgian Government to the position of a National Conservatoire, under his directorship. Of Benoit's numerous compositions, many are known and appreciated outside his native country, notably in Germany and in Austria, as well as in the Scandinavian countries. They comprise sacred music, a number of cantatas (including the highly popular 'Kindercantat' for children's voices), several Flemish operas, and a number of characteristic songs. His oratorio 'Lucifer' was produced, under the late Sir Joseph Barnby, by the Royal Choral Society, at the Albert Hall, on April 3, 1889, when the composer was present. The deceased artist was in his sixty-seventh year, having been born, of humble parentage, at Harlebeke, in the province of Flandres, on August 17, 1834.

CORRESPONDENCE.

A BEETHOVEN CORRECTION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Allow me to indicate you a slight error in your article 'Occasional Notes' (March, 1901, page 163). Beethoven has written 'mit dem Knieschieber' and *not* 'mit dem Beinschieber,' which would have been a mistake. Your article states correctly that these words refer to the lever pressed *by the knee* in the old German pianofortes; the lever could not have been pressed by the leg (Bein). The handwriting of Beethoven is a very bad one, but the German word Knie (knee) is by exception very clearly written in this case, as your facsimile shows.

Yours truly,

Dr. Berggruen,
Editor of the *Ménestrel*.

2 bis, rue Vivienne, Paris.

[The writer of the note referred to in the above letter is glad that attention has been called to his misreading. In Beethoven's handwriting his B and his k greatly resemble each other, and that is how the unfortunate mistake arose. —Ed., *M.T.*]

DR. ARNE'S COUNTRY DANCE IN 'THOMAS AND SALLY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Mr. Arkwright's letter (on p. 195 of your current issue) tracing the hymn tune 'Helmsley' to a date prior to the 'Guardian Angels' air as sung by Miss Catley in the 'Golden Pippin,' 1773, is an interesting communication on the subject. Will Mr. Arkwright, however, kindly give the imprint (and date, if any) of the edition of Arne's 'Thomas and Sally' in which the country dance tune (so characteristic of the composer) first appears?

I should also like to raise the question (and I appeal for a confirmation of the statement made in Grove's Dictionary) as to whether 'Thomas and Sally' first saw the light in Dublin in 1743. It has been freely copied from Grove without further inquiry. The fact is indisputable that 'Thomas and Sally' was produced at Covent Garden Theatre in November, 1760, and I have found no mention in contemporary accounts to lead one to suppose that it was merely a revival. In the *Universal Magazine* for 1760 and 1761 the songs from it are printed as from the '*New* Musical Entertainment,' and while the 'Companion to the Playhouse,' 1764, and its later editions ('Biographia Dramatica'), of 1782 and 1812, give full mention of the piece, nothing is said of an earlier origin than 1760.

I am in possession of a copy of what I take to be the first edition of the music to the opera, 'printed for and sold by the author,' with the engraved date 1761; the country dance with others is there present, as it is in a later edition by Harrison, about 1784. Walsh's edition was probably published about 1765 and, as Mr. Arkwright says, with the omission of the dances. There are also other slight differences between that and the author's edition. The country dance became at once a favourite, and, under the title 'Thomas and Sally,' was included in Thompson's yearly set of twenty-four country dances for 1762, as well as in other of their publications. Miss Catley's song, 'Guardian Angels,' is set to what is merely a slight variation of the dance. Her piece in the 'Golden Pippin,' 1773, begins: 'Where's the mortal can resist me,' just before the *Finale*; but the song 'Guardian Angels now protect me,' sung by Mr. Mahon in Dublin, seems to have been afterwards substituted by Miss Catley for the original lyric of the opera.

If Dr. Arne did produce in 1743 a short piece under the title 'Thomas and Sally,' it must have undergone considerable alteration before its reproduction in London seventeen years later. I am, however, anxious to know if there really was one prior to 1760. Isaac Bickerstaffe, the author of this libretto, is not credited with any piece before 1756.

Frank Kidson.

128, Burley Road, Leeds.

AN OXFORD HISTORY OF MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Will you kindly allow me to correct a slight error which appears on p. 167 of The Musical Times for March? The work which the Clarendon Press has undertaken is not a series of Text-books, but a continuous History of Music in six volumes, written in collaboration by Professor Wooldridge, Sir Hubert Parry, Mr. J. A. Fuller Maitland, Mr. E. Dannreuther, and myself. To each author has been allotted a separate period, so delimited as to make one consecutive treatise of the whole.

The disposition of the work is briefly as follows:—

Vol. 1. The earlier Ecclesiastical Period, by Professor Wooldridge.

Vol. 2. The later Ecclesiastical Period, by Professor Wooldridge.

Vol. 3. The Seventeenth Century, by Sir Hubert Parry.

Vol. 4. The Age of Bach and Handel, by Mr. J. A. Fuller Maitland.

Vol. 5. The Viennese School and its times, by the Editor.

Vol. 6. The Romantic Movement, by Mr. E. Dannreuther.

Of these volumes the first, third, and fourth will, it is hoped, be published during the coming year. The others will appear successively as soon as they are ready.

Yours faithfully,

W. H. Hadow.

Worcester College, Oxford,
March 7, 1901.

[We gave the information in the terms furnished to us by Mr. Henry Frowde, the publisher.—Ed., *M.T.*]

THE GAUNTLETT ORGAN AT ST. OLAVE'S.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—There was purpose in all Dr. Gauntlett's work, and I think that there is—or rather was—much to be learned from this organ to which you refer in your current issue (p. 171) and the somewhat similar one that was formerly in the Mechanics' Institution in Liverpool.

Sir John Stainer knew the St. Olave's organ in its prime, and I have asked him kindly to furnish some particulars; but as he is abroad I cannot hope for an early reply.

I take it that the idea was to impart to a two-manual organ something of the eclectic and preparative possibilities of registering possessed by a three-manual. The Great and Choir appear to have been on separate sound-boards, and there must have been the power to summon or dismiss one of these divisions, probably the 'Great,' by the coupler—or possibly ventil—'Grand Organ Combined.' The Great could thus be played or could be thrown out of action and leisurely re-registered by hand, with or without the assistance of the composition pedals, while playing on the Choir or Swell, instead of the registering being left to the composition pedals *plus* perhaps a grab at one or two stops. The Choir could, of course, be similarly re-registered while playing on the Great, for its gentler tones would be under cover of the more ponderous department.

The Liverpool organ was originally divided in similar fashion, but has since been 'lumped' like that at St. Olave's.

There was an organ in St. Peter's, Paddington, arranged on the same useful idea, which seems to make the ordinary builder very unhappy.

If my assumption is correct it is obvious that the plan of control (?) substituted for Dr. Gauntlett's is a deplorable retrogression.

Thomas Casson.

March 21, 1901.

The Streatham School of Music (of which Mr. Arthur O'Leary is the Director of Studies) gave a successful Students' concert, at Streatham Hall, on the 12th ult.

Miss Olive Harcourt has, we regret to learn, been obliged to give up all her engagements for a year, acting upon medical advice, and to take a complete rest.

The Incorporated Society of Musicians announces that a performance of orchestral works will be given at the Annual Conference to be held in London in January next. The following are the regulations:—

1. Any new or untried orchestral composition, Overture, Suite, Symphonic Movement, or other work for orchestra (provided it is suitable for performance on a Concert platform) will be eligible. Preference will be given to Compositions by Composers unable to secure public performances of Orchestral Works.
2. The scores of the compositions must be forwarded to the General Office of the Society, 19, Berners Street, London, W., addressed to the General Secretary, not later than June 1, 1901. Each score must be signed by the composer.
3. The Committee to select the works to be performed will consist of the following members of the Society:—Mr. Alberto Randegger, Hon. R.A.M., Mr. George Riseley, and Mr. George Halford.
4. It is intended that such works as the Committee recommend for performance shall be produced at the Annual Conference to be held in London, January, 1902.
5. Each composer whose work is selected must provide the orchestral parts required for its performance.

Full particulars may be obtained of Mr. Edward Chadfield, the General Secretary, 19, Berners Street, London, W.

The final competition for free open scholarships at the Royal College of Music took place on February 23. The following are the names of the successful candidates:—*Composition:* Francis C. S. Carey (Burgess Hill), Frank H. Tapp (Bath). *Pianoforte:* Isidore Epstein (London), Daisy A. Jones (Crickhowell), Olive Blume (London). *Singing:* Marion Battishill (Saltash), Betsy J. Cartwright (Hull), Benjamin Davies (Rhondda Valley). *Organ:* Ivor A. Morgan (Newnham), Leonard Illingworth (Acton). *Violin:* Frederick Grey (Clapham). *Clarinet:* Holman Shackleton (Dewsbury). *Oboe:* Gordon A. Foreman (Wandsworth). *Bassoon:* Harold C. Thornton (Dulwich). *Horn:* John B. Branston (Colwyn Bay).

The following is the result of the competitions which have taken place at the Royal Academy of Music during the past month:—The Goldberg Prize, on the 4th ult., to Kate Kelyn Williams, a native of Edinburgh. The Llewelyn Thomas, on the 11th ult., to Lilian Clarke, a native of Canada. The Evill Prize, on the 11th ult., to George R. Senior, a native of Huddersfield. The Sauret Prize, on the 21st ult., to Marjorie O. Hayward, a native of Greenwich.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Abergavenny.—The Choral Society gave a performance of Mendelssohn's 'Elijah,' in the Town Hall, on the 19th ult. The choir and orchestra, led by Mr. A. Angle, numbered 120 performers, and the principal solo vocalists were Miss Maggie Jaques, Miss Morfydd Williams, Mr. G. H. Perrins, and Mr. W. Llewellyn. Mr. W. R. Carr conducted.

Bath.—A concert was given, on the 5th ult., by the Pump Room orchestra, in aid of the Benevolent Fund for the relief of members of the orchestra disabled by sickness or old age. The orchestra contributed the 'Meistersinger' and 'Lohengrin' Overtures and Massenet's 'Scènes Napolitaines.' Miss Norah Sweet-Escott played Beethoven's First Concerto (second and third movements) and 'La Campanella' (Paganini-Liszt), displaying remarkable technical ability and artistic appreciation. The Misses Florence and Bertha Salter were heard to advantage in songs by Rossini, Liza Lehmann, Cowen, and Löhr, and in a duet by Blumenthal.

Bolton.—The fact that Yorkshire and Lancashire produce choirs of remarkable quality cannot be questioned, and was again brought home to us on listening to the concert of the Bolton Choral Union, in the Albert Hall, on the 2nd ult. Bolton is exceptionally fortunate in possessing a Town Hall of remarkable architectural and decorative beauty, admirably adapted acoustically for musical performances, and provided with an excellent organ. The programme comprised Mendelssohn's 'Athalie' and a miscellaneous selection, which included the march and chorus from 'Tannhäuser,' Mendelssohn's 'Hear my Prayer,' and Eaton Faning's 'Vikings.' The choir is about 150 strong, and consists of bright, fresh young voices of remarkable quality. The singing was characterised throughout by pure intonation, admirable expression, and vigour of attack, which showed to special advantage in the dramatic choruses in Mendelssohn's work and in the Wagner chorus. Every credit is due to Mr. J. M. Bentley for his excellent training. There was a good orchestra, led by Mr. Frank Lord, partly composed of members of the Hallé orchestra. The soloists in 'Athalie' were Miss Agnes Nicholls, Miss Lily Dyson, and Miss Florence Ranstead, the first-named also singing admirably the solo in 'Hear my Prayer,' and Miss Ranstead, a young singer of artistic feeling, contributing two of Elgar's 'Sea Pictures' and Coleridge-Taylor's 'Corn Song.' Mr. Charles Fry recited the verses in 'Athalie,' and also gave the 'Dream of Eugene Aram' with powerful effect to the accompaniment of Mackenzie's music, excellently played by Mr. W. Mullineux, the Borough organist.

Bootle.—The fourth of the Orchestral Subscription concerts took place, on the 8th ult., in the Town Hall, and, strange to say, included no orchestral items, the chief feature of attraction being the appearance of the Royal Welsh Choir, conducted by Madame Clara Novello Davies. Among other pieces the Choir sang the 'Spanish Gipsy' (Lassen), 'Fair land, we greet thee' (Pinsuti), 'The ash grove,' and other Welsh airs, arranged by Emlyn Evans, and the Miserere from 'Il Trovatore,' the part of *Manrico* being taken by a contralto! In addition to songs by members of the Choir, Mr. Emlyn Davies sang, and Miss Marie Novello Williams and Miss Backsheen Wood contributed pianoforte and violin solos respectively.

Boston.—A successful performance of Mendelssohn's 'St. Paul' was given on the 20th ult., by the members of Mr. G. H. Gregory's Choral Class. The soloists were Miss Gwendolen De Ath, Miss Alice Thorpe, Mr. E. Dunkerton, and Mr. Herbert Thacker; and no small degree of this successful concert was due to their efforts, as well as to the musical training which the chorus had received from Mr. Gregory. The orchestra, which was responsible for the accompaniments, was ably led by Mr. J. E. Hilton.

Brighton.—Sir Hubert Parry's oratorio 'Judith' was performed by the sacred Harmonic Society at the Dome, on the 14th ult. Much credit was due to Mr. Robert Taylor, the Society's conductor, for his excellent training of both choir and orchestra, which resulted in a highly creditable performance. The solo vocalists were Miss Bessie Wood, Miss Lalla Parry, Mr. W. Davies, and Mr. Daniel Price; Masters Ernest Watts and Frank Beavan, of St. Patrick's Choir, representing the 'Two Children,' all acquitting themselves to the satisfaction of the audience.

Calcutta.—An excellent performance of Mendelssohn's "Hymn of Praise" was recently given in St. Paul's Cathedral. There was a complete orchestra, which gave an admirable account of the Symphony, and also accompanied the singers with delicacy. The choir of the Cathedral, which has a reputation in the locality for the excellence of its singing, was augmented, and the choruses were given with power and good attack, the boys' voices especially being very bright and telling. Great credit is due to Mr. Willis, who was responsible for training the orchestra and who conducted the performance; and to Mr. Slater, who has devoted much time in training the choir and who presided at the organ.——A State funeral service was held in the Cathedral on February 2. Mr. Slater, the organist, played Beethoven's Funeral March and a march by Mendelssohn as the immense congregation were taking their seats, and Chopin's Funeral March

during the official procession. The anthem was 'Blest are the departed,' by Spohr. The service, which was immensely impressive, closed with the Dead March in 'Saul.'

Canterbury.—At a special musical service held in the Cathedral, on February 28, the Requiem forming the first part of Gounod's oratorio 'Mors et Vita' was performed. The choir sang with vigour and was especially successful in the fugue 'Quam olim Abrahæ.' The orchestra, led by Mr. C. Gann, consisted of strings, brass, harp, and drums, the organ (played by Mr. Grundy) supplying the parts for the wood-wind. The soprano and contralto solos were sung by four of the Cathedral choir boys, the other parts being undertaken by Messrs. Pearson, Price, and Higgins. Mr. H. C. Perrin, the Cathedral organist, deserves every credit for his admirable training of the choir and for his ability in conducting the music. It should be added that Mr. Perrin has recently been presented by the members of the Cathedral Auxiliary Choir with a handsome silver-mounted ivory baton, accompanied by a letter containing the following gratifying appreciation: 'Since the Choir has been under your direction the improvement that has taken place in it has been most marked, and we fully realise that this is due almost entirely to the untiring care and trouble expended by you upon it. Especially do we feel that our thanks are due for the excellent way in which you planned and carried out the musical part of the services to inaugurate the New Century.'

Cheltenham. — The annual Conversazione of the Cheltenham Musical Festival Society, held in Bennington Hall, on the 5th ult., was rendered specially interesting on account of its being associated with the jubilee of its conductor, Mr. J. A. Matthews. It included in its programme several works composed by his past and present pupils, and also part of Coleridge-Taylor's 'Scenes from the Song of Hiawatha' (recently performed by the Society), illustrated with *tableaux vivants*. The scenes were taken from 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha,' the music being sung by the choir, with Miss Susan Harrhy, Mr. C. Eynon Morgan, and Mr. F. Willett as soloists, and the characters being represented in costume by a number of ladies, gentlemen, and children, the dances being arranged by Miss Ruddle.

Darvel, N.B.—The Darvel Choral Society performed Mr. A. R. Gaul's cantata 'The Holy City' and Mendelssohn's 'Hear my Prayer,' on the 12th ult. The chorus numbered sixty voices and the solos were sung by members of the Association. The pianist was Mr. R. G. Morton and the organist, Mr. J. D. Morrison. The performance of the works reflected great credit upon the conductor, Mr. J. D. Gilchrist, Kilmarnock.

Exeter.—A pianoforte and vocal recital was given at Bamfield Hall, on the 8th ult., by Signor Clerici and Miss Clara Stone. The pianist's solos included Scharwenka's Second Rhapsodie, Schumann's 'Nachtstück,' and a Nocturne by the performer, whose efforts were distinguished by excellent taste and executive ability. Miss Stone's contributions included Schumann's 'Frauenliebe und Leben' and 'Roberto, O tu che adoro' (Meyerbeer), in which she displayed a well-trained voice of good quality. ——Master Vernon Warner and his little sister, Miss Elsie Warner, gave a pianoforte and violin recital at the Royal Public Rooms, on the 5th ult. The young pianist's share of the programme included the 'Moonlight' Sonata, Liszt's Rhapsodie Hongroise, and Chopin's Valse in A flat (Op. 42)—in the latter especially he played with remarkable expression and technique. His still more youthful sister played successfully two movements from Handel's Sonata in F, and, among other pieces, Elgar's 'Salut d'amour' and a 'Perpetuum mobile' by her father, Mr. H. E. Warner (who was the accompanist). Mr. Norman Kendall was the vocalist. The programme was repeated at Weymouth on the 7th ult.

Gloucester.—The Choral Society's second concert this season took place at the Shire Hall, on February 26, when Spohr's 'Last Judgment' and Mr. A. Herbert Brewer's Psalm 'O sing unto the Lord' constituted the programme. The Society has made a great advance under Mr. Brewer's training, and its singing displayed excellent qualities of attack, good intonation, and both sweetness and power, reflecting great credit on the conductor. The solo vocalists were Miss Norah Newport, Miss Murray Browne, Mr. George Brierley, and Mr. Foxton Ferguson. Efficient aid was lent by the orchestra, led by Mr. E. G. Woodward, and Mr. Ivor Morgan presided with skill at the organ.

Guernsey.—Spohr's 'Calvary' was given as the Lenten oratorio in St. Stephen's Church, on the 13th and 14th ult., with a selection on the Sunday following. Mr. J. Matthews accompanied on the organ, and the Precentor, the Rev. A. A. Henley, conducted the mixed choir of eighty voices.

Hamilton (Ontario). — The third of the series of Monday Chamber concerts given by Messrs. J. E. P. Aldous and A. G. Alexander took place on February 11. The programme included Mozart's Concerto in E flat for two pianofortes (with Cadenzas by Reinecke) and Beethoven's Trio (Op. 1, No. 3). The concert-givers were assisted by Mrs. Eardley-Wilmot (vocalist), Mr. A. Ostler (violin), and Mr. L. H. Parker (violoncello). On the 12th ult. the programme announced included Moscheles' Grand Duo 'Hommage à Handel,' Saint-Saëns's 'Rouet d'Omphale,' and Beethoven's 'Kreutzer' Sonata. Such excellent concerts deserve, and we trust receive, a full mead of public recognition.

Holmfirth.—Haydn's 'Seasons' was performed by the District Choral Society, in the Drill Hall, on the 14th ult. The choir was not, on the whole, as satisfactory as usual, and some evidence was given of insufficient rehearsal; the orchestra, however, was fairly efficient. The solo vocalists were Madame Minnie Grime, Mr. Tom Child, and Mr. W. Riley; and Mr. J. E. Ibeson conducted with care and skill.

Holyhead.—An organ recital was given by Mr. T. Westlake Morgan (organist of Bangor Cathedral) in the Collegiate Church of St. Cybi's, on March 12. Sir George Martin's devotional anthem, 'Holiest, breathe an evening blessing,' and the 'Hallelujah' Chorus were sung by the Choral Union, under the conductorship of Miss Walter-Thomas, organist of the church. Solos were sung by Miss Ethel Varian, who possesses an excellent contralto voice.

Ilford.—The Vocal Union and Orchestral Society gave a concert at the Reading Room on February 28. The chief feature of the programme was Gade's cantata 'The Erl-King's Daughter,' the miscellaneous second part including German's Masque music in 'As you Like It,' the Overture to 'Figaro,' and a Festal March (composed by the conductor), by the orchestra, and Sullivan's part-songs, 'Evening' and 'Hush thee, my babie,' by the choir. The solo vocalists were Miss Lilian L. Crosby, Madame Eliza Thomas, and Mr. F. Quartly. Mr. A. Storr conducted.

Leicester. — The Philharmonic Society performed Coleridge-Taylor's complete trilogy, 'Scenes from the Song of Hiawatha,' at the Temperance Hall, on the 8th ult. The choir and orchestra gave an excellent rendering of their important share of the work, and there was an admirable trio of solo vocalists in Miss Helen Jaxon, Mr. Gregory Hast, and Mr. Andrew Black. Mr. H. B. Ellis conducted.

Luton.—A very successful orchestral and choral concert was given, under the direction of Mr. Fred. Gostelow, on the 6th ult. The programme included Sir Frederick Bridge's 'Ballad of the Clampherdown' and the 'Flag of England,' both of which, under the conductorship of the composer, went splendidly. The orchestra also played the overtures to 'Egmont' and 'William Tell,' the Prelude to Act III. of 'Lohengrin,' and Mr. German's 'Nell Gwyn' Dances. Songs were contributed by Miss Alice Simons and Mr. S. Heath, and instrumental solos by Mr. Percy Waller (pianoforte), Mr. E. Jeffs (violin), and Mr. Woolhouse (violoncello). Mr. Gostelow also played two movements from Mendelssohn's G minor Pianoforte Concerto.

Madeley (Shropshire).—A tastefully printed history of the Madeley Choral Society from 1877-1900 is interesting as showing what may be done for music in a country place. This record of 'something attempted, something done,' of which any society might justly be proud, reflects honour

and credit alike on all concerned and calls for hearty congratulation. The compiler of this interesting brochure is Mr. William Anstice, a well-known and enthusiastic amateur of Madeley.

Oystermouth.—Mendelssohn's 'St. Paul' was performed by the Church Choral and Orchestral Union, in the Parish Church, on the 7th ult., this being the first occasion on which an oratorio has been performed in the church. The choir and orchestra numbered 120, Mr. C. J. Johnson presiding at the organ, and the solo music was sung by Miss S. G. Davies, Mrs. J. E. Fisher, Mr. Richard Thomas, and the Rev. R. Spurrell. The performance, under the direction of Mr. T. W. Ritson (organist of the Parish Church), was entirely successful.

Rochdale.—Mr. B. C. Crossley's final concert this season took place in the Town Hall, on the 19th ult., when Mendelssohn's 'Elijah' was performed. The choir sang with evident enthusiasm, notably in the 'Baal' choruses, which were given with much dramatic power. The orchestra, led by Mr. F. Lord, was also fully efficient. The principal solo parts were undertaken successfully by Miss Maggie Purvis, Miss Alice Lakin, Mr. Samuel Masters, and Mr. A. H. Gee. Mr. Crossley conducted with firmness and judgment.——The Inaugural Festival of the Rochdale Wesley Circuit Choir Union was held in the Wesleyan Methodist Church, on the 16th ult., when the programme included the chorus 'Sing unto God' ('Judas Maccabæus'), Beethoven's 'Hallelujah' Chorus, and Anthems, 'O gladsome light' (Sullivan), 'Sing, O heavens' (Sullivan), and 'Hark! hark! my soul' (H. R. Shelley), these pieces being creditably rendered by the choir. Organ solos were contributed by Mr. F. Evans and vocal solos by Madame Louie Fidler, Mrs. Maud Clay, and Mr. F. Dawson. Mr. W. Townsend conducted.

Rugby.—Mr. Leonard Borwick gave a pianoforte recital at the New Big School, on the 20th ult., when he presented a programme of much interest, including the Prelude from Bach's 'Suite Anglaise,' Beethoven's 'Moonlight' Sonata, a Ballade, Valse, and Etude of Chopin, two Intermezzi by Brahms, and other pieces. Needless to say these were played with all the skill, technique, and expression usually displayed by this clever artist, and were listened to with enthusiastic interest by an audience composed of over 300 boys and their masters. Miss Cordelia Grylls was the vocalist, and she sang with much charm songs by Schumann, Lassen, F. Ries, and 'The lass with the delicate air' (Arne), which was warmly encored.

Sevenoaks.—On the 6th ult. Mendelssohn's 'St. Paul' was given, at the Club Hall, by the St. John's Choral Society, under the conductorship of Mr. W. A. Taylor, organist and choirmaster of St. John's Church. The orchestra was ably led by Mr. W. Whitehead, and a highly creditable performance of Mendelssohn's oratorio was secured. The solo vocalists were Master George Hayward, Mr. James Horncastle, and Mr. Leo Wilson.

Wellington (New Zealand).—On Sunday, January 27, the official Memorial Service in connection with the death of Her Majesty Queen Victoria was held in St. Paul's Pro-Cathedral, and was attended in state by His Excellency the Governor (the Earl of Ranfurly), members of the Government, foreign consuls, and the military and naval authorities. The musical part of the service was beautifully rendered by a full choir, and included Spohr's 'Blest are the departed'; the tenor solo, 'Then shall the righteous shine,' from Mendelssohn's 'Elijah'; a setting, by the organist of the Cathedral, of the sentences beginning 'I am the Resurrection,' which was sung with dignity and feeling by Mr. John Prouse; and Mr. Robert Parker played the Dead March in 'Saul.' At the other services of the day appropriate music was used, including Sullivan's quartet, 'Yea, though I walk,' and the same composer's beautiful choral song 'Wreaths for our graves,' the funeral marches by Chopin and Beethoven being played by Mr. R. Parker, the organist and choirmaster of the Cathedral.

West Tarring (Worthing).—At the Parish Church, on the 20th ult., the West Tarring Choral Society performed Stainer's 'Daughter of Jairus.' The solo vocalists were Mrs. Bernard Lees, Mr. Thomas Moppet, and Mr. G. W. Bernard. The accompaniments were efficiently played by Miss Ethel Bennett (pianoforte) and Mr. C. Spratley (organ). Mr. W. Binstead conducted.

ANSWERS TO CORRESPONDENTS.

A Country Teacher.—*The acquirement of a true perception of six-eight time is a difficulty more apparent than real. Say nothing to your pupils about time signatures until they have grasped the thing itself—viz., that there are* two (*not six*) *divisions in each bar, or measure. The various sub-divisions of this primary essential can then, by degrees, be easily taught. You must make the children* feel *the rhythm by insisting upon their beating time while they sing, with one silent bar by way of prelude; and take care that every exercise is finished with the strong (down) beat.*

G. C.—*Dettmer was a creditable square pianoforte maker in the early years of the nineteenth century, but now forgotten. His instruments, which have been long out of use, cannot be said to have any marketable value. To repair one would probably be an analogous case to the wonderful old organ, upon which someone expended £100 upon its renovation. When the work was completed, the instrument was pronounced to be worth £50!*

H. P. T.—*The following part-songs for a male-voice party of eight voices* (T.T.B.B.) *would, we think, answer your purpose as good test pieces:—'Warrior's Song,' Hatton; 'Battle Song,' Schumann; 'The Merry Wayfarer,' Mendelssohn; 'Absence,' Hatton; 'The Homeward Watch,' Smart. The above, except the Schumann piece, are to be had in Tonic Sol-fa notation, and all have been frequently sung at competitions.*

R. S.—(1) *Mr. Fuller Maitland's monograph on Schumann is published in the Great Musicians series by Messrs. Sampson Low and Co., Ltd. Elson's 'The History of German Song' is published by the New England Conservatory of Music, Boston (Mass.).* (2) *'Songs and Song Writers,' by Mr. Henry T. Finck (John Murray), would probably help you in your study of the songs of Schubert and Schumann.*

Contra Posaune.—(1) *The art of reading from figured bass is a practical, not a bookish matter. You would find Dr. Dunstan's Basses and Melodies Primer (Novello) useful in attaining facility.* (2) *'Handbook of Acoustics,' by T. F. Harris (Curwen), or 'Sound and Music,' by Sedley Taylor (Macmillan).*

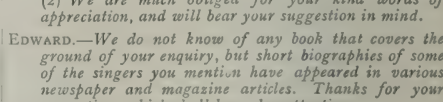
A. H. D.—*We have carefully looked in all the existing books on the violin, and in none of them is the name of Gändl mentioned. He was no doubt one of the numerous German makers working in the middle of the eighteenth century. The instrument would not be a violin of any particular value.*

F. C.—*The Mason and Hamlin American organ will doubtless answer your purpose. You might be able to obtain an ordinary pipe organ of two manuals second hand that would answer your purpose. Messrs. Metzler publish a tutor for the American organ, compiled by Sir John Stainer.*

Learner.—(1) *The nearest thing to your requirement is the Cotta edition of pianoforte classics, which has the (so-called) foreign fingering, and it is well edited.* (2) *We are much obliged for your kind words of appreciation, and will bear your suggestion in mind.*

Edward.—*We do not know of any book that covers the ground of your enquiry, but short biographies of some of the singers you mention have appeared in various newspaper and magazine articles. Thanks for your suggestion, which shall have due attention.*

Ernest.—*The answer to the fugue subject (which is in the key of C) is:—*



R. F.—*Write to the conductors of a few London theatre orchestras and ask them to hear you play and to give you an engagement, if possible.*

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,,	Comfort, O Lord, the soul of Thy servant	*Crotch, arr. by Goss.*
,,	God so loved the world	*Stainer.*
Easter	Christ our Passover	*Goss.*
Whitsun	Praised be the Lord daily	*Calkin.*
Harvest	Ye shall dwell in the land	*Stainer.*
General	O how amiable are Thy dwellings	*Barnby.*
,,	O taste and see how gracious the Lord is	*Goss.*
,,	Thine, O Lord, is the greatness	*Kent.*
,,	O give thanks unto the Lord	*Elvey.*

Book 5.

Advent	The Great Day of the Lord	*Martin.*
Christmas	It came upon the midnight clear	*Stainer.*
Lent	Incline Thine ear	*Himmel.*
,,	Lead me, Lord	*Wesley.*
,,	Rend your heart	*Calkin.*
Easter	Awake up, my glory	*Barnby.*
Whitsun	O for a closer walk with God	*Foster.*
Harvest	The eyes of all wait on Thee, O Lord	*Elvey.*
General	I am Alpha and Omega	*Stainer.*
,,	O how amiable are Thy dwellings	*Richardson.*
,,	Blessed are the merciful	*Hiles.*
,,	I will sing of Thy power, O God	*Sullivan.*

Book 6.

Advent	Hearken unto Me, My people	*Sullivan.*
Christmas	O Zion, that bringest good tidings	*Stainer.*
Lent	Turn Thy Face from my sins	*Attwood.*
,,	O Saving Victim, slain for us!	*Stainer.*
,,	There is a green hill far away	*Gounod.*
Easter	Now is Christ risen from the dead	*West.*
Whitsun	O Holy Ghost, into our minds	*Macfarren.*
Harvest	Praise the Lord, O Jerusalem	*Maunder.*
General	Sweet is Thy mercy, Lord	*Barnby.*
,,	I will lift up mine eyes	*Clarke-Whitfeld.*
,,	Rejoice in the Lord, O ye righteous	*Elvey.*
,,	I will alway give thanks unto the Lord	*Calkin.*

(To be continued.)

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For particulars see SYLLABUS B.

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FRIDAY, May 17 .. Handel's "Water Music."

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PROGRAMME.
1st Day: SUNDAY, May 12, at 6 p.m.
Serenade in B flat, for Wind Instruments, Köchel 361 (Mozart)
Members of the Court Orchestras of Meiningen, Berlin, and Hanover.
String Quartet, Op. 64, No. 6 (Haydn)
The Roeger-Soldat Quartet.
String Quartet, Op. 95 (Beethoven)
The Joachim Quartet.
Pianoforte Trio. Op. 97 (Beethoven)
Paderewski, Joachim, and Hausmann.
2nd Day: MONDAY, May 13, at 6 p.m.
String Quartet in D, Köchel 575 (Mozart)
The Roeger-Soldat Quartet.
Pianoforte Sonata, Op. 11 (Schumann)
Paderewski.
String Quartet, Op. 54, No. 2 (Haydn)
The Joachim Quartet.
Octet for String and Wind Instruments, Op. 166 (Schubert)
The Joachim Quartet and Members of the Meiningen Court Orchestra.
3rd Day: TUESDAY, May 14, at 6 p.m.
Octet for Wind Instruments, Op. 103 (Beethoven)
Members of the Meiningen Court Orchestra.
Variations in F minor, for Pianoforte (Haydn)
Rondo in A minor, for Pianoforte, Köchel 511 (Mozart)
Pianoforte Sonata, Op. 57, "Appassionata" (Beethoven)
Paderewski.
Clarinet Quintet, Op. 115 (Brahms)
Richard Mühlfeld and The Joachim Quartet.
4th Day: WEDNESDAY, May 15, at 6 p.m.
Beethoven Concert.
String Quartet, Op. 132
The Joachim Quartet.
Pianoforte Sonata, Op. 111
Paderewski.
String Quartet, Op. 130
The Joachim Quartet.
5th Day: THURSDAY, May 16, at 11.30 a.m.
String Quartet, Op. 18, No. 3 (Beethoven)
The Roeger-Soldat Quartet.
Sonata for Violin and Pianoforte, Op. 105 (Schumann)
Joachim and Paderewski.
Ballade, Mazurka, Nocturne, Etude, Polonaise for Pianoforte (Chopin)
Paderewski.
String Quintet in G minor, Köchel 516 (Mozart)
The Joachim Quartet and Carl Wendling.
Artists:
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The Joachim Quartet, from Berlin: Professor Dr. Joseph Joachim (1st Violin); Professor Carl Halir (2nd Violin); Professor Em. Wirth (Viola); Professor Robert Hausmann (Violoncello).
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1901.

JOHN STAINER.

'I think you must tell Mr. —— that if he will be so good as to wait till I am dead, you will give him a few facts about my life from authentic sources in The Musical Times within a black border! Also if he will wait a little longer, he may perhaps hear a lot of utterly impossible and grossly untrue legends; such rubbish seems to spring up on the grassy graves of sinners as rapidly as on those of saints.'

These words formed part of a letter written by Sir John Stainer to the present writer as recently as January 28 last. He and Lady Stainer were then staying at Dover, preparatory to taking a long tour in the South of France and Italy. Free from any pressing claims upon his time and energies at home, he looked forward to the enjoyment of a leisurely holiday. He was in the best of health and spirits during his wanderings in the sunny south, journeying here and there, writing the usual cheery letters to his friends, and making plans for the future. On the last day of March (Palm Sunday) the travellers were at Verona on their way to Venice. A visit to the ancient Amphitheatre had occupied part of the morning, and after lunch at the Hotel de Londres, Sir John retired to his room for his usual afternoon nap. On the return of Lady Stainer from church she found him in a shivering condition, and suffering severe pain in his chest. Remedies were applied, but, alas! to little purpose. In a few moments the music-loving soul of John Stainer was calmed in death.

Farewell, dear brother! We shall miss thy genial presence and sunny smile; but the memory of thy sympathetic, warm-hearted nature we shall ever cherish.

John Stainer was born on June 6, 1840, at 2, Broadway, a little thoroughfare, that strangely belied its name, which ran parallel to and north of St. Thomas's Street, Southwark. It is impossible to give a photograph of the house, as the street and the habitations thereof have been absorbed in the maw of London Bridge Railway Station—the southern portion of the great terminus. His father, William Stainer, was schoolmaster of the parish school of St. Thomas's, Southwark, with which avocation he combined the duties of Registrar of Births and Deaths for the district—in fact, he had the felicity of registering his own son John, as the Registers at Somerset House duly testify. The mother of the infant John, formerly Miss Ann Collier, could claim descent from an old Huguenot family settled in Spitalfields. The family consisted of four girls and two boys. The elder son, the Rev. Dr. William Stainer, who died in 1898,* devoted his life with self-denying enthusiasm to ameliorating the condition of the deaf and dumb. Like his only brother, John, he was a man of a singularly kind and sympathetic nature. The eldest daughter, Miss Annie Stainer, held, from the year 1849, for fifty years, the post of organist of the Magdalen Hospital Chapel, Streatham, and during the whole of that half-century she never missed a single service—probably a unique record!

In the course of an interesting conversation for the purposes of this article, Miss Stainer, the organist above referred to, recalls some interesting incidents connected with the childhood of her brother, John. 'I was fourteen years his senior,' she says. 'He was the sweetest, most darling little mite in the world, and he had a singularly affectionate disposition. He was very delicate as a child, and he became my constant care and delight. We had an organ in our house which had a fine polished mahogany case and gilt pipes. Our friends thought a good deal of it, but we young people used to turn up our little noses at it. At one time we had five pianos in the house; one of them had pedals—full compass. My father was a most enthusiastic lover of music. Passionately fond of children, he was a patient and very clever teacher, who made everything attractive and interesting to his pupils and his children. He was my brother John's first teacher of music, although he could not play very much himself, his performances being of the slow and sure kind. John used to watch him as he played the organ, and at the slightest indication of any hesitation he would say, "Five shillings for a wrong note, dad!" My father always instilled into us that "duty was the first thing," and this we have tried to carry out. As for my dear brother John, I cannot say anything too good about him.'

* See The Musical Times of May, 1898, p. 341.

EARLY EFFORTS.

'There was no organ in St. Thomas's Church (of which parish school my father was the master), but there was a small chamber organ in my home on which I played as soon as I was tall enough to reach the keys when *standing!*' The foregoing thread of autobiography is contained in a letter Sir John wrote us on January 21. Strangely enough, during his recent and fatal tour in Italy he one day asked Lady Stainer to buy him a sketch-book. This she did, with the result that on the first page he sketched the identical organ of his childhood, with himself as the *standing* performer! It is with peculiar pleasure that we are enabled to furnish our readers with a reproduction of this interesting sketch, by the special and kind permission of Lady Stainer, to whom it is a very precious relic of Sir John's last days. This is the only sketch in the book; but he evidently intended it to be the first of a series, as on a later page we find the following notes: 'First steps,' 'After a successful solo,' 'Pursuit of art under difficulties,' 'The book-closet,' 'Praise ye, &c.' 'C. Lockey and the solo.' Then under the heading of Oxford: 'The gentleman's tired,' 'Corfe's Knocker,' 'After the Dead March,' 'A walk with the V.P.' But ——the remaining pages are blank.

REMINISCENCES OF HIS BOYHOOD.

At the age of seven Stainer could play Bach's Fugue in E major ('The saints in glory fugue,' as old Sam. Wesley called it) and the Overture to 'Acis and Galatea.' An interesting glimpse of the home life of the Stainers during Johnnie's boyhood period has been kindly furnished to us by his old friend the Rev. Arthur Whitley, M.A., head master of Witton Grammar School, Northwich. Mr. Whitley writes under date of the 4th ult. as follows:—

By that wondrous and subtle 'divinity which shapes our ends,' the late Sir John Stainer and myself were, at a very early age, brought into close friendship with each other. Though for half-a-century I have never failed to keep in touch with him, yet my most intimate knowledge dates from the 'little Eton jacket' days. I was a Foundation Scholar of St. Paul's School, then opposite the Cathedral, and Johnnie was a chorister at the Cathedral Choir School—so our acquaintance was 'out of school.' On being let out of afternoon school I invariably rushed across to the Cathedral to hear the 'Anthem,' which for six years I do not think I ever missed. I sometimes came in for the Psalms, but always for the Anthem. After one of the services I waited for Stainer and, waylaying him, said: 'Do you know you sang that verse most magnificently.' (It is not often boys of ten years of age compliment each other.) He replied: 'You are very kind to say so. Which way are you going?' I replied: 'Down Cheapside.' 'Then may I accompany you'? 'With pleasure.' And thus it was that our lasting acquaintance began. After that, it was a very rare thing for us to miss each other in walking home, the little beloved disciple, as I thought him, always instructing me in some musical mystery. Once when my little friend Johnnie asked my opinion as to the '*root*' of the first chord of Mendelssohn's 'Wedding March,' I 'squared' my ignorance by purchasing a pennyworth of apples!

All this ended in our visiting each other's homes. Many opportunities therefore presented themselves of seeing Stainer's home-life. It was very humble, very sweet, very instructive. At a very modest house in St. Thomas's Street the boy, who was destined to become the great musician, passed his boyhood—no green grass, no budding trees, no sound of singing birds about that neighbourhood! And yet, inside that humble dwelling-place, perfect love, perfect harmony, and exuberance of mirth existed. It was a perfect holiday for me to go to tea with Stainer. His father was a schoolmaster of the old type. Wearied with his work among the unruly lads of that locality, he would come in, snatch up his violin and solace himself with playing a hymn tune! Little Johnnie frequently came in at such a time, and would sit down at the pianoforte and accompany the good old father with his evening hymn. Of course there was plenty of merriment over it; but I could see clearly enough that the old man was led by the influence of the little beloved disciple. Full of fun himself, a clever punster even at that early age, he nevertheless was the little child that seemed to lead them—his loving and devoted parents. His dear mother was devotedly fond of her boy, and it would be difficult for me to name amongst my acquaintances a more devoted, loving family than the Stainers. To know them made you better.

The one great topic of conversation, as a mere boy, was Church music. Johnnie's whole soul seemed to be entirely wrapped up in that.

I also had the pleasure of frequently meeting at the Stainers' the late Sir Arthur Sullivan, in *his* boyhood. Both these embryo musicians were bashful. Sullivan's bashfulness, as a boy, seemed to me to avoid the chance of being asked to play. Stainer was always ready to sit down and give you his harmony to some old hymn tune or chant; *his* bashfulness was what I may term simply domestic modesty. While little Johnnie was always the ladies' man at home, he never allowed himself to be spoilt. Here is an instance:—

Stainer's eldest sister was an accomplished musician and organist. It was her custom after tea and before we had the usual round game of cards, with nuts for counters, to get us boys to sit down and play something, never mind—she would insist upon it—however simple. I had played a new hymn tune, Johnnie came next with a Fugue, and when Sullivan was called upon he was nowhere to be found. Search was made for him everywhere—upstairs, downstairs, behind doors, but all in vain. We then all sat round the table and began our game. Before very long someone uttered a shriek and jumped up, and the truth was then revealed: Master Arthur had quietly crept under the table and bided his time to pinch the legs of someone who had urged him to play! Needless to say Johnnie dragged him out and made him sit down to accomplish his appointed task. I remember that his contribution on that occasion was a song he had written—the title of which he called '*The dying stag*.' He was full of fun, and the title *may* have been a ruse.

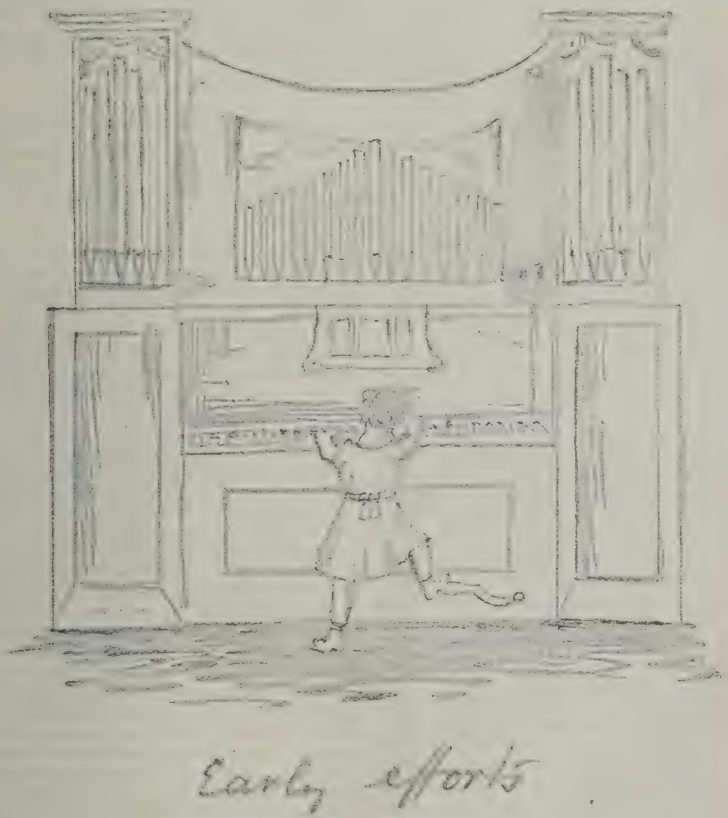
As I look back on the early home-life of John Stainer, I can now see what an inspiration its influence gave him for such tunes as his settings of 'There's a Friend for little children,' 'The Saints of God, 'Jesu, gentlest Saviour,' and many others of deep religious feeling. His life was a pure, devoted, and consistent one, whose

aim from boyhood to manhood was to elevate Music, to bring our choral services to a level in some degree worthy of the Creator of all good things. I shall not look upon his like again.

MR. HENRY GADSBY'S RECOLLECTIONS.

In April or May, 1848 (when he was 'nearly eight'), Stainer became a probationer in the choir of St. Paul's Cathedral, and a year later he was 'admitted a full chorister in the Dean's vestry—June 24, 1849.' Among his fellow-choristers was Mr. Henry Gadsby, who has very kindly sent us his recollections of his friend in the following interesting communication:—

I have much pleasure in acceding to your request. As there have appeared in several papers one or two inaccuracies, I should like to state that Sullivan and



PENCIL SKETCH OF HIMSELF MADE BY SIR JOHN STAINER SHORTLY BEFORE HIS DEATH.

(Reproduced, full size, from the original by the kind and special permission of Lady Stainer.)

Barnby were never his fellow-choristers, and that it was Stainer and I who were caught jumping over the chairs in the Cathedral, and that on another occasion we were very nearly caught in the pulpit, which at that time stood in the Choir.

One of our chief diversions on our way home from school was to dance about on the timber logs seasoning in the river by Southwark Bridge, and allow ourselves to be rocked on them by the wash occasioned by the river steamers—and it was a miracle that we did not end our career in a watery grave.

Stainer and I were the only choristers who accepted the offer of Mr. William Bayley, the music-master of the boys, to learn harmony—a thing we never regretted. So Stainer and I plodded through Hamilton (the *superfluous* 2nd man) and dear old Goss's Harmony.

I well remember the happy musical evenings we used to spend together as boys at his father's house in St. Thomas's Street; little Johnnie playing the Inventions and easy Fugues of John Sebastian on the pianoforte. We also used to play pianoforte duets—one of the favourites being the 'Hailstone Chorus.'

We entered the Cathedral together, but Stainer went to Tenbury before I left the choir. The last time I saw my dear old friend was at our mutual friend Sullivan's funeral, and as we walked down the Nave, I little thought that I should never see him again.

ST. PAUL'S CATHEDRAL FIFTY YEARS AGO.

Sir John himself has left on record a few incidents of his choristership at St. Paul's, which, with a few stories he related to the present writer, may here find a place. When he entered the choir he was told by the senior choristers that he was fully entitled to spur-money, if he could get it! So neglectful were the clerical authorities of the Cathedral about having 'all things done decently and in order,' that within Stainer's recollection the Hallelujah chorus was sung by 'a handful of boys and two men!' 'This,' he said, 'is strongly suggestive of the clergyman who, finding that he and his clerk constituted the whole congregation, commenced the exhortation with 'Dearly beloved Roger, the Scripture moveth you and me in sundry places, &c.' He well remembered that the rain used to percolate the dome, and he frequently saw men with pails and sawdust mopping up the pools of water. Admittance to the Cathedral in those days (except during the hours of Divine service) could only be obtained on the payment of two-pence each person. It was in the interest of the vergers to speedily clear the Cathedral after Morning or Evening prayer in order to secure all the 'tuppences' they could. The Minor Canons had a share in these admission and other fees, providing they attended the service on their appointed days. If they were in their places by the time the Venite was reached their attendance was accounted good. At that time the Choir was enclosed by the organ screen, and Stainer used to tell how he would often hear a *prestissimo* rush of footsteps down the Nave, soon to be followed by the scene of a Minor Canon struggling with a corpulent verger at the entrance of the Choir in order that he (the Minor Canon) might squeeze himself in before 'The Lord's Name be praised!' Happily all this is changed, and St. Paul's Cathedral is now a model of order and decorum.

As a chorister Stainer attended the choir school, of which the Rev. Minor Canon Coward was the master, at No. 1, Amen Court, the house in which he afterwards resided as organist of the Cathedral. The choirmaster at that time was William Bayley (the composer of a once popular 'Cantate Domino' and 'Deus Misereatur') and, of course, John Goss held the post of organist. Stainer sang at the funerals of Turner (1851) and the Duke of Wellington (1852), both of whom are buried in St. Paul's. In regard to the latter event, he has recorded the rehearsal at Store Street music-room of that noble anthem 'If we believe that Jesus died,' written by Goss for that impressive occasion. 'When the few bars *pianissimo* had died away,' he says, 'there was a profound silence for some time, so deeply had the hearts of all been touched by its truly devotional spirit. Then there gradually arose on all sides the warmest congratulation to the composer—it could hardly be termed *applause*, for it was something much more genuine and respectful.' These words were written nearly thirty years after the event.*

DR. STEGGALL'S REMINISCENCES.

An interesting side-light on Stainer as a boy chorister is furnished by Dr. Steggall, who has kindly sent the following interesting recollections:—

I am afraid I cannot help you very much in the way of 'Staineriana,' for circumstances have prevented a very close social intercourse during the adult period of my dear friend's life.

The occasion of my first acquaintance with him was when, in the year 1851, I went to St. Paul's to get a boy for the treble solos in my Cambridge exercise (they had not then a good solo boy at Cambridge), and one of the Minor Canons—the Rev. Mr. Coward—introduced him to me. Not only his beautiful voice, but his general personality and manner, made a great impression in the University town, and I remember Professor Walmisley being much taken with him. Looking at him admiringly during lunch after the rehearsal, he turned to me with: 'What a sweet child it is, and what a pretty little pipe it's got'!

I remember, too, that at the dinner my father gave to the London contingent of singers (several from the R.A.M.), Sterndale Bennett, W. G. Cusins, W. F. Low, and others, who had come to hear my work, how he was noticed by everyone and how readily he answered a question in Latin, jokingly made by an undergraduate, who, by-the-bye, showed his appreciation by handing half-a-crown across the table. From that time I took the greatest interest in the clever boy who, till he went to Tenbury, frequently visited me. He had—even at that early age—a remarkable facility in extempore playing in the style of Bach, and very wonderful it was. It is probable that later on the trammels of a knowledge of counterpoint and of the correct treatment of fugue may have affected this facility—but I do not know. It is with these earlier days that I am best acquainted, and—as I told him only a very short time ago—I have always loved to think of him as a boy; but no one has watched his subsequent career with more affectionate interest than I.

I may add that in the 'Fifties' (and after) I often lectured both in London and in the country, and when the subject was church, or other choral music, Stainer almost invariably assisted in the vocal illustrations. He was also at that time a constant and zealous attendant at the rehearsals and concerts of the Bach Society under Sterndale Bennett.

* From the obituary notice of Sir John Goss, in The Musical Times of June, 1880. It need no longer be a secret that this article—excellent in taste, literary merit, and warm appreciation of the life-work of his distinguished predecessor at St. Paul's—was written by Sir John Stainer.

Dr. Steggall modestly refrains from mentioning the fact that he gave Stainer some lessons in counterpoint, also that in his (Dr. Steggall's) degree exercise the St. Paul's boy with 'the pretty little pipe' sang a long sustained high B flat. The reference to Stainer's assistance at the rehearsals and performances of the old Bach Society furnishes an opportunity of reprinting the 'card of thanks,' encircled by a Gothic border, which the youthful chorister received.*

The Bach Society
Instituted 1849.
The Committee beg gratefully to acknowledge the services of
Master John Stainer
on the occasion of the 1st Performance in England under the direction of W. Sterndale Bennett of the
Grosse Passions Musik
by
John Sebastian Bach
Hanover Rooms, April 6th, 1854.

During his choristership Stainer received some organ lessons from George Cooper, sub-organist of St. Paul's, to whom, by the way, he dedicated his fine anthem, 'The morning stars sang together.' On one occasion when Stainer and Arthur Sullivan were with Cooper, the latter remarked: 'How I should like you two boys to race one another in life.' Stainer was entirely self-taught, however, in regard to composition. In one of his letters to us he said: 'I never had a *lesson* in the art of composition in my life, and have never had anyone to whom I could go for advice, so it is a marvel that I have not made even a *greater* fool of myself'! Apparently while still a chorister he was appointed, at the age of fifteen, organist of St. Benet's and St. Paul's, Upper Thames Street, a Wren church, of which the Rev. Minor Canon Coward was the rector. It is now the Welsh Church.

TENBURY.—THE TURNING-POINT.

The turning-point in Stainer's career came in a very remarkable way. The incident which led thereto cannot better be told than in his own words:—

It was soon after Ouseley's appointment [in 1855] as Professor [of Music at Oxford] that he came to examine the chorister boys of St. Paul's, of whom I was one. I shall never forget the nervousness with which I approached this musical and clerical dignitary when summoned to meet him in the drawing-room of our master, the Rev. J. H. Coward. But I played a Prelude and Fugue by Bach, from the 'Forty-eight,' from memory, and, at its conclusion, Sir Frederick gave me a few words of good advice and much kindly encouragement. . . .

The next interview I had with him was full of moment to me; it constituted a turning-point in my life. I was then between sixteen and seventeen years of age, and was playing the afternoon service at St. Paul's, both Goss and Cooper being absent for a few days. During the service Ouseley came quickly into the organ loft, and, after greeting me, watched me closely as I accompanied the music from the old 'scores.' On the same evening I had a letter from him to say that the object of his visit to St. Paul's had been to find an organist for St. Michael's College, and he offered me the post. I must apologise for thus introducing myself into this paper,* but it explains why and how I came to know so much about the character and abilities of my patron and friend. In 1857, after a railway journey to Worcester, and then twenty miles on the top of a coach, I found myself settled in the charming building which he had raised at his own cost for the advancement of church music. . . .

After evening service and a meal in the hall I studied or practised, or, as was frequently the case, was invited by Sir Frederick to pass the evening with him. In the splendid musical library he had collected there was a rich store of pure vocal masses of the Italian school in MS. in the old clefs, including not only the soprano and alto, but often also the now obsolete mezzo-soprano and baritone clefs. At that time he had not found opportunities of going carefully through these, and, most fortunately for me, I was asked constantly to play them through to him, he turning over, and from time to time making critical remarks. I gained much from this almost unique chance of studying the vocal writers from, say, 1550 to 1700.

Miss Stainer, in recalling the day of that eventful visit of Sir Frederick Ouseley to St. Paul's, says (although the details differ very slightly from those related by Sir John himself): 'When John came home to dinner, he said, "Sir Frederick Ouseley came to the organ loft at St. Paul's to-day. He wants an organist for his College at Tenbury." "Then he'll offer it to you, John," I at once said. "No, no," he replied. In the evening he said that Sir Frederick had again visited the organ loft at the afternoon service, at which John, as in the morning, played. "Then he has offered it to you, John," to which he could not say no.'

The present Warden, the Rev. John Hampton, of St. Michael's College, Tenbury, who was Ouseley's right-hand at the foundation of the Institution and who succeeded him, has kindly furnished the following recollections of Stainer's organistship at Tenbury—1857-59:—

Stainer worked hard at the organ and pianoforte and did a good deal of composition—to wit, his Bachelor's exercise and several anthems: 'I saw the Lord,' 'The righteous live,' and others in Ouseley's Special Anthems. He also composed some part-songs and madrigals, afterwards published, I believe, in Oxford. Besides playing at the two daily services, he gave pianoforte lessons to the boys for two hours every day. He was very fond of out-of-door sports, and joined in cricket with the boys and masters. And so his days passed each like the other.

I can well remember our astonishment when he first appeared amongst us, in the month of July, 1857. He looked too young for the post, which we considered to be so very important. However, Sir Frederick assured us that 'he would do,' and we soon found out that was true. All the while he was here I believe he was most sincerely loved by us all, and he was forward to help everyone with whom

* See a series of articles on 'Bach's Music in England' in The Musical Times, from September to December, 1896.

* 'The Character and Influence of the late Sir Frederick Ouseley,' by Sir John Stainer, read before the Musical Association, December 2, 1889.

he came in contact. The curate, a first-rate mathematician, read with him and formed a very high opinion of his capabilities. We thought him bumptious, but we soon found that we were mistaken, for he was humble enough and seemed glad to be plainly spoken to by any whom he conceived had a right to speak. We were all right sorry to lose him and sincerely glad whenever he came to visit us.

Sir John was made an Hon. Fellow only last November, and we looked forward to his appearance next Michaelmas, when we were to do a new Anthem or Service with strings and organ accompaniment—'L'homme propose,' &c.

St. Michael's College, Tenbury, was (and is) an ideal spot for a young church musician. Here Stainer had not only leisure for study, but the friendship and advice of so learned a scholar and musician as the Rev. Sir F. A. Gore Ouseley, the Warden of the College.

MASTER JOHN STAINER.
AGED 12.

Moreover, he had the run of the splendid musical library in addition to daily practical experience in cathedral music. During his Tenbury period he took the degree of Bachelor of Music at Oxford, on June 10, 1859. The more serious side of his work has been mentioned by the Warden in the letter already quoted. But there were humorous incidents not a few. Ouseley played the guitar, and he used to pass the evening singing Italian or Spanish national songs to his own accompaniment, always with admirable skill and good taste. He made Stainer a present of a guitar, which instrument the young organist assiduously practised. Moreover, Ouseley actually arranged Bach's first Prelude for the guitar, expressly for Stainer! The manuscript bears the following title:—

Bach's 1st Prelude. Arranged for the guitar and carefully fingered by F. A. G. O.

At the end of the autograph Ouseley has written:—

'Ad usum amici Johannis Stainer aptatum præludium hoc, quo melius quantum organis tantum etiam citharâ præter omnes emicaret D. D. D. amicus citharœda Michaelensis.'

which may be translated—

This Prelude, adapted for the use of his friend John Stainer, in order that he might excel on the guitar no less than on the organ, was presented to him by his friend the guitarist of St. Michael's.

GUTTA-PERCHA ORGAN PIPES!

One of Stainer's boy friends in London was Arthur Sullivan, two years his junior, and a chorister of the Chapel Royal. The two young gentlemen used to spend their half-holidays in trips together on the steamboats on the Thames, their enjoyment of those penny voyages being considerably enhanced by a copious consumption of nuts and oranges. Sullivan visited Stainer at Tenbury, at a time when Ouseley was erecting a large organ in the chapel, and indulging in all sorts of experiments—pipes, tubular actions, &c. Stainer and Sullivan conceived the idea that gutta-percha would make cheap and resonant organ pipes. Gutta-percha was scarce at Tenbury, and the young innovators' financial resources were limited; but, nothing daunted, they procured a few old gutta-percha soles and set to work with ardent enthusiasm to carry out their designs. The process, however, appealed so strongly, not to say disagreeably, to Sir Frederick's olfactory nerves that he at once stopped further operations, for obvious reasons. Sullivan always declared that there was a bit of jealousy on Ouseley's part in stopping the development of that important invention!

Sir Frederick Ouseley was very fond of Stainer, and treated him as a son. So highly did he estimate the capabilities of his gifted *protégé* that he wrote to him early in 1865 (before Stainer had attained his twenty-fifth birthday) as follows: 'I have set my heart on resigning my Professorship in your favour, as soon as you are M.A. and Mus. Doc.' With peculiar pleasure does the present writer look back upon the delightful visit he paid to Tenbury last autumn, in the genial company of Sir John Stainer and his eldest son, Mr. J. F. R. Stainer, of which excursion an illustrated account appeared in the issue of this journal of November last.

OXFORD.

The next step in the career of John Stainer was an important one. He became organist and choirmaster of Magdalen College, Oxford.

Although a mere stripling of nineteen, he at once endeared himself to his fellow-workers and made his mark in the University. The *Oxford Chronicle* of July 14, 1860, under the heading 'Magdalen College,' refers to him as 'the newly appointed and highly accomplished organist, Mr. Steiner' (*sic*). A beautiful tribute to his genial personality is furnished by an old Magdalen chorister, who, in writing a letter of condolence to Lady Stainer the other day, said:—

One of the *very* first to see and know 'Mr.' Stainer, at Magdalen, was myself. Directly we choristers saw him and heard him we adored him and did so ever after.

Over and above his unapproachable playing, he was one of the very few touched with the radiance of the inner life of sacred music.

In the year following his appointment to Magdalen he was elected organist to the University of Oxford, a great honour for a youth of twenty. Music did not, however, entirely absorb his intellectual faculties. He went into residence at St. Edmund Hall in order to read for his Arts degree, with the result that he obtained his B.A. in 1864. He worked steadily on, and a more important degree followed on November 9, 1865, after he had satisfied the examiners for that of Doctor of Music. His exercise on that occasion, the oratorio of 'Gideon,' was about to be performed (on November 8) in the hall of Magdalen College, but so great was the audience to hear the work that the Vice-Chancellor moved an adjournment to the Sheldonian Theatre, where the performance took place. The members of Magdalen College presented their organist with his Doctor's robes, accompanied with the following letter:—

Dear Dr. Stainer,

We beg to offer you our warmest congratulations on your recent degree, and to request your acceptance of the appropriate robes, as a mark of sincere personal regard for yourself and high appreciation of your most successful efforts to sustain the musical reputation of this College and of the University of Oxford. With our united good wishes for your future happiness, we remain,

Dear Dr. Stainer,

Yours very truly,

(Signatures follow).

The above letter was signed by forty-six members of the College, including the Rev. H. R. Bramley and the Rev. L. S. Tuckwell, both of whom were afterwards editorially associated with the recipient of this gratifying testimonial. Very soon after he had taken his Doctor's degree Sir John Stainer married Miss Eliza Cecil Randall, only daughter of Alderman Randall, of Oxford. The ceremony took place at St. Aldate's Church, Oxford, on December 27, 1865, the chief officiating clergyman being the bridegroom's attached friend, the Rev. Sir Frederick A. Gore Ouseley.

EARLY MADRIGALS AND SIR HUBERT PARRY.

A practically unknown publication belongs to the Oxford period of Stainer's career—a collection of eight madrigals, issued by subscription, and published by Messrs. Houghton and Tuke, Oxford, in 1864, and of which, by the way, there is no copy in the British Museum Library. One of these madrigals is written for two choirs of five voices, the remainder being for 5, 6, or 8 voices. In 1867 he proceeded to his M.A. degree, and in the same year was appointed a University Examiner in Music. One candidate in the first batch who came before him was Hubert Parry, then an athletic Etonian. Concerning this event Sir John wrote us (June 6, 1898): 'I was one of his three examiners (Dr. Corfe and Sir F. Ouseley being the other two) when Parry came here [to Oxford] as a lad from Eton to take his degree of Mus. Bac. Of course we all thought him bright, intelligent, and talented. While he was an undergraduate of Exeter College, I was

SIR JOHN STAINER
AT THE AGE OF 21.

conductor of the Exeter College Musical Society, and Parry played occasionally pianoforte solos and accompanied songs and other things admirably. It may interest you to know that I adapted Schumann's "The Luck of Edenhall" to English words for performance by that Society and that Parry accompanied (of course excellently) and I conducted the first performance of that cantata in this country.' Sir Hubert Parry dedicated to Sir John Stainer his Te Deum in D, a product of his Eton days.

Another candidate in the same year (for the doctor's degree) was the late William Pole. It was on this occasion that Stainer first broached

to Pole the subject of a learned society for musicians, which seven years afterwards came into existence as the Musical Association—the conception of the Society is undoubtedly due to Stainer. In addition to the conductorship of the Exeter College Musical Society, he held similar posts in connection with the University Amateur Musical Society and the Oxford Orpheus Society. He not only took a very active part in, but exercised a highly beneficial influence upon the musical life of the University and the city of Oxford. He founded the Oxford Philharmonic Society and conducted its first concert, June 8, 1866. His services were constantly in demand for every important function—*e.g.*, the conduct of the music at the laying of the foundation stone of Keble College (April 25, 1868), and so on.

SOLO ORGAN PLAYING AT THE CRYSTAL PALACE.

It may not be generally known that as far back as 1868 Sir John Stainer began to play organ solos at the Crystal Palace Saturday Concerts—an innovation due to Sir George Grove. On the first occasion, November 7, 1868, when he was announced as 'Dr. Stainer (of Oxford),' he played Bach's G minor Prelude and Fugue and Mendelssohn's Fourth Organ Sonata. Mr. J. W. Davison noticed the performances of the Magdalen organist in the following appreciative terms:—

> The experiment of an organ performance was entirely successful, thanks to the admirable playing of Dr. Stainer. The organist of Magdalen College is a master of his instrument. Neither the Sonata of Mendelssohn nor the Fugue of Bach presented any mechanical difficulties that were not conquered with perfect ease; while in point of style and finish there was nothing of which hypercriticism could complain. We may especially instance the *Allegretto* in the Sonata, and the whole of the Fugue as examples of that pure *legato* execution which is the *sine quâ non* of organ playing. The works themselves are well known enough not to require description, and it therefore only remains to be said that Dr. Stainer was applauded with marked emphasis at the close of his task.—(*Musical World*, November 14, 1868.)

During several seasons Stainer played solos at the Saturday Concerts and assisted at oratorio performances. In this way he introduced, by playing the solo part, two organ concertos by native composers — one by Professor Prout, in E minor (October 19, 1872), and the other, in F, by his old fellow-chorister at St. Paul's, Mr. Henry Gadsby (January 24, 1874).

LONDON—ST. PAUL'S CATHEDRAL.

The Dean and Chapter of St. Paul's Cathedral never acted more wisely than when they invited Dr. Stainer to become organist of the noble sanctuary committed to their charge. Up to this time (1872) that clerical body had persistently neglected the musical service, with deplorable results. The repeated protests of Sir John Goss were fruitless. With the infusion of new blood into the powers that be a thorough reformation of the choir and the entire services became possible. Stainer was the very man for the post. He was young (only thirty-one), energetic, of acknowledged ability, a diplomatic organiser as well as a first-rate organist, and last, but by no means least, he had plenty of tact. In a very short time his influence and genius made the service at St. Paul's a model for cathedrals and churches throughout the land. His masterly accompaniments—always devotional and in perfect taste—no less than his remarkable extemporizations were listened to by organists from all parts of the world with delight and benefit to themselves, and to others through them.

In the management of such ideally beautiful services as the Passion Music of Bach, 'St. Paul,' the 'Last Judgment' (which he accompanied throughout on the organ with such wonderful skill), the Sons of the Clergy Festival, &c.—in all these the administrative faculty, no less than the musical all-roundness of Stainer, was supremely in evidence. The same high level of reverent excellence characterised the daily services, guided as they were by that master hand. During his *régime* the splendid Choir School was erected and equipped in 1874. (An illustrated account of the school appeared in our issue of May, 1900.) Thus were the foundations of those traditions which we associate with the music of St. Paul's Cathedral laid, and the superstructure raised and maintained by John Stainer. All honour to his memory! He had an able lieutenant in his old Oxford pupil, Sir George Martin, who, succeeding to the office of chief musician on the retirement of Stainer in 1888, worthily carries on the good work in our Metropolitan Cathedral. It may not be without interest to mention that the last composition written by Sir John Stainer was a six-part unaccompanied Communion Service in C, which he composed expressly for the choir of the Cathedral he had served so well for sixteen years.

VERSATILITY.

Although the subject of this sketch is primarily regarded as a church musician, he possessed versatile gifts. For instance, one who speaks with authority says that he was one of the finest readers of a full score in this country. He had an acute sense of absolute pitch. He could play the drums on an emergency at an oratorio performance and at children's parties at the Deanery of St. Paul's he delighted the little folks with his extemporaneous quadrilles, with their brilliant runs *à la* street piano-organ! His great hobby was his fine library of between 2,000 and 3,000 books, of which he was very proud. It is specially strong, both in rareness and extent, in English song books, of which Sir John was an assiduous collector. A catalogue of this section of the library was printed for private circulation in 1891, but the collection has since

been doubled. The preface to the catalogue—a presentation copy of which, containing many additional entries in his own hand, is before us—concludes with the following pathetic sentence:

'I must express my gratitude to my children, J. F. R., E. C., and C. L., for having compiled this for the press, and I can only hope that the collection will be still thought worthy of their care in the not far distant time when it will have the additional value of being a memorial of bygone days.

'Oxford, May, 1891.'

Campanology was another of his interests and his library contained a varied collection of books on that subject. He had not a little to do with the erection of the fine peal of bells in St. Paul's in 1878, during the period of his organistship of the Metropolitan Cathedral.

VARIOUS APPOINTMENTS.

The career of Sir John Stainer subsequent to his appointment to St. Paul's is so well known that a brief record is all that is necessary to complete the strictly biographical portion of this article. Mention, and worthy mention, must be made of his work in London beyond the walls of the Cathedral he loved so well and which had the first claim upon his energies. From 1873 to 1888 he held the important post of organist of the Royal Choral Society—important by reason of the task of accompanying the weekly rehearsals of that huge body of singers. It was a great treat to sit in the semi-gloom of the Albert Hall on those Monday evenings and listen to those organ accompaniments of Stainer's which he played on Father Willis's gigantic instrument with such unerring facility and technical attainment. And how he seemed to enjoy it! As conductor of the London Male Voice Club he was, for thirteen years, the life and soul of those pleasant and informal music-makings held at Anderton's Hotel, Fleet Street.

For many years he was professor of harmony and composition at the Crystal Palace School of Art. At the inauguration of the National School of Music in 1876 he became professor of the organ, and at Easter, 1881, he succeeded his old friend Arthur Sullivan as Principal. He was a juror at the Paris Exhibition of 1878, when he was created Chevalier of the Legion of Honour of France. In 1882, on the death of John Hullah, he became Inspector of Music in Training Colleges for the Board of Education, a Government appointment which he held at the time of his death. In 1889 he succeeded his early friend Sir Frederick Ouseley as Professor of Music in the University of Oxford—thus the desire of Ouseley, expressed twenty-four years earlier, was fulfilled. He resigned the professorship in 1899, when he was succeeded by Sir Hubert Parry. Upon his retirement from the organistship of St. Paul's Cathedral, when he went to reside at Oxford, he was knighted at Windsor, July 10, 1888, by Queen Victoria.

Other offices held by and distinctions conferred upon him may be summarised as follows:—

Hon. Fellow of Magdalen College, Oxford, and of St. Michael's College, Tenbury; Hon. Mus.D. (1885) and Hon. D.C.L., Durham (1895); sometime Member of the Board of Musical Studies, Cambridge University; and Examiner for Musical Degrees in London University; Hon. Member of the Royal Academy of Music; Member of the Council of the Royal College of Music; Member of the Philharmonic Society; Hon. Fellow of the Tonic Sol-fa College; Vice-President of the Royal College of Organists; President of the Plain Song and Mediæval Music Society; President of the London Gregorian Association; President of the Musical Association, which he practically founded; and Master of the Worshipful Company of Musicians for the present year.

Before enumerating his compositions, reference may be made to the cordial relations which existed between him and his publishers, Messrs. Novello. Beginning with the late Mr. Henry Littleton, and continuing with his sons and successors, this friendly connection remained unbroken to the time of Sir John Stainer's death and covered a period of thirty years; moreover, he was always ready to give his valuable counsel and advice whenever an opportunity for doing so arose.

The following list is a sufficient proof of Sir John Stainer's industry in regard to the creative achievements of his busy life:—

COMPOSITIONS.

Oratorios, &c.

Gideon (his exercise for the degree of Doctor in Music); The Daughter of Jairus, Worcester Festival, 1878; St. Mary Magdalen, Gloucester Festival, 1887; Crucifixion, first performed at St. Marylebone Church, February 24, 1887.

Anthems.

Antiphons, The Seven Greater.
And all the people saw the thunderings. Composed for the London Church Choir Association Festival, St. Paul's Cathedral, November 8, 1883.
And Jacob was left alone.
Awake, awake, put on thy strength, O Zion. Dedicated to Rev. J. R. G. Taylor (Hereford).
Behold, God is my Helper.
Behold, two blind men sitting by the wayside.
Blessed is the man that endureth temptation.
Deliver me, O Lord, from mine enemies.
Drop down, ye heavens, from above.
For a small moment have I forsaken Thee. Dedicated to Dr. Corfe.
Grieve not the Holy Spirit of God.
Honour the Lord with thy substance.
Hosanna in the Highest.
I am Alpha and Omega.
I desired wisdom openly in my prayer.
I saw the Lord. Double choir.
It came upon the midnight clear.
Lead, kindly Light. Dedicated to Herbert A. B. Wilson.
Leave us not, neither forsake us.
Let every soul be subject unto the higher powers. Composed for the Jubilee of Queen Victoria, 1887.
Let not thine hand be stretched out to receive. For Hospital Sunday.
Let the peace of God rule in your hearts.

ANTHEMS—*continued*.

Lord, Thou art God. (With orchestral accompaniment). Festival of the Sons of the Clergy, St. Paul's Cathedral, 1887. (Jubilee year.)

Lo! summer comes again. (With orchestral accompaniment.) Dedicated to the Rev. F. H. Hichens.

Mercy and truth are met together.

O bountiful Jesu, O sweet Saviour.

O clap your hands. (With orchestral accompaniment.) Composed for the Eleventh Annual Festival of the Richmond and Kingston Church Choral Association, 1873, and dedicated to Captain Malton.

O Saving Victim, slain for us. Composed for the Baptist Church Hymnal, 1900.

O Zion that bringest good tidings. Dedicated to the Rev. Dr. Sparrow Simpson.

Sing a song of praise.

The hallowed day hath shined upon us.

The Lord is in His holy temple.

The morning stars sang together. Dedicated to George Cooper.

The righteous live for evermore. Dedicated to the Rev. W. C. F. Webber, Sub-Dean of St. Paul's.

The Story of the Cross.

There was a marriage in Cana of Galilee. Composed for the Wedding, in St. Paul's Cathedral, of the late Mrs. Paget and the Dean of Christ Church, Oxford, March 28, 1883.

They have taken away my Lord. Dedicated to the Rev. Dr. Troutbeck.

They were lovely and pleasant in their lives.

Thou, Lord, in the beginning.

Thus speaketh the Lord of Hosts.

What are these that are arrayed in white robes? Composed for the Dedication Festival of All Saints' Church, Lathbury, Bucks, 1871.

Ye shall dwell in the land.

SACRED MUSIC, VARIOUS.

Services; Office of the Holy Communion (in various keys); 158 hymn tunes (collected in one volume and published in 1900); Carols (various, including the collection edited in collaboration with the Rev. H. R. Bramley, M.A.); twelve sacred songs for children (originally published as 'Holy gladness,' and illustrated); Editor of St. Paul's Cathedral Chant Book; one of the Editors (the last of the five) of the Cathedral Psalter, and of the Cathedral Prayer Book, with the Rev. W. Russell; a Choir Book of the Office of Holy Communion; the Seven-fold Amen, &c.

SECULAR VOCAL MUSIC.

Madrigals, including the Triumph of Victoria and Flora's Queen (the words by his son, Mr. J. F. R. Stainer), the latter of which he contributed to 'Choral Songs by various writers and composers in honour of Her Majesty Queen Victoria,' edited by Sir Walter Parratt; part-songs; a book of seven songs; six Italian songs; and various single songs.

ORGAN MUSIC.

Twelve pieces (in two books); Jubilant March; The Village Organist, edited in conjunction with Mr. F. Cunningham Woods; Organ arrangements (five numbers); and Organ Primer.

PROFESSORIAL LECTURES DELIVERED AT OXFORD.

Nov. 13, 1889.—Inaugural Lecture. 'The present state of Music in England.' (Published.)
Feb. 27, 1890.—The characteristics of Schumann's Songs.
May 5, 1890.—Mendelssohn's Oratorio, 'Elijah.'
Nov. 19, 1890.—Carols, English and Foreign.
Feb. 12, 1891.—Origin and Development of the Ground-Bass.
May 6, 1891.—The styles of composers as exhibited by various settings of the same lyric.
Nov. 30, 1891.—Mozart's 'Requiem.'
March 15, 1892.—Canons as a form of vocal composition.
June 8, 1892.—Music in relation to the Intellect and Emotions. (Published.)
Nov. 12, 1892.—Lute, Viol, and Voice.
Feb. 1, 1893.—Palestrina's Mass, 'Æterna Christi Munera.'
May 4, 1893.—Composer and performer.
Nov. 29, 1893.—Song and Dance.
Feb. 28, 1894.—Mendelssohn's Oratorio, 'St. Paul.'
June 6, 1894.—Composer and hearer.
Dec. 5, 1894.—The Choral Responses of the English Liturgy.
Feb. 19, 1895.—Handel's Oratorio, 'The Messiah.'
June 12, 1895.—On the influences which affect melodic form.
Nov. 19, 1895.—Purcell.
March 11, 1896.—Tye's Mass, 'Euge Bone.'
May 4, 1896.—The secular compositions of Dufay.
Nov. 21, 1896.—Italian song-writers of the classical period.
March 10, 1897.—Early harmonisation of Psalm-tunes, and their treatment in Motet form.
June 16, 1897.—Music as a branch of education.
Dec. 8, 1897.—Morley's 'Plaine and easie introduction.'
March 9, 1898.—Hans Leo Hassler.
June 8, 1898.—Our Cathedral music.
Nov. 9, 1898.—Psalm and hymn tunes (*continued*).
March 8, 1899.—Madrigalian composers of the Gallo-Belgian School.
May 5, 1899.—The influence of fashion on the art of music.

PAPERS READ BEFORE THE MUSICAL ASSOCIATION AND PUBLISHED IN THEIR PROCEEDINGS.

April 5, 1875.—'On the Principles of Musical Notation.'
Jan. 3, 1881.—'The Principles of Musical Criticism.'
Dec. 2, 1889.—'The Character and Influence of the late Sir Frederick Ouseley.'
July 16, 1895.—'Address of Welcome to American Musicians.'
Nov. 12, 1895.—'A Fifteenth Century MS. Book of Vocal Music in the Bodleian Library, Oxford.
Nov. 13, 1900.—'Musical Directions in early English Psalters.'

Sir John's Professorial lectures at Oxford were no mere pedantic monotonous mumblings, delivered to a handful of somnolently inclined listeners. On the contrary, they were most interesting and instructive. With their admirable musical illustrations, and delivered in his bright attractive manner, large audiences eagerly flocked to the Sheldonian Theatre—even deaf Dons were to be seen in the front row with their hands to their ears in order that not a word should be lost.

VARIOUS PAPERS AND ARTICLES.

'Church Music.' Church Congress, Leeds, 1872.
'On the Progressive Character of Church Music.' Church Congress, Brighton, 1874.
'Music considered in its effect upon, and connection with, the Worship of the Church.' Church Congress, Exeter, 1894.
'How can Cathedrals best further the Culture of Church Music?' *Quarterly Church Review*, January, 1879.
An Address to the Scholars of the National Training School for Music, Kensington Gore, September 27, 1881, by J. Stainer, Principal. (Printed.)
'Technique and Sentiment,' in the *Monthly Journal of the Incorporated Society of Musicians*, February, 1893.
'Does Music train the Mind?' A paper read at the Tenth Annual Conference of the Incorporated Society of Musicians, Dublin, January, 1895.
'On the rhythmical form of the Anglican Chant.' MUSICAL TIMES, January, 1872.
'Sir John Goss.' (Obituary Notice.) MUSICAL TIMES, June, 1880.
Julian's 'Dictionary of Hymnology.' (Review Article.) MUSICAL TIMES, April, 1892.

LITERARY MUSICAL WORKS.

Sir John Stainer rendered excellent service to the literature of the art of music. He had a pleasant style and sought to interest his readers rather than display his own erudition, which was by no means superficial. First and foremost must be mentioned the valuable publication entitled 'Dufay: and his contemporaries,' in the compilation of which he had the invaluable co-operation of his eldest son and daughter. A very interesting letter written by him on the 'fifths' in this work may be quoted from—it is dated 'Antibes, Jan. 11, 1898':—

The consecutives open up a most interesting historical fact, not hitherto suspected, namely, that Organum and Diaphony (movements in 4ths and 5ths) must have held complete control over the music of church and *people* for a couple of centuries at least. All historians touch lightly on Diaphony, as if it were a mere *passing phase* of musical evolution, whereas, our book will prove that up to the very threshold of modern music consecutive triads were *loved*. If you heard the Dufay examples at the Musical Association played on three violas, or on four, you must have been struck with a certain weird charm when the old man crosses the parts in order to obtain the 5ths, in which he and his hearers *delighted*.

Another very important and large volume of Bodleian transcripts (similar to the Dufay book), and entitled 'Early Bodleian Music,' Sir John has left quite completed. The work is in the press and will shortly be issued by Messrs. Novello.

Next in importance is the 'Dictionary of Musical Terms,' which he compiled in collaboration with his old fellow-chorister, the late W. A. Barrett. 'A Theory of Harmony' (1871), dedicated to his friend, Max Müller, aroused much hostility amongst the dry-as-dust theorists. How amused he was to learn that a copy of the treatise, purchased at a second-hand book shop, contained such annotations as 'stuff,' 'vile,' 'nonsense,' and so on. 'The Music of the Bible' showed his deep reading in that subject and is a book full of interest to the student. Smaller, but useful literary productions are 'Music in relation to the intellect and the emotions' and 'A few words to candidates for the degree of Mus. Bac., Oxon.' In collaboration with Mr. G. Phillips Bevan he wrote an interesting 'Handbook of St. Paul's Cathedral.' To the foregoing must be added his editorship of the 'Church Hymnary' (1898), for use in the Presbyterian Churches of Scotland and Ireland. He not only threw himself heartily into this task—a very congenial one to him—but wrote several tunes for this widely-circulated hymnal.

Sir John Stainer was the original editor of Novello's Music Primers and Educational Series, Sir Hubert Parry being subsequently associated with him. The quartet of primers which he contributed to the series were 'The Organ,' 'Harmony,' 'Composition,' and 'Choral Society Vocalisation.' Of these four educational works by Stainer nearly 320,000 copies have been sold—'Harmony' leading the way with 186,000! Do not these figures speak for themselves?

PERSONALITY.

It is exceedingly difficult to portray the personality of a man in cold print, especially a man of so genial, so sympathetic, so loving a nature as our departed friend. Generous to a degree, he never paraded his liberality. He was always ready to help any worker in the cause of music with his advice, his sympathy, his kindly words of appreciation, and, if necessary, his substance. He took a special interest in his Inspection work for the Board of Education because his father had been a schoolmaster, and because he regarded the influence of those young men and women on the musical education of the children to be committed to their care of supreme importance.

Three recently received tributes to his memory may be quoted. The first is from a veteran amateur, who writes:—

If, as I doubt not, there should be an obituary notice of the late Sir John Stainer in your paper, will you allow me to contribute a few supplementary words?

Years ago, when I was honorary secretary of a Church Choral Association, Stainer not only wrote for one of our Festivals his fine anthem, 'O clap your hands,' and a grand Processional hymn, but volunteered to come down from London to conduct, the result being most successful and striking. Independently of his great erudition, musical and otherwise, a more unostentatious, genial, and kind-hearted man I never expect to meet.

The next is from an organist and choirmaster of a London suburban church:—

Dear Stainer! What a lovable man—always ready to do a kindness, and a valuable service, to those (like myself) who hadn't an atom of *claim* upon him, in any sense of the word. What must he have been to personal friends?

The last, which furnishes an exceedingly interesting and valuable sidelight on his personality, has been kindly sent us by one of his old Oxford friends, Mr. Edward Chapman, M.P., Fellow of Magdalen College, Oxford, who writes as follows:—

My lifelong friendship with John Stainer began when I joined Magdalen College, Oxford, as a tutor, about 1869. He was organist and the life and soul of several musical societies among the members of the city and university. Two memories stand out pre-eminently—one, his musical exercise for his degree, 'Gideon,' arranged to be performed in the College Hall, which rapidly became so overcrowded that we had to adjourn and join in a stampede rush up the High to the Sheldonian Theatre, where it was successfully executed before an enthusiastic audience; the other was the manner in which he revived and brought to perfection the singing of madrigals at the annual Commemoration Concert, held in the College Hall by members of the choir and college, past and present, which for the selection and execution of madrigals and part-songs became unique.

As a keen lover of music, without much technical knowledge of the art, though he always called me a musician, I shall never forget my many sittings with him in the organ loft of the College Chapel during evening service. His accompaniment of the Psalms and his impromptu before the anthem were the like of which I have never heard before or since, and I do not hesitate to say that many of these impromptus exceed in beauty any of his written compositions. With bowed head and closed eyes he would on the soft stops seem gently to unfold the theme of the coming anthem, working out and expanding its ramifications with exquisite delicacy, then coming to the end, his face would light up as though emerging from a far off dreamland, and, with head erect he would conclude, and glide into the anthem. It is most difficult to describe his accompaniment of the Psalms. The chant first simply played through, say, on the choir organ, would then become a wonderfully harmonized interpretation of the words, no brilliant or dashing execution; but if I may call it an inverted and dispersed harmony on the solo or choir organ, no two verses alike, but sustaining and truly *accompanying* the choir, ending with a cathedral custom on which he always prided himself—viz., the introduction of the lower pedal notes in the verse before the *Gloria Patri*.

I must mention here how much I was impressed by his deep piety and devotion. The organ loft was no place for conversation or criticism. If at any time when two or three of us who had the privilege of sitting with him began to talk, immediately was the finger raised for silence and a look which said this is a place for silent prayer and praise only. I sat with him on the last night he played the organ on leaving for St. Paul's, in March, 1872, and turned out the light as we left the loft, he rushing through with moistening eyes a row of choristers and friends to say good-bye. I closed the door to the loft and could not bring myself to pass through it again for more than ten years.

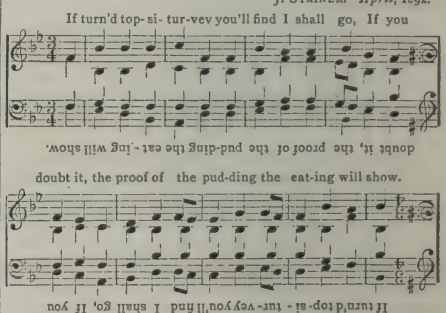
His return to us in Oxford as Professor of Music was hailed with delight by all. His ruddy, merry face had lost none of its brightness, nor his manner its freshness, while his interest in the progress of his art was as keen as ever. What I specially noticed in him as Professor was his unique power of welding men together and the total absence of professional jealousy. The petty quarrels of rival societies he would ignore, and no differences or difficulties between individuals could long survive an interview with him, disarming as he did by his acute yet genial and sensible manner the difficulties which rival interests brought up before him. Once he said to me in his laughing way, 'If certain officials cannot be brought into line and agree, I shall run them all round the Parks together in a wheelbarrow.'

His total absence of professional jealousy was seen in the way he was ever ready to give a helping hand to young men, giving them opportunities of playing on the Albert Hall or Crystal Palace organs, to encourage and bring out latent talent, when many another less eminent man would have found an excuse to play himself.

If I may add to the above characteristics a simplicity and reverence of character, combined with a geniality and humour, ever ready to show a kindness and meet the advances of a friend, I feel I have drawn a picture of the most lovable of men. Those who had the privilege of *entrée* to his library will treasure the memories of the Sunday afternoon cigar, when, let a musical question be started, instantly some rare book would be taken down from the laden, yet admirably arranged shelves, to illustrate it, and then another and yet another brought to bear upon it until one could not tell what most to admire, the splendid collection of authors or the erudition and enthusiasm of their beloved owner. With this I close my tribute to an old friend whom I first saw in Magdalen more than thirty years ago, and whom I at last saw laid to his rest in the beautiful Garden Cemetery at Holywell, his grave hard by the stately elm trees which line the Grove of Magdalen.

He would go out of his way to do a kindness and he would spare no pains and grudge no time in order to give pleasure to anyone. A college friend of his son's and a great admirer of Sir John's once asked for an autograph. 'I found my father in the library,' says his son, 'constructing a musical puzzle and in a great state of delight at the difficulties it gave rise to. "This will do capitally for your friend," he said, in handing it to me as soon as it was completed. I don't know what put the idea into his head, but he used occasionally to amuse himself in that sort of way—witness the hymn "Per Recte et Retro," No. 381 (second tune) in the "Church Hymnary."' Through the kindness of Mr. Julius Bertram, of Stevenage, for whom Sir John wrote the musical puzzle above referred to, we are enabled to print the amusing topsy-turvyism.

J. Stainer. *April*, 1892.


If turn'd top-si-tur-vey you'll find I shall go, If you
doubt it, the proof of the pud-ding the eat-ing will show.
doubt it, the proof of the pud-ding the eat-ing will show.
If turn'd top-si-tur-vey you'll find I shall go, If you

He was very fond of children, for whom he wrote some of his most attractive hymn tunes, such as, for instance, 'There's a Friend for little children,' which he wrote in five minutes in the bedroom (at the Langham Hotel) of the Rev. Sir Henry Baker, one of the compilers of 'Hymns Ancient and Modern'; and his sweetly simple setting of 'Jesus, tender Shepherd, hear me' (No. 601 in the 'Scottish Hymnary'), an ideal evening hymn for a wee bairnie on the verge of slumberland. Once, in his capacity as President of the Royal College of Organists, he addressed his brother organists in these words:—

'I was one Sunday walking at some seaside place, and on turning a corner I heard a number of Sunday School children singing a hymn I had composed. I thought to myself, "I want no higher reward than this for all my work." I can only tell you that I would not exchange it for the very finest monument in Westminster Abbey.'

The man who can give utterance to such sentiments as these is a *great* man: he is one who calls forth our esteem, our respect, our love.

And then he was so full of fun. How he would stop short in those country lanes about Tenbury last year in order to finish his laugh at some story that had been told him, or that he would tell himself! His letters, too. How interesting and charming they always were. Humour was by no means their least characteristic feature. Here are some extracts. The first speaks for itself:—

'If ever you see the ghost of Matthew Wilkins, butcher and hymnodist, please run a sword through him and pin him to the wall. I have just bought a "Wilkins" hoping to find "Bedford," but it is nowhere to be seen. He seems to have turned out various unpaged, unindexed books when not employed in chopping meat.'

This, contained in an invitation to lunch with him in passing through Oxford after a Croft expedition in Warwickshire:—

'We can then discuss Tate and Brady after taters and bread—eh?'

In response to a request for his photograph:—

'Be content; take *two*. (Not that I have the least wish to compare you to Gehazi.)

'J. S.'

Lastly, he was so essentially *poetical*. Would that there were more musicians similarly endowed! His own words in this important connection may be quoted. They are from a preface he wrote to 'Music in Song,' compiled by L. L. Carmela Koelle (1883):—

The true poet must ever be attracted by the charms of Music; he must sing of her; he must perforce chant her praise. For he cannot but realise how much the two arts, Poetry and Music, possess in common. Both reach their highest excellence when they are characterised by lofty thought, graceful rhythm, and melodious diction: the thought which teaches and edifies; the rhythm which appeals to our love of regularity; and the melody which gives emotional pleasure. . . .

The elements and characteristics of the two arts are so interwoven that they can with difficulty be unravelled. Has a man no Music in him? he will never become a poet; has he no Poetry in him? he will never become a musician.

And was he not a poet in the versifying sense of the term? To this we answer, 'Yes'—a poet imbued with deep religious feeling. In looking back to that Palm Sunday when our dear friend drew his last breath, and when we think of the circumstances attending his translation, it seems that no more fitting conclusion to this imperfect sketch of his valuable and useful life could be found than these lines, his own beautiful and soul-steeped words:—

Thou art the Way; how sweet the thought
That I by Thee, on Thee, through Thee,
Am safely to the Father brought!
O Way so straight, and yet so passing wide!
So spanless, though it seem to me,
By dark'ning hedge my onward path to hide.

Thou art the Truth: how high! how deep!
How strong to break sin's galling chain,
And in love's bands the soul to keep!
O Blessed truth, that we on Truth may feed,
And by our faith in Truth may gain
The inward help to hold the truth we need.

Thou art the Life: O sacred breath
Which from Thy lips did warm this clay!
I live in Thee and fear not death:
For Thou, O Life, whose death hath made me live,
When breaks the dawn of endless day
To me, with Thine elect, Thy life will give.

The funeral of Sir John Stainer took place on the 6th ult., Easter Eve—the twelfth anniversary of the death of his friend and predecessor in the Oxford Professorship, Sir Frederick Ouseley. The chief mourners were the four sons of the lamented musician, Mr. J. F. R. Stainer, Mr. Edward Stainer, Mr. Charles L. Stainer, and Mr. W. E. Stainer, and his son-in-law, Mr. F. P. M. Schiller. A very large and representative gathering of musicians and distinguished University men were present to show their respect for one who was so greatly esteemed—not only by his professional brethren, but by a wide circle of men having varied interests. The first part of the service was held in the Church of St. Cross, Holywell, Oxford, when the choir of Magdalen College, under Dr. Varley Roberts, sang Spohr's 'Blest are the departed.' The interment took place in Holywell Cemetery, while the birds sang an appropriate Requiem.

F. G. E.

The King has been graciously pleased to continue the Royal patronage of the Royal Academy of Music accorded to the Institution by the Sovereign since the granting of its charter by George IV. in 1830. The Duke of Connaught has become President of the Academy in succession to the late Duke of Saxe-Coburg and Gotha.

Sir Alexander Mackenzie is announced to deliver a course of lectures, at the Royal Institution, on Sir Arthur Sullivan. The three discourses, illustrated with vocal and instrumental selections, will be given on Thursdays, the 2nd, 9th, and 16th inst., at 3 p.m.

The conclusion of the article on Sir John Goss is unavoidably held over till our next issue owing to the pressure on our space. During the next few months we hope to give biographical sketches (with the usual special portraits) of Dr. Boyce, Mr. Alfred Hollins, Dr. Steggall, Herr Wilhelmj, and Mr. Henry J. Wood.

A CURIOUS MUSICAL INSTRUMENT.

Most people have seen the clown who performs in a wonderful manner on various weird and strange instruments, among them a violin made out of an old tin can with a stick stuck through it to form the finger-board. Or, again, the old man at the street corner who plays 'Home, sweet home,' and other familiar melodies on an assortment of drinking-glasses and finger-bowls. But few people, probably, have seen, or even heard of, such a thing as a wooden pianoforte—an instrument made of wood, and nothing but wood, yet closely resembling a pianoforte both in tone and in volume of sound.

In toy shops one finds an instrument for the amusement and edification of the young, called a Harmonica, which consists of strips of either glass or metal, of gradually increasing length, set on a frame. These strips, when struck, emit a musical note, and are so arranged and tuned as to produce, when struck in succession, a more or less correct scale of one or more octaves.

The Piano Zapotecano, or Marimba, as it is usually called, is an instrument peculiar to Guatemala and the southern states of the Republic of Mexico. It is essentially a very large 'harmonica,' the strips which emit the musical note being in this case made of wood—a very hard, straight-grained, compact wood, locally known as 'hormiguillo.'

It seems difficult to believe that such an inert substance as wood can vibrate with sufficient intensity to produce a clear musical note. The secret of this instrument, however,

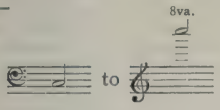
THE ZAPOTECANO, OR MARIMBA. A MEXICAN MUSICAL INSTRUMENT.

lies in the sound-boxes, or resonators, which are hung just below the strips of wood, and do for them what the belly of the violin does for the vibrating string, producing a clear mellow note as loud and full as that of a pianoforte.

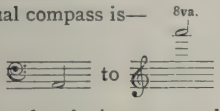
These resonators are made of well-seasoned cedar wood, and take the form of long coffin-shaped boxes, varying in dimensions in direct proportion to the size of the strips whose vibrations they reproduce. They are open at the top only, and have in the centre of the triangular bottom piece, on the side facing the players, a small embossed hole. This hole is covered with a piece of very thin bladder, firmly attached by wax. When the strip of wood, which is placed immediately over the resonator, is struck, it vibrates, and these vibrations are carried by the air in the resonator to the little piece of bladder, which consequently vibrates in unison, and it is these vibrations which produce the loud, and in the case of the bass notes, peculiar buzzing tone of the instrument.

The best Marimbas are made with a double row of strips, the back row, which contains the flats and sharps, being set slightly higher than the front row. They are usually tuned three

semitones below ordinary pitch and have a compass of five octaves. The two rows of strips furnish a complete chromatic scale and enable the instrument to be played in any key. As compared with the pianoforte the apparent compass is—



but the actual compass is—



In order to play the instrument the performer holds a drumstick—having a large head made of soft, crude india-rubber—in each hand, with which he strikes the strips of wood sharply and not too heavily in the centre. There are four pairs of drumsticks varying in size and weight, those for playing the small treble notes are short and light, while those for the bass notes are much larger and heavier. The full complement of players is four.

The beating out of an accompaniment on the bass notes is a comparatively easy achievement, but to play the treble part well is difficult. It requires an extremely rapid movement of the wrist, sustained notes being produced by a very rapid double beat, like the roll of a side drum, and necessitating a very flexible wrist and requiring a great deal of practice.

A good idea of the general appearance and mode of playing this curious instrument can

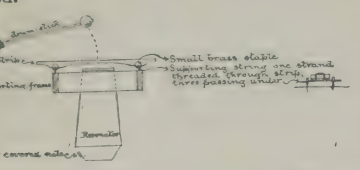
ZAPOTECANOISTS, OR MARIMBEROS, AT THEIR MUSIC-MAKINGS.

be gained from the photographs which illustrate this article. As a rule, the players are ignorant of music and play entirely by ear. They gradually pick out a piece and go on perfecting it until they know it by heart. Some of them, especially those who make a living by going from place to place to play for hire on feast-days and holidays, become very proficient and play extremely well. For marches, dance music, zapateados (step-dances)—any music, in fact, involving rapid execution and requiring a strongly marked rhythm—the instrument, when well played, is really most effective.

The peculiar buzzing sound produced by the resonators, especially in the bass notes, rather spoils the effect of the music at close quarters; but in the open air, and at a short distance away, the tones are almost exactly like those of a pianoforte.

Being made entirely of wood the instrument weighs very little and can be carried, Mexican fashion, on a man's back, slung from a mecapal, or leather thong round the forehead. In this way the Marimberos, as they are called, go from place to place carrying their Marimba with them.

Should a note get out of tune it can be adjusted to a nicety, by sticking a piece of wax underneath the strip at one end, to flatten; or by paring away a little of the wood underneath, at one or at both ends, to sharpen. The piece of wax being increased in size, or the wood carefully cut away, until the desired pitch is obtained.



End view of the instrument.
Showing the way in which the strips are supported and their shape; also the shape and proportionate size of the resonators.

The experiment has been tried of using metal instead of wooden strips, the resonators, &c., remaining the same, but it is found that the metal produces a harsher, and not nearly such a mellow and musical tone as the wood.

W. H. Rundall.

OCCASIONAL NOTES.

The *Nineteenth Century and After*, of last month, contains an article by Miss Goodrich-Freer on 'Robert Browning the Musician'—the 'poet of musicians,' as the fair writer designates the subject of her essay. As a child Browning received practical and theoretical instruction in music. He tells us in his 'Parleyings with certain people' how he came to single out Charles Avison, organist of St. Nicholas Church, Newcastle—certainly not a musician of the first rank—as the theme of one of his musical poems:—

> Singly and solely for an air of thine
> Bold-stepping 'March,' foot stepped to ere my hand
> Could stretch an octave.

Browning was as familiar a figure in the stalls at the Popular Concerts as George Eliot, and he enjoyed the personal friendship of Joachim. Miss Goodrich-Freer re-tells the story of a beautiful young lady (evidently not a reader of Browning's verse) who said to the poet: 'I don't know whether you care for music, Mr. Browning, but if you do, my mother, Lady ——, is having some on Monday.' 'Why, my dear,' he replied, in his kindliest tones, 'I care for nothing else.'

The best-known musical poem of Robert Browning is that entitled 'Abt Vogler,' suggested by the great musician-extemporiser of that name. It is quite possible that some of our readers may like to read, or re-read the poem with a little assistance. If that be so, we gladly introduce them to so qualified and sympathetic a guide as the Rev. Dr. Monro Gibson, author of 'Pomegranates from an English garden,' an interesting annotated selection of Browning's poems, published in America. It is with Dr. Gibson's kind permission that we are enabled to reprint his elucidation of 'Abt Vogler,' which is as follows:—

Having given specimen poems dealing with the arts of poetry, painting, and sculpture, we add one on the subject of music, which, though difficult to understand fully, has beauties which are apparent even to those who do not enter into its deepest thought. Vogler is not known as a composer of the first rank, having left no works behind him which entitle him to a place among the great masters; but, for this very reason, he is better suited for the poet's purpose, which is to deal with music, not as represented by printed notes, but as existing for the moment in all its perfection, and at once melting away into silence and apparent nothingness. It is as extemporizer, not as author, he is chosen, and as Abbé (*Ger.* Abt) he appropriately thinks of those deep spiritual truths on which the loftier hopes of the latter part of the poem are founded.

The musician 'has been extemporizing'—pouring out his whole soul through the keys of his organ, and from that state of ecstasy he suddenly awakes and cries out, 'Would that the structure brave, the manifold music I build . . . might tarry!' It has been no mere 'volume,' but a 'palace' of sound. As Solomon (according to the well-known legend) summoned all spirits from above and from below, and all creatures of the earth, to build him a palace at once, so by a touch, 'calling the keys to their work,' he has summoned demons of the bass, angels of the treble, earth creatures of the middle tones, who, by eager and tumultuous and yet harmoniously united efforts, have caused 'the pinnacled glory' to 'rush into sight' (stanzas 1-3).

Into sight? There was far more in it than could be seen. As the soul of the musician ascended from earth, heaven descended on him; its stars crowned his work; its moons, its suns were close beside him—'there was no more near nor far' (stanza 4). And the boundaries of time, as well as the limits of space, were gone. The *absolute*, the *perfect* was reached; and to this palace of perfection had flocked 'presences plain in the place,' from the far Future and from the mystic Past. 'There was no more sea'—no more distance or separation—all one, together, perfect (stanza 5). Reached how? Through music—the only one of the arts that leads into the region of the absolute and perfect, its effects not springing from causes the operation of which can be traced, and the law of their production defined, but responding directly to the will, even as creation responded to the *fiat* of God. Out of such simple elements can that be evoked, which should lead those who 'consider' these things to 'bow the head' (stanzas 6, 7).

But was it only for a moment? Is it gone? For ever? (stanza 8).

I turn to God, and know it cannot be. Then follows that glorious passage, one of the finest in any language, every word of which should be studied, beginning, 'There shall never be one lost good!' on to the end of stanza 11, which is the true climax of the poem.

The last stanza may be compared to the closing one of 'Saul.' It is the return from the empyrean to the plain of common life. Let some musical friend show how at the cadence of a very grand piece he would feel his way down the chromatic scale and then pause on that poignant discord, known as 'the minor ninth,' affecting, as it were, a separation ('alien ground') from the heights just descended, and giving thus the opportunity of looking up once more before a resting-place is found in 'the common chord'—'the C major of this life.'

This is a poem which should be read over and over till the music of it has fairly entered the soul.

It has become common now to speak slightingly of those representations of heaven which make large use of music to give them body in our thought, as if the idea intended to be conveyed were that the joy of heaven was to consist

in an endless idle singing, a concert without a finale; but this easy criticism is surely too disregardful of the distinctive feature of music so strikingly set forth in this poem—viz., that it is the only one of the arts which, while strongly appealing to sense, yet in its essence belongs to the realm of the unseen, so that it is in fact the only symbol within the range of man's experience which can even suggest the absolute, the perfect, the pure heavenly.

It is always gratifying to hear of the progress of music in unexpected quarters. Much elevating and recreative work is thus being carried on for the pure love of the art without any thought of vainglory or publicity. An instance of such unostentatious well-doing is to be found at the Doulton Institute, connected with the great pottery works in Lambeth, as the following letter bears testimony:—

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Your discovery of the birthplace of Sir Arthur Sullivan will, I am sure, have greatly interested all Lambethians.

At Doulton's, not very far away from Bolwell Terrace, a few amateurs meet during the winter months for orchestral practice. I take the liberty of enclosing two recent programmes for your perusal, from which you will see that we happen to have been—in our small way—paying our tribute to Sullivan's memory.

I am, Sir, yours truly,

Lambeth Pottery, S.E., W. Gandy.
15 April, 1901.

From the above-mentioned documents we find that the Keramic Musical Society, conducted by Mr. Walter Gandy, gave a concert on the 2nd ult., the programme of which included two movements from Schubert's Symphony in B flat, Sullivan's 'In Memoriam' Overture, and Grieg's Elegiac Melodies (for strings). Excellent! On another recent occasion Mr. Gandy delivered a musically-illustrated lecture on Sir Arthur Sullivan, at which the orchestra of the Keramic Musical Society assisted. We gladly place on record such commendable achievements in connection with a great industrial concern, and we heartily wish the Doulton Lambethians all success in their pleasant music-makings.

The following advertisements show the state of the music-teaching and fiddle-selling market, to use a commercial definition:—

Pianoforte Lessons given, from 3d. per lesson; young beginners preferred.

Violin Lessons; beginners preferred; 6d. per lesson.

Valuable Violin for sale, fine old high model, property of late solo violinist, perfect order, magnificent rich solo tone, labelled Antonius Stradivarius, Cremona, Facibat 1690, in good lockup Case, lovely Dod model Bow, cash needed, 17s., worth £5; approval before payment; only wants seeing.

The threepenny-bit and sixpenny lessons need no comment, except that, in the same town, the fees for teaching beginners the violin are apparently double those for instruction on the household instrument, but then the cost of the professor's resin must be taken into account. Who would not have a rich solo tone Strad, a lovely Dod model Bow, not to say a good lockup Case, for 17s.? Who, indeed? The advertisement might attract the attention of a violinist divine—not necessarily a divine violinist—in other words, it is rather suggestive of Fiddle D.D.

The issue of a new Life of Handel—that by Mr. Abdy Williams, reviewed in another column—provides the opportunity of giving a few particulars practically unknown, we believe, concerning the Act of Parliament which naturalised the great Saxon composer. The House of Lords' Journals of the year 1726 contain the following entry:—

Die Martis. 14° Februarii.

Mr. Handel takes the Oaths. *George Frideric Handel* took the Oaths of Allegiance and Supremacy, in order to his Naturalization.

On the same day, and following upon the appointment of a Committee to consider 'An Act for naturalizing one Lewis Sechehaye,' their Lordships

Ordered: That the Petition of *George Frideric Handel*, praying to be added to the above-mentioned Bill, which was Yesterday ordered to lie on the Table till the Second Reading thereof, be referred to the said Committee.

The Lords Committee reported, through Lord Waldegrave, on February 17

That they had considered the said Bill, and also the Petitions to them referred; and had gone through the Bill, and made some Amendments thereunto.

'Which being read Twice by the Clerk, were agreed to by the House.' The Commons agreed to the Lords' Amendments to the Bill, and on February 20 'the King (George II.), being seated on His Royal Throne with his Crown and Regal ornaments, gave his Royal Assent to An Act for naturalizing Louis Sechehaye, George Frideric Handel and others.' Therefore, on February 20, 1726, Handel became an Englishman, or—in order not to hurt the susceptibilities of our brethren North of the Tweed—rather let us say, in more flowery language, the great composer blossomed into a Britisher.

'Coming events cast their shadows before.' So sings the poet Campbell. If a Mayoral banquet, although distinctly in the nature of a substance, can, for the nonce, be regarded as a shadow, there ought soon to be another Musical Festival at Cardiff. Did not the Mayor of that centre of light and leading—not to say commercial prosperity—recently entertain Dr. F. H. Cowen and the powers that be of the Cardiff Orchestral Society at the Mansion House? And did not his Worship, in response to the toast of his health, say he would be very glad to do all he could in the direction of resuscitating the Festival? As the answers to both these questions must be absolutely in the affirmative, we trust that so important an influence as that of the Mayor may result in the holding of a successful Musical Festival at Cardiff in the near future.

Mr. Myles Birket Foster has in the press a book, shortly to be issued, bearing the following comprehensive title:—

Anthems and Anthem Composers: an essay on the development of the anthem from the time of the Reformation to the end of the nineteenth century, with a complete list of anthems (in alphabetical order) belonging to each of the four centuries, a frontispiece, and several rare portraits, &c.

The work is an attempt, and a very serious attempt, be it noted, to enumerate all the anthems composed for the English Church service, the composers of which, as the preface states, 'range from Archbishops, Princes and Earls to the most humble of

the Monarch's subjects.' A specially interesting feature of the book will be the portraits of anthem composers, in the collection of which the author has had the invaluable assistance of Mr. C. T. Johnson. The sixteen musicians thus pictorially represented are Purcell, Orlando Gibbons, Tallis, Byrd, Blow, Croft, Greene, Boyce, Battishill, Attwood, T. A. Walmisley, Wesley, Goss, Smart, Ouseley, and Barnby. The essay section of the work is an amplification of a lecture given by Mr. Foster on the subject of the anthem, in which his attractive manner and thorough musicianship are strongly in evidence. Messrs. Novello are the publishers.

Whatever may be the literary qualifications—and even these are not always conspicuous—of writers on music in the magazines, their knowledge of the subject is often exceedingly shrimpy. Not long ago one of these imperfectly-informed scribes, in preparing an article on 'Harvest hymns and anthems' for a widely-circulated monthly, actually wrote to a firm of music publishers asking them for the address of Dr. Greene, the composer of 'Thou visitest the earth!' As the old anthem composer departed this life in the year 1755, any communication addressed to him would, in all probability, find its way to the Dead Letter Office.

More than one instance of this lack of knowledge is furnished in an article contributed to the April number of a popular magazine, entitled 'What is the greatest achievement in music?' Therein the garbled title of Brahms's 'Schieksalied' is attributed to Sir Walter Parratt. 'Merely a misprint,' someone will charitably observe. In justice, however, to that long-suffering member of the community, the compositor, and to Sir Walter Parratt, it must be stated that the writer of the article himself says, later on, 'Brahms's "Schieksalied" was composed some years before his death in 1894.' Every writer on music knows, or ought to know, that Brahms died in 1897, and a little simple research would have furnished the year 1870 as an approximate date for the composition of the work, the correct title of which is 'Schicksalslied,' not 'Schieksalied.' The statement that the manuscript of Beethoven's Ninth Symphony is in the Library of the London Philharmonic Society is inaccurate. It is true there is *a* manuscript of that noble creation in the Society's Library, but it is only a copyist's score. The autograph of the work, in regard to its first three movements, is in the Royal Library, Berlin. These do not exhaust the errors in this single article, but they suffice. After this we shall never be surprised to learn that Palestrina composed the 'Mistersanguine,' not later than 1823, that the manuscript of that Symphonic Poem is in the dustbin of the Enharmonic Society, and that the Lost Chord has been found in the Strand.

The versatile musical critic of the *Yorkshire Post* demonstrates the humorous side of his mental equipment in the following pungent sentences, which are without suspicion of hard labour—at least, that is the verdict we are disposed to pass upon them.

The announcement that Mr. Bosville has been selected as High Sheriff of Yorkshire for the coming year opens up some interesting problems. It is no doubt a unique experience for a High Sheriff to be conductor of a musical festival. But it seems to us that it places any critics who may be present in an awkward, if not parlous position. The law concerning Contempt of Court is even vaguer than the licensing law, and we are not aware if critical strictures upon the 'conduct' of a High Sheriff have ever been judicially considered, save possibly as a matter for academic discussion. Certainly any critic who proposes to attend the Bridlington Festival next month would do well to tread warily. We should even advise him to take Counsel's opinion on this exceedingly nice point. We believe, however, that there is no foundation for the rumour that certain portions of the basement in the festival building are being converted into temporary cells. The report, too, that Mr. Bosville will conduct in a Court suit is of course a canard. It is unfortunate that time will not allow of some slight alterations in the programme. 'Trial by Jury' would have been highly appropriate, and the chorus from the 'Mikado' in praise of the 'Lord High Executioner' would have been a graceful tribute to the conductor. One thing, however, seems assured, that at the coming festival the standard of execution should be higher than ever, while, under the circumstances, there seems every prospect of an audience of Assize.

After this, London journalists must hide their diminished heads, as it is clear that in the manufacture of puns, Leeds leads the way.

As aforetime Mr. Bosville, conductor of the Bridlington Festival (the performances of which are noticed in another column), provides some entertaining matter in his 'descriptive notes' to the programme-book. Unconventionality characterises Mr. Bosville's analytical utterances. Thus his annotations, while exceedingly interesting and to the point, furnish pleasant reading, even to the initiated. For instance, in his comment on 'Then shall the righteous,' Mr. Bosville says:—

Notice in the accompaniment of the song the use of two trombones to play a part which one would have thought would have been allotted to the horns. The 'colour' introduced by the trombones is distinctly appropriate to give the feeling of bright sunshine to the number. The horn is romantic, poetic, affectionate, consolatory—what you will—but his smile has not the beaming brightness of his big brother the trombone.

From Mendelssohn to Wagner is a far cry, but Mr. Bosville, like all true artists, is evidently without prejudice. He is not above introducing boots into his analytical service, even though a pedal note has not to be illustrated. Concerning the opening of the 'Flying Dutchman' overture, we are told:—

The two notes of the spectral chord, simply the tonic and dominant of the key of D, are now turned into a rhythmic figure which is given to the horns and bassoons. The means employed are ridiculously simple, but so weird is the result that one need not be extravagantly imaginative to allow this figure to conjure up a vision of all kinds of unpleasant black things with tails, which do not buy their boots in pairs.

Later on (in the same overture) the frolicsomeness, the politeness, the rudeness, the interference, the timidity, and other characteristics of the instruments in the orchestra are thus described:—

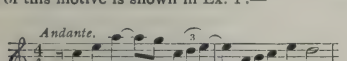
The trombones in modulating harmony slowly creep downwards to reach a more abysmal A. When the bass trombone has reached the depth of his ambition he gracefully hands the A over to the drums, and quickly silences a prosaic major third which the alto trombone has ventured to sound. Then the fourth horn and the bassoon both try over the curse motive in the key of A, but the two lower trombones and the tuba interfere with chords. The tenor trombone, who has evidently been peeping at the end of the book, cannot refrain from telling that it all comes right in the last chapter, which he ventures to

signify by a timid C sharp. Now the timpani's sense of dramatic fitness is utterly outraged by this unwarrantable revelation, so with a crackling roar upon the A, followed by a very decisive D, the tonality of the original key of D is restored, and the motive of the Dutchman springs forth with all the sudden impetuosity of the naughty fairy in a pantomime.

The only novelty at the Bridlington Festival is an 'Overture to the Canterbury Tales,' composed specially for the occasion by Mr. John Camidge, organist of Beverley Minster, the bearer of an honoured name in music. Mr. Camidge is of the fifth generation of organist Camidges. His great-great-grandfather, John Camidge, was organist of York Minster from 1756 to 1803, his great-grandfather, Matthew Camidge, held the same office from 1803 to 1844, and his grandfather, Dr. John Camidge, from 1844 to 1859—thus the office of chief musician in the Northern Archiepiscopal fane was held by successive generations of the Camidge family for 103 years, a circumstance quite unique in the history of English Cathedrals. This is not the first appearance of Mr. John Camidge—of the fifth generation, be it remembered—at Bridlington, he having contributed to the meeting of 1896 'A musical panorama of the mythological story of Marsyas and Apollo,' for which it was claimed by the composer that the voices accompanied the orchestra instead of the orchestra the voices. But to return to Mr. Camidge's new overture to the 'Canterbury Tales.' Concerning this novelty Mr. Bosville remarks:—

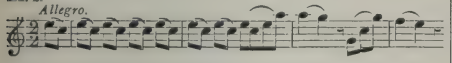
The opening *Andante* of the Overture is sufficiently solemn in character to remind the hearer of the pious motives which inspired the pilgrimage. The principal theme of this motive is shown in Ex. 1:—

Ex. 1.



Sadness is supposed by some to be the distinguishing mark of English pleasures, but it cannot be said that gloom lurks in the composer's picture of this very jovial dinner party—

Ex. 2.

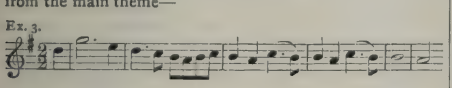


In the music the writer thinks he hears the clink of glasses and the clatter of knives and forks.

But stay!—is not this a hideous anachronism? Did not the pilgrims eat with dirks and drink out of leathern bottels? Never mind, perhaps the clink was caused by the expansion of the links of their chain-armour, which gave a little to accommodate roast swan and pickled pike!

Having suggested the gathering in the famous 'Tabard,' the composer draws no further inspiration from the poet's 'Tales,' but allows his second subject to grow spontaneously from the main theme—

Ex. 3.



There is a placid air of contentment about this melody which suggests the benevolent disposition of those who have dined well—and wisely.

In the third subject (Ex. 4) is there a faint suggestion of the Miller, whose demeanour was described by Chaucer as—well, it sounds better in 'musical' Italian—*Stringendo e molto vivace?*—

Ex. 4.

No! this explanation will not do. The composer admits no 'programme' in the evolution of his subsidiary subjects. It is simply the suspicious nose of the musical analyst which, prompted by the debasing character of its owner's occupation, sniffs out sinister motives in the most guileless musical passages.

Taken as a whole, the overture seems to the writer to be a distinctly sunny composition. There is no trace of midnight oil, or even of acetylene lamps. The themes seem to live a bright out-of-door life of their own, like healthy plants, which flourish in congenial soil, kissed by a kindly sun.

Who will say that Mr. Bosville is not a most entertaining musical analyst?

From the other side—that is U.S.A.—comes the following. It may be assumed that the little Miss Margery of the story is more familiar with the vernacular of a farmyard than with technical musical terms:

'Oh, mamma,' said little Margery, just home from school, 'what *do* you think? Our teacher stopped right in the middle of a music lesson and asked us how many turnips there were in a bushel? I just could not understand what that had to do with music.'

Mamma could not understand it either, and the more positive Margery became, the more her maternal relative felt that her little darling must have made a mistake. In order, however, to satisfy her own mind, she took an opportunity of enquiring of the teacher what she meant by asking the children during a music lesson, How many turnips there were in a bushel?

The teacher was just as puzzled as Margery and her mamma had been. But after meditating for a moment she laughingly exclaimed: 'Oh! I know; I asked the children how many beats there were in a measure!'

At a certain watering-place in Great Britain, not unknown to Continental travellers, 'Three dances from Henry VIII.—German' were played at a recent concert. A local newspaper, in recording the event, said: 'The orchestra then played three charming old English dances, which, curiously enough, were described in the programme as *German*.' How very curious!

The King of Italy, who is hardly less various in his tastes and interests than the German Emperor, has now taken in hand the reorganisation of the Italian military bands. After a conference with Signor Mascagni, His Majesty has decided to restore the drum to its pristine place of honour. Why should not the King himself assume the *rôle* of a drummer?

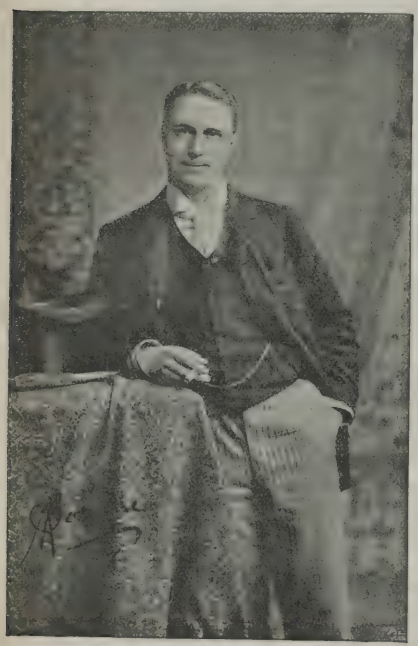
A Festival of Chamber Music in connection with the Beethoven-Haus will take place from the 12th to the 16th inst., in the Beethoven Halle, Bonn, the programmes being of great musical interest. The chief executants will include the Joachim Quartet, headed, of course, by Dr. Joachim, and M. Paderewski, and the orchestra will comprise members of the Court Orchestras of Berlin, Hanover, and Meiningen.

WHAT A HIGH SHERIFF MAY DO FOR MUSIC.

THE BRIDLINGTON MUSICAL FESTIVAL.

(By our Special Correspondent.)

Mr. A. W. M. Bosville, the Squire of Thorpe, in the East Riding of Yorkshire, is a man who plays many parts. Engineering and music are among his hobbies, and, whether they take the concrete form of a motor car or a musical festival, he rides them to some practical purpose. In addition to these self-sought pursuits, he has this year had cast upon him the responsibility of assuming the expensive honour that attaches to the post of High Sheriff of Yorkshire, a fact that has given rise to a good deal of cheap witticism on the part of local humorists, who affected to imagine that he would conduct the festival on the



A. W. M. BOSVILLE, ESQ., J.P.

(From a Photograph by Byrne, Richmond.)

18th of last month arrayed in a court suit, and wielding a sword instead of a baton. It need hardly be said that this was not carried into practice, any more than the suggestion of an irresponsible penny-a-liner, that Sullivan's 'Trial by Jury' and the ballad of the 'Lord High Executioner' should be included in the programme.

On the contrary, the festival opened in thoroughly orthodox fashion with 'Elijah,' the performance of which may be dismissed with the remark that it showed a decided advance in point of finish on the part of the chorus. In the East Riding competent chorus-singers are not so numerous that there can be much picking and choosing, and in the early years of these festivals (the present occasion was the eighth annual one) it could not be denied that the choral material was, as a whole, of poor quality. In a familiar work like 'Elijah,' and one, too, that had been given before at Bridlington, it was easy to appreciate the greater finish and ease of vocalisation, the increased intelligence and precision of the chorus. The band, consisting chiefly of Yorkshire players, was, like that of every other festival, from Birmingham downwards, of the 'scratch' order, but was exceptionally efficient, in view of the small amount of rehearsal possible. The chief soloists were Miss Agnes Nicholls, Mrs. Burrell, Mr. Gregory Hast, and Mr. Francis Harford, who had in common the good quality of exceptional refinement, and were all distinguished by a refreshing absence of the inartistic mannerisms that beset so many singers. In the concerted pieces useful assistance was given by Mrs. Odille Bell, Miss F. Gibbins, Messrs. J. W. Watson and W. J. Stead.

The evening programme was varied and highly interesting. Bridlington, like every self-respecting festival, must have its novelty, and it was provided by Mr. J. Camidge, of Beverley, the last representative of a famous race of organists. On these occasions Mr. Camidge exchanges for his hereditary instrument, the "loud cymbals," on which he is a whole-souled and energetic performer; but he also appears at times in the capacity of a composer. Here he shows that his ideas of art are by no means circumscribed by the organ pew, and indeed the most striking feature of his clever overture to 'The Canterbury Tales' was the freshness and vivacity of his themes. He is so far from being a mere academic craftsman that he is not ashamed of a good tune, and he has the happy faculty of being able to create some really taking melodies, so far original that one is not haunted by the uncomfortable suspicion of having heard them before, or, like von Bülow, reduced to the rather doubtful encomium that one 'has always liked them.' The workmanship, too, is interesting, and sufficiently, but not obtrusively, scholarly, and there is, in a word, such good stuff in the music that it is to be regretted Mr. Camidge does not do more in the way of composition than providing an occasional *pièce d'occasion* for his neighbour and ally, Mr. Bosville.

The Overture, Spinning Chorus, and *Senta's* Ballad (sympathetically sung by Mrs. Bosville), from the 'Flying Dutchman,' opened the concert, and were given with enjoyable force and spirit. It ended with Mr. Coleridge-Taylor's 'Hiawatha's Departure,' in the performance of which there were some signs of fatigue, though, on the whole, the spirit of the music was well brought out. The soprano solos were most beautifully sung by Miss Agnes Nicholls, and Messrs. Hast and Harford did well in their respective parts. The delightful *timbre* of Mrs. Burrell's contralto was shown to remarkable advantage in *Delilah's* great scene from 'Samson and Delilah,' and the orchestra achieved its greatest success in the finest and most famous of the 'Leonora' overtures.

A particularly interesting feature of the festival was the selection of pieces to commemorate in turn our past and present sovereigns. No more suitable tribute could have been paid to the memory of Queen Victoria than the funeral march for chorus and orchestra from Sir A. C. Mackenzie's 'Dream of Jubal.' This noble and tender dirge has always seemed to me to be not only one of its author's very finest achievements, but one of the most inspired pieces produced by any of our native composers. It was performed with real sympathy, and made a deep impression on the hearers. At the evening concert an appropriate act of homage to King Edward VII. was done by the performance of Wagner's stately and heroic 'Huldigungsmarsch,' which was played with all possible pomp, though it must be added that the

somewhat erratic escapades of the side-drum did not enhance the dignity of the music.

Finally, a word is due to Mr. Bosville, who is the soul of this festival. He not only taught the chorus and conducted the concerts with energy and ability, but he contributed to the edification and amusement of the audience by the lucid and original programme-analysis for which he is famous;* he had a hand in the successful organisation of the festival, and he will doubtless, as in former years, be responsible for the deficit which is the usual result of these enjoyable festivals, which are not conducted on strictly commercial principles.

Herbert Thompson.

CHURCH AND ORGAN MUSIC.

THE COMPOSER OF THE TUNE 'INNOCENTS.'

In reference to our remarks on Anonymous Hymn Tunes (March issue, p. 171) we have received the following letter in regard to the tune 'Innocents,' the composer of which has hitherto been unknown:—

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—It may interest some of your readers to learn that the hymn tune 'Innocents' was composed by my grandfather, Joseph Smith, of Halesowen, near Birmingham (born 1800; died 1873).

I well remember hearing my grandfather say that he wrote the tune, at the request of a lady friend, to the words, 'Twinkle, twinkle, little star,' to be sung by the children of her school.

My grandfather was a thorough musician and an excellent singer, though he never practised professionally. He knew the whole of the Psalms from memory, and it used to be one of my greatest pleasures, when, as a child, I visited my grandparents, to be allowed to sit up after the usual bedtime hour and listen to him as he sang, in his sweet tenor voice, one Psalm after another, to music which he would extemporise and play upon his cabinet organ, the room being in total darkness.

A volume containing the tune 'Innocents' is, I believe, in the possession of one or other of his sons, Felix Smith, Halesowen, or Hubert Smith, organist, &c., Rugby. They probably could give you more interesting particulars than I have done.

I look each month with the greatest eagerness for my copy of The Musical Times. I have subscribed for it for over twenty-five years.—With best wishes, yours truly,

Joseph Smith.
Organist and Choirmaster of St. Paul's Church,
San Diego, California, U.S.A.,
March 23, 1901.

Acting on our correspondent's suggestion, we wrote to Mr. Felix Smith. Here is his reply:—

Sir,—In reply to yours of the 11th instant, I beg to say that the hymn tune known as 'Innocents' *was* composed by my late father about sixty years ago. I have the original manuscript in my possession in a book in his own handwriting with his initials to it. This book contains several other compositions by him of a similar kind. It used to be sung to 'Twinkle, twinkle, little star,' but the words set to it in the manuscript are called 'The Sun,' the first line being 'Who am I with noble face?' My father composed it for the children of the first infant school established at Halesowen, of which school my sister was the assistant-mistress.

If you would like to see the original manuscript, I shall be pleased to show it to you.—I am, Sir, yours faithfully,

Felix Smith.

Spring Vale, Halesowen,
April 14, 1901.

Mr. Hubert Smith, of Rugby, strongly confirms the statements made by his nephew and brother. This ought to settle the point. Will anyone challenge this information?

* See p. 314 of the present issue.

AN ALDERMANIC AND J.P. ORGANIST.

The organ in the Parish Church of Deane, near Bolton, was re-opened on Sunday, the 14th ult., after having undergone renovation at the hands of Messrs. Alexander Young and Co., of Manchester. The instrument was presided over by Alderman Miles, J.P., who, on that day, completed thirty-seven years of service as organist and choirmaster of the church. Congratulations to Alderman Miles upon so honourable a record of work as the chief musician of Deane Church. It would be interesting to hear of other instances of Aldermanic organists and Justices of the Peace who devote themselves to the King of Instruments in 'quires and places where they sing.'

So many notices of Lenten performances of music have reached us that it is impossible to mention all of them separately. The annual presentation of Bach's noble Passion at St. Paul's Cathedral lost none of its deep impressiveness under Sir George Martin's reverent administration. At a number of other churches the Passion music from 'The Messiah,' and especially Stainer's 'Crucifixion,' have been sung with technical excellence combined with genuine devotion. Thus the splendid example set at St. Paul's nearly thirty years ago, and which owes its initiation to the late Sir John Stainer, bears increasing fruit year by year.

Excellent work seems to be done at Holy Trinity Church, Bournemouth, of which Mr. Walter Barnett is the organist and choirmaster. The choir is not only numerically strong—twenty boys, six altos, six tenors, and ten basses—but they seem capable of doing all that is required of them with refinement and efficiency. The 'fully admitted' boys are educated at one of the best proprietary schools of the town at the expense of the churchwardens—an excellent arrangement. The *répertoire* of the music sung at the ordinary services is a very comprehensive one, and such works as 'The Last Judgment,' 'The Hymn of Praise,' 'The Woman of Samaria,' and others, have been performed by the choir at special musical services. All commendation, therefore, to the organist and choir of Holy Trinity Church, Bournemouth. May the good work go on.

Shortly before his death Sir John Stainer was engaged upon a revised edition of Helmore's Psalter. We understand that the work is nearly completed and that it will be issued by Messrs. Novello.

ORGAN RECITALS.

Mr. Edwin H. Lemare, St. Margaret's, Westminster (Berceuse, MS., by E. H. Lemare, for the first time).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (*In Memoriam* Recital, Dr. E. J. Hopkins).—Mr. Walter Hoyle, St. Michael's, Coventry (Toccata, Rheinberger, Op. 165).—Mr. H. Holloway, St. Stephen's Bournemouth (Prelude, Rachmaninoff).—Mr. Thomas Curry, St. Stephen's, Walbrook.—Mr. B. G. Thorne, Sherborne School (Sonata, No. 18, Rheinberger).—Mr. J. W. Cheadle, St. Michael's, Dumfries (Andante in D, Op. 74, Silas).—Mr. C. Burrows Moss, Parish Church, Gravesend (Hommage à Mozart, J. Baptiste Calkin).—Mr. John Lomas, English Church of Montreux (Rheinberger's Pastoral Sonata). The recitals given by Mr. Lomas during the past winter have been much appreciated and largely attended.—Mr. R. D. Browne, Cudham Church (Sonata in D, Professor Prout).—Mr. W. E. Fairclough, All Saints', Toronto (Concert-Overture in C minor, Hollins, and Fantasia in F, Best).—Mr. P. Tottenham Lucas, St. Paul's, Covent Garden (Offertoire, King Hall).—Mr. Arthur S. James, St. Peter's,

Rickmansworth.—Mr. P. Tottenham Lucas, St. Lawrence, Jewry.—Mr. Alfred E. Floyd, Parish Church, Llangollen (Ricercare, Rheinberger, one of his lesser-known compositions).—Mr. J. J. Finlay, Parish Church, Peebles ('Holsworthy Church Bells,' Wesley, and Concert-Overture, Wolstenholme).—Mr. H. J. Crumplin, Parish Church, North Berwick (Adagio Cantabile, E. J. Hopkins).—Mr. R. Meyrick Roberts, St. Stephen's, Walbrook (Grand Chœur in B flat, Dubois).—Mr. William H. Speer, St. Nicholas, Sutton (Andantino, César Franck).—Mr. F. Isherwood-Plummer, Wesley Church, Birkdale (Variations on an Original Theme in A, Hesse).—Mr. David Clegg, Holy Trinity, Richmond.—Mr. Archibald Horsey, St. Stephen's, Walbrook.—Mr. C. H. Moody, Holy Trinity, Coventry (Fantasia, Sir John Stainer, to whose memory the programme was dedicated).—Mr. H. J. Davis, Christ Church, Bath (*In Memoriam* Overture, Sullivan, as a tribute to the late Sir John Stainer).

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. F. C. Boyes, St. Clement's, Ilford.
Mr. Hugh G. Brereton, Parish Church, Conway.
Mr. H. Crackel, Eastwood Parish Church, Rotherham.
Mr. Edward W. Groocock, St. Andrew's, Croydon.
Mr. Quintus S. H. James, St. Katherine's, Uitenhage, Cape Colony.
Mr. Alfred Morland, St. Wilfrid's, Halton, Lancaster.
Mr. W. J. Piercy, St. Matthew's, Hatchford, Surrey.
Mr. W. Smith, Christ Church, Leicester.
Mr. Edwin Stephenson, St. Michael's, Brighton.
Mr. Samuel Warren, Palmerston Place United Free Church, Edinburgh.
Mr. George Brentnall (Alto), Birmingham Parish Church.
Mr. L. J. Frost (Alto), St. Sepulchre's, Newgate Street.
Mr. Harry W. Poole (Bass), St. Botolph's, Bishopsgate.
Mr. G. T. Patman, Bridlington Priory Church. (We regret that Mr. Patman's appointment was inadvertently given last month as to All Saints', Scarborough.)

REVIEWS.

ANTHEMS.

Thou, Lord, in the beginning. By John Stainer.
Jesu, Thou joy of loving hearts. By E. Harold Davies.
In heavenly love abiding. Horatio Parker.
Hosanna to the living Lord. By Warwick Jordan.
And Jesus entered into the temple. By H. Walford Davies.

(*Novello's Octavo Anthems.*)

[Novello and Company, Limited.]

Sir John Stainer has so recently passed from us that a chastened interest pertains to his anthem, 'Thou, Lord, in the beginning,' particularly as the greater portion of the text selected deals with the future state of the blessed, and includes those exquisite lines, 'And God shall wipe away all tears from their eyes; there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain.' These words are set with that simplicity and devotional truth of expression which distinguish the late composer's happiest efforts, and the affecting music comes now with peculiar significance. The anthem is opened by the basses in unison, who continue for fourteen bars, after which the full choir enters imitatively. The second section chiefly consists of a soprano solo, supported by the choir, which comments *pianissimo* and antiphonally on the words of the soloist. Subsequently the basses have another extended passage in unison, after which there comes the expressive section already referred to, and the anthem concludes with a jubilant setting of the doxology from Neale's 'Urbs Beata.' It should be added that the composition is specially suitable to Septuagesima Sunday and the Feast of St. John, but is also appropriate for general use.

Mr. E. Harold Davies has taken his text from hymn No. 190 in Hymns Ancient and Modern, and has set the lines in a devotional and effective manner for soprano solo and chorus. The solo portion is easy to sing, but the chorus parts will require some practice from average choirs to do the clever music justice. The name of the American composer, Professor Horatio Parker, is now as well known by us, and, be it added, as much esteemed as by his compatriots, and his anthem, 'In heavenly love abiding,' is an admirable example of his flowing and melodious style. The first two pages of the work are laid out for soprano solo, and will be found grateful to sing. The choir subsequently enters in solid four-part harmony, and continues until the soloist again is heard with the initial melody superimposed on the chorus parts. The *Finale* is approached by a fine climax. 'Hosanna to the living Lord' is a setting of hymn No. 241, Hymns Ancient and Modern, and, as will be surmised, is specially suitable for festival occasions. The music requires a well trained choir, but Dr. Warwick Jordan's wide experience of church singers has prevented him making demands which would be difficult to meet. The anthem contains a slow section for 'verse or semi-chorus,' and an effective *fughetta*, which, however, may be omitted if desired. Dr. Walford Davies is one of our most promising church composers, and his anthem, 'And Jesus entered into the temple,' is an excellent specimen of modern sacred music. It opens with short recitative passages for tenor and bass soloists, the former taking the part of Narrator and the latter delivering the words of Christ. The remainder of the anthem chiefly consists of exhortations made by a soprano vocalist, with interjectional comments by the chorus. Intelligently rendered, the composition would be very impressive, particularly the conclusion.

ORGAN MUSIC.

Sonata in D minor. By J. G. Töpfer.
Meditation. By Hamilton Clarke.
Nocturne in B minor. Contemplation. By Edwin H. Lemare. [Novello and Company, Limited.]

The Sonata by Töpfer (1791-1870) is what may be termed good solid stuff—a little old-fashioned, perhaps, but none the worse on that account as an effective composition. The first movement of the work was originally published as a separate piece, under the title of Concert-Fantasie, and was used by the composer for the purpose of testing the quality and capabilities of new organs. The fact that this movement has been chosen as one of the test pieces at the approaching Royal College of Organists examination for the Fellowship Diploma is a sufficient hallmark as to its excellence. In the matter of editing the work for performance on present-day English organs, Mr. John E. West has done all that is necessary, not only wisely, but well. He has also furnished a few biographical particulars concerning the composer—a good idea. Mr. Hamilton Clarke's Meditation justifies its title, and should win the suffrages of those who are that way inclined. The two pieces by Mr. Lemare are very characteristic of his music and attainments. The accompaniment section of the Nocturne is rather suggestive of disturbed slumbers, and any reveller in the pastime of playing three notes in one hand against two in the other will therein find full scope for his enjoyment. The Contemplation is easier and more tranquilly disposed.

PART-SONGS.

Before me, careless lying. Words by Austin Dobson. Music by C. H. Lloyd.
How dear to me the hour. Words by Thomas Moore. Music by Alicia Adélaïde Needham.
When Spring comes laughing. Words by Austin Dobson. Music by Eaton Faning.
Shepherds all and Maidens fair. Words by E. Nesbit. Music by Percy Pitt.

(*Novello's Part-Song Book.*)

[Novello and Company, Limited.]

Dr. Harford Lloyd has set Mr. Dobson's lines in the spirit which they breathe, that of old world grace and quaintness. The music is laid out for two sopranos, alto, tenor, and bass, and imperatively demands cultured singers

and a well trained choir. To such the music will give no small pleasure to construe, for it will call forth and effectively display their abilities. Miss Needham's part-song, 'How dear to me the hour,' is designed for the usual four mixed voices, and makes far less demand on its executants than does Dr. Lloyd's composition. That it possesses merit above the average is attested by the fact that it gained the prize offered for the best arrangement of an ancient Irish air at the Feis Ceoil of last year. Well sung, this part-song would be very pleasing. 'When Spring comes laughing,' which, by the way, it seldom does in this 'right little, tight little island,' is a gay ditty that is calculated to lighten the hearts of its singers as well as the listeners. Seeing that it comes from so experienced a choir trainer as Dr. Eaton Faning, it is scarcely necessary to add that the music is admirably designed to secure good vocal effects. Mr. Percy Pitt's part-song is akin in spirit to Dr. Faning's, but it is much shorter and the music is more distinctive. Some of the harmonic transitions are very bold and striking; but in this case the 'end justifies the means,' and the end attained is very pleasing.

MUSICAL LITERATURE, &c.

Handel. By C. F. Abdy Williams. With illustrations and portraits. [J. M. Dent and Co.]

The pathway of Handel biography has been so well trodden that any fresh wayfarer in that direction finds little or nothing of 'pastures new.' Mr. Abdy Williams frankly admits that he has endeavoured to give 'a popular narrative of the chief events of his (Handel's) life, without entering much into technicalities which, though interesting to the musician, are not perhaps so necessary for the general reader.' In this we think he has succeeded; the chequered life-story of the great composer is pleasantly told and the illustrations add to the interest of the book. One or two points in Mr. Williams's monograph may be referred to, as touching matters of accuracy. Vauxhall Gardens are not the present Spring Gardens (Trafalgar Square), as might be inferred (p. 48, *note*). The notice in the *Daily Courant* of July 19, 1717 (quoted on p. 65), refers to the *second* performance of the *Water Music*, not to the first, as is implied. John Byron should be John Byrom (p. 88), the author of the famous Bononcini-Handel squib. Chester was not the place of embarkation for Ireland in Handel's day (p. 156), but the boats started from Parkgate, once a place of considerable importance, twelve miles north-west of Chester, on the estuary of the Dee. The Dictionary of Musicians was issued in 1824, and therefore not quite so early as 1727 (p. 248); the article on Handel in Grove's Dictionary of Music and Musicians is written by Mr. Julian Marshall and not by the editor of that work, and Hoptinstall should be Heptinstall (both on p. 249); and on p. 251, R. H. Streatfeild (a name often wrongly spelt) should be R. A. Streatfeild. As a small but practically new contribution to Handeliana we give in another column some particulars relating to the Act of Parliament for the naturalisation of the great composer.

First steps in the Harmonization of Melodies. By J. E. Vernham. (No. 58 of Novello's Music Primers and Educational Series.) [Novello and Company, Limited.]

The conditions under which students in music may become equipped for their work are very different from what they were even fifty years ago. If we do not turn out such men of grit as formerly, the charge cannot be laid to the aids which are now available even to the most slender purses. In regard to this, the most recent of the Primer series, the author of the book states: 'The simple rules contained in the following pages are given to assist students to harmonise simple melodies in the early stages of the study of Harmony.' Mr. Vernham has chosen the Single Chant, being the simplest form of melody, as a suitable beginning. With this as a starting-point he proceeds on his first steps and systematically leads his student companion towards that goal which should enable him (the student) to harmonise a simple melody correctly and effectively.

VARIOUS PUBLICATIONS.

Arundel Masses.—I. *Mass for Three Voices* (unaccompanied). By William Byrd. [R. & T. Washburne.]

William Byrd died nearly two years before Charles the First ascended the throne, and he is, therefore, in the strictest sense, one of our Old Masters. He is known generally to musicians by his pieces in the Virginal Book, from among which 'The Carman's Whistle' stands out with special prominence; also by the 'Non nobis, Domine,' canon. Both Byrd and his master, Tallis, were of the Roman communion, hence the Masses by the former, of which the one under notice possesses interest for the musician as well as the antiquary; the music is solemn and dignified, and, although full of clever contrapuntal devices, is not laboured in effect. The whole of Byrd's three Masses were printed during the composer's lifetime; the one for five voices was recently reprinted by Messrs. Breitkopf and Härtel, and the one in four parts republished in 1890 by Messrs. Novello. The present work was long thought to be lost, but manuscript copies have been found, and the present edition has been prepared, and ably, by Mr. William Barclay Squire, from a set of parts acquired by the British Museum in 1888.

Georg Friedrich Handel's Klavierwerke. Book I. Edited by Conrad Kühner. [Breitkopf and Härtel.]

Lovers of Handel will find an interesting series of pieces for the pianoforte in the first book of the collection edited by Herr Conrad Kühner. They present great variety, both in character and length; one, a graceful Minuet in G minor, only occupying a single page, while a Chaconne in G has sixty-two variations. Between these extremes are many bright examples of the old master of more ordinary dimensions. As studies for independence of the hands and fingers they may be specially recommended, particularly as they are admirably fingered, and the proper renderings of the turns and ornaments are printed at length at the bottom of the pages.

THE BACH FESTIVAL IN BERLIN.

(By our Special Correspondent.)

Mayence, April 18.

Just before the close of the musical season an unwonted artistic event has taken place in Berlin, which will doubtless bear good fruit in the future—viz., the *first German Bach Festival.* I may, perhaps, be permitted a brief glance at the preliminary history of this significant event. Fifty years ago a Bach Society was formed in Germany, having for its object to collect the enormous number of existing, but widely scattered works of the great Cantor of St. Thomas's School, and to unite them in a truly monumental edition. After having been zealously and laboriously engaged upon their task for half-a-century, the Society brought it to a conclusion, some two years since, with the issue of the forty-sixth folio volume of the complete edition of Bach's works. The Society having thus fulfilled its mission, Professor Kretzschmar, of Leipzig, in an interesting and exhaustive monograph concerning the history and activity of the old Society, then about to be dissolved, advocated the constitution of a new Bach Society, whose purpose it would be to realise and, as far as possible, popularise the treasures contained in these forty-six volumes of the master's works. This was to be effected by the organisation of biennial Bach festivals to be held alternately in different musical centres. The idea having been taken up with alacrity, the new Society very speedily sprang into existence, and the first of the festivals has now been held in Berlin. In thus assigning the place of honour to Berlin, the committee were actuated, in the first instance, by motives of gratitude. For was it not here, in the year 1829, the first complete performance of Bach's 'St. Matthew' Passion had taken place, under the direction of the youthful Mendelssohn, whereby the attention of the musical world had at last been drawn to the greatness and the importance of the master's genius? For his works

had become buried almost in oblivion, or were only known to a very narrow circle of musically cultured men and women. Like many another creative genius, the great Cantor had been far ahead of his own time and had been treated with derision or purposely ignored by musical Philistines and pedants, who shuddered at the mere allusion to his new and daring harmonies. The Bach propaganda inaugurated by Mendelssohn has borne good fruit. Slowly, but steadily, the work of resuscitation proceeded, until to-day not only are we in the precious possession of a complete edition of his works, but there exists a great and enthusiastic community who look upon Johann Sebastian Bach as representing the solid foundation upon which the temple of modern art has been erected.

The latest fruit, and certainly not the least significant, matured by the Bach propaganda, are the Bach festivals, the first of which took place, from March 21 to 23, at Berlin, with the participation of the Philharmonic Choir, under the direction of Professor Siegfried Ochs, the Royal Hochschule für Musik, under Professor Joachim, and the Singakademie, under the conductorship of Herr Georg Schumann. Each of these Institutions gave one concert. In an altogether irreproachable manner the Philharmonic Choir interpreted five of the great church cantatas in the Kaiser Wilhelm Memorial Church. By the Hochschule two of the 'Brandenburg' concertos, a violin sonata, a motet for *a cappella* choir, and two organ pieces were produced. Finally, the Singakademie produced a Mass, another one of the 'Brandenburg' concertos (chamber concertos, composed by Bach for a music-loving Markgraf of Brandenburg), a very humorous secular cantata, and the *Gloria* from a second Mass. The performances were worthy of the master in whose honour they were undertaken, rendering the occasion a truly memorable one. The attendance of the general public, too, and the interest shown by it in the proceedings, surpassed the most sanguine expectations. In connection with the Festival, a Bach Exhibition had been opened at the Rathaus, which, however, appeared to attract but little notice on the part of general visitors. This was much to be regretted, as it contained, in addition to a number of the most important and valuable autographs of Johann Sebastian Bach and of his sons, Friedemann and Philipp Emanuel, portraits, busts, &c., a complete orchestral complement of instruments in use at the period in which the great Cantor lived. The comparatively scant attraction exercised by these interesting and instructive objects could not, however, materially detract from the otherwise complete success of the Festival. The performances, after all, were the chief attraction, and there can be no doubt of their having met with high and well-deserved appreciation.

A kind of supplementary event of the Festival was the performance, on Good Friday, of the 'St. Matthew' Passion, by the Singakademie. Musical Berlin, and more especially lovers of Bach, may congratulate themselves upon the fact that a time has at length arrived when the spiritless, mechanical treatment of Bach's masterwork, to which we have of late years become accustomed, is being replaced by one more worthy of it. Since the accession to its conductorship of that earnest and gifted young artist, Herr Georg Schumann, an entirely new spirit has been infused into that old-established Society, the Singakademie, and its recent performance of the 'St. Matthew' Passion has furnished a fresh proof of the pervading artistic influence of its new leader.

The series of Subscription concerts of the Royal Orchestra concluded with a magnificent performance of Beethoven's Ninth Symphony, under Felix Weingartner's direction. In the course of the ten concerts given, all the Beethoven symphonies have been produced, and it may be unhesitatingly asserted that, as regards penetration into the spirit of these masterpieces, the complete exposition of their emotional contents, the transparent delineation of their structural design, the minute regard for detail without detriment to their presentation as a whole, and the absolute unaffectedness, withal, of his interpretation—Weingartner, possessing all these qualifications, has proved himself the most legitimate and masterful German Beethoven conductor of the present day.

The opinion here expressed is just now gaining fresh and emphatic confirmation at Mayence, where a Beethoven Festival is being held (from April 14-20), under Weingartner's direction. The effect produced here by the well-known works of the Bonn master, under his baton, baffles description. Yesterday we heard, in the first of the orchestral concerts, the first three symphonies, which are to be followed to-day by the fourth and fifth, together with the Pianoforte Concerto in E flat major. To-morrow, the sixth and seventh symphonies and the Violin Concerto will constitute the programme; and on the final day will be given the two remaining symphonies and the great 'Leonora' overture. Already, in the first concert, the Mayence public were in a fever of enthusiasm; what will it be when those stirring works, the fifth, seventh, and ninth symphonies have their turn! The Beethoven Festival had been organised by the Mayence Liedertafel and Damen-Gesangverein, with the co-operation of the Munich Kaim Orchestra, and this undertaking on the part of these excellent societies is no doubt, in its way, quite as meritorious an artistic achievement as that accomplished by the New Bach Society with its first Bach Festival.

Amongst the executive artists who appeared in Berlin shortly before the close of the season was a gifted countrywoman of yours, Madame Marie Fromm-Kirby, of Birmingham, whose pianoforte interpretations met with considerable appreciation, both on the part of the public and of the Press. The lady proved herself an excellent musician in Beethoven's Sonata in E flat major (Op. 27) and Brahms's Sonata for violoncello and pianoforte, and she was equally successful in brilliant pieces by Henselt, Tschaïkowsky, and Rubinstein. Madame Fromm-Kirby may always rely upon receiving a hearty welcome in Berlin at any future time.

Otto Lessmann.

PRESENTATION TO PROFESSOR NIECKS.

A most interesting event was commemorated on March 23, in the Music Class Room of Edinburgh University. The students, past and present, of the faculty of music met to congratulate their professor on the completion of his first ten years of occupancy of the Reid Chair, and to present him with a token of their respect and admiration. The gifts took the form of a gold-mounted baton and an illuminated address, on the latter of which was recorded the high appreciation his students have of the work which the professor has accomplished since his appointment to the chair of music.

Professor Niecks, in accepting the presentation, jocularly referred to a dream which he had dreamed, wherein, in that very room, he had been tried and sentenced by his students for his sins of omission and commission as a professor! He considered that in all the faculties of a University there was insufficient opportunity for intercourse between professor and student, and he suggested, as an improvement, that lectures should be followed by discussion and examination—mutual examination of student and professor alike. He deemed it a happy moment to be made the recipient of that beautiful gift and eloquent address and the kind thoughts of himself of which they were the expression, and he thanked them from his heart.

The address contained the following passages: 'We gladly take advantage of the occasion to express to you our appreciation of the far-reaching work you have accomplished in utilizing the resources of the Chair, and of the consequent privileges your students enjoy. . . . To you we owe the institution of a complete musical curriculum, such as exists in no other British University . . . you have instituted a yearly series of Historical Concerts, the educational value of which cannot be easily over-estimated. . . . We would thank you for your preparation, year by year, of ever-varying lectures, in addition to the regular courses; for the inexhaustible patience and interest with which you enter into and inspire our individual endeavours; and, finally, for leading us, amid changing manners and means of expression, to a just recognition of the worth and beauty of the music of all ages.'

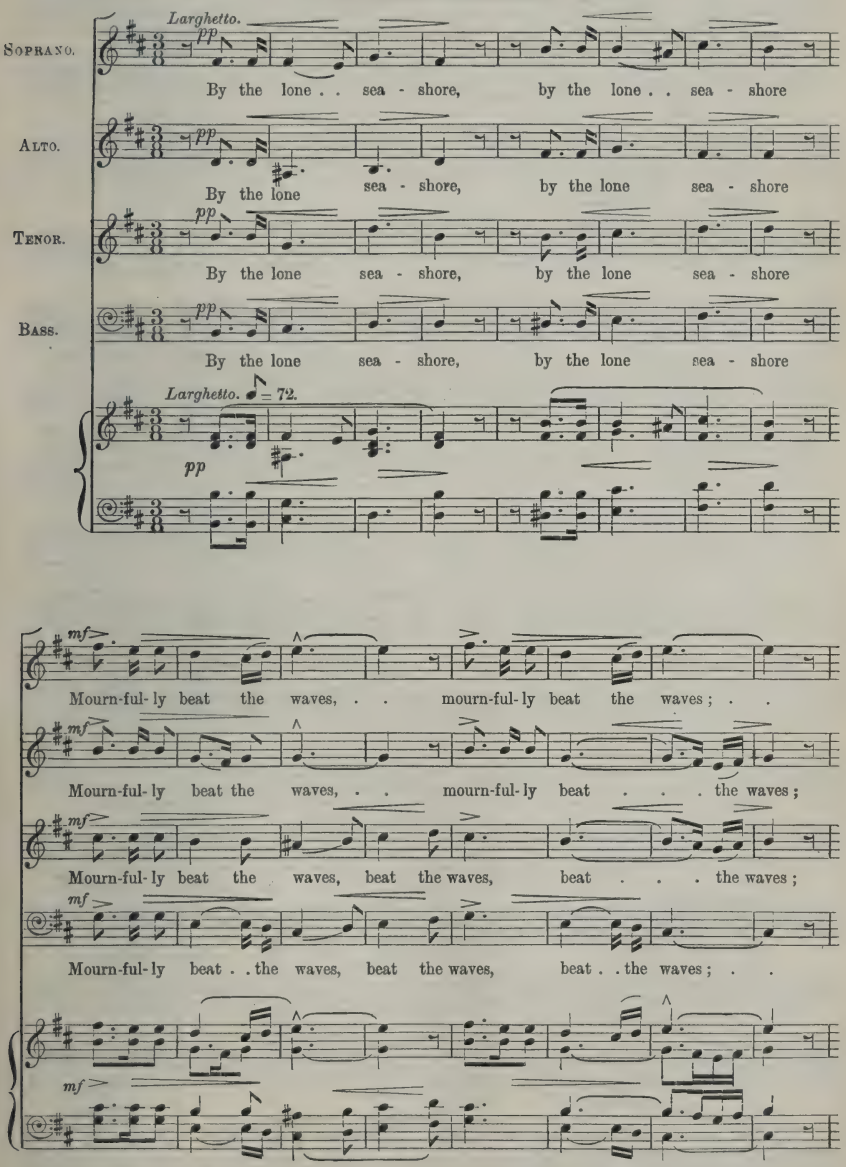
After reading such warmly expressed sentiments as these it causes no surprise to learn that the presentation function to Professor Niecks partook of the nature of a family party. The recipient of that gold-mounted baton will doubtless vigorously beat time. May Time not retaliate, but deal gently with him.

By the lone Sea Shore.

A FOUR-PART SONG.

Words by CHARLES MACKAY. Composed by S. COLERIDGE-TAYLOR.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO. NEW YORK.


Larghetto.
pp
SOPRANO.
By the lone . . sea - shore, by the lone . . sea - shore
ALTO.
By the lone sea - shore, by the lone sea - shore
TENOR.
By the lone sea - shore, by the lone sea - shore
BASS.
By the lone sea - shore, by the lone sea - shore
Larghetto. ♩ = 72.
pp
mf
Mourn-ful-ly beat the waves, . . mourn-ful-ly beat the waves; . .
Mourn-ful-ly beat the waves, . . mourn-ful-ly beat . . . the waves;
Mourn-ful-ly beat the waves, beat the waves, beat . . . the waves;
Mourn-ful-ly beat . . the waves, beat the waves, beat . . the waves; . .

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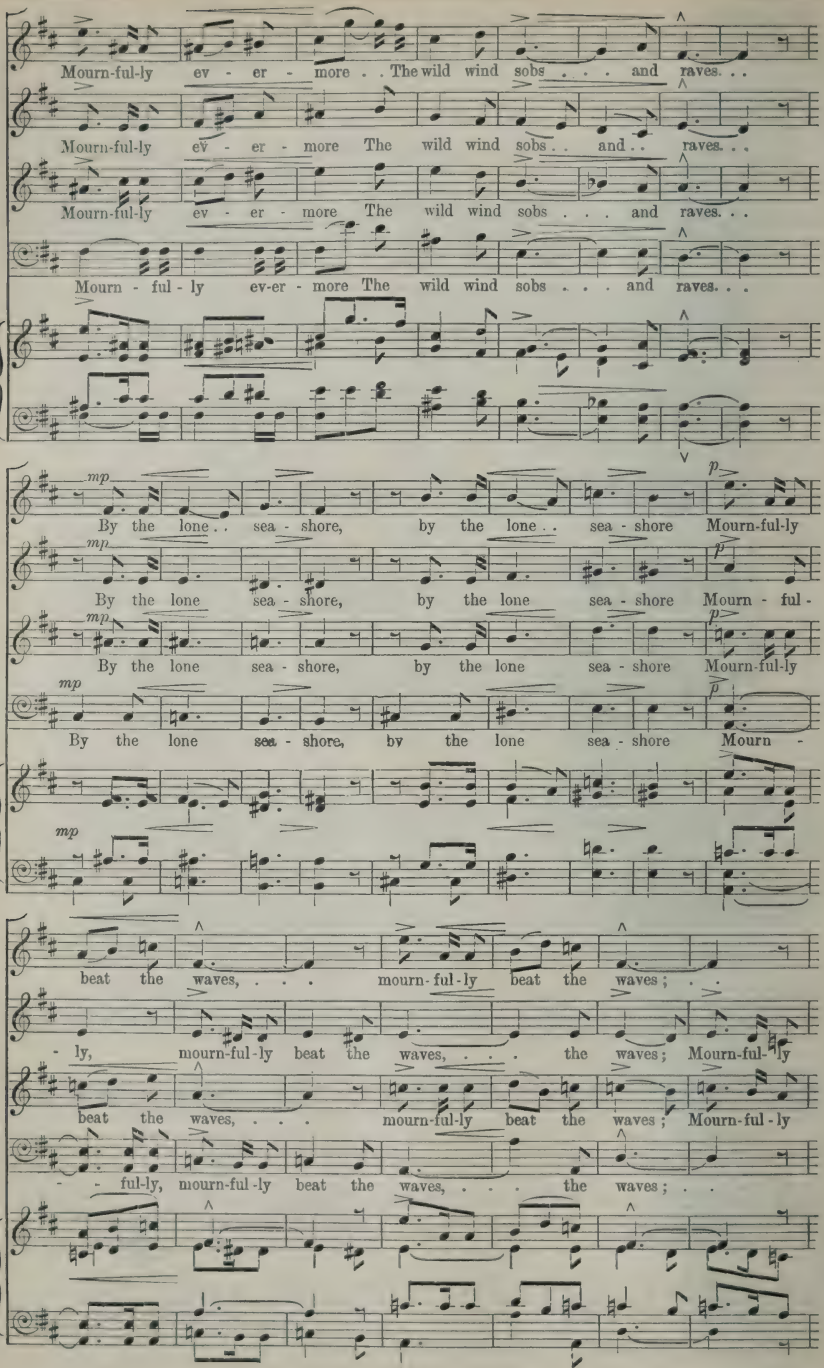
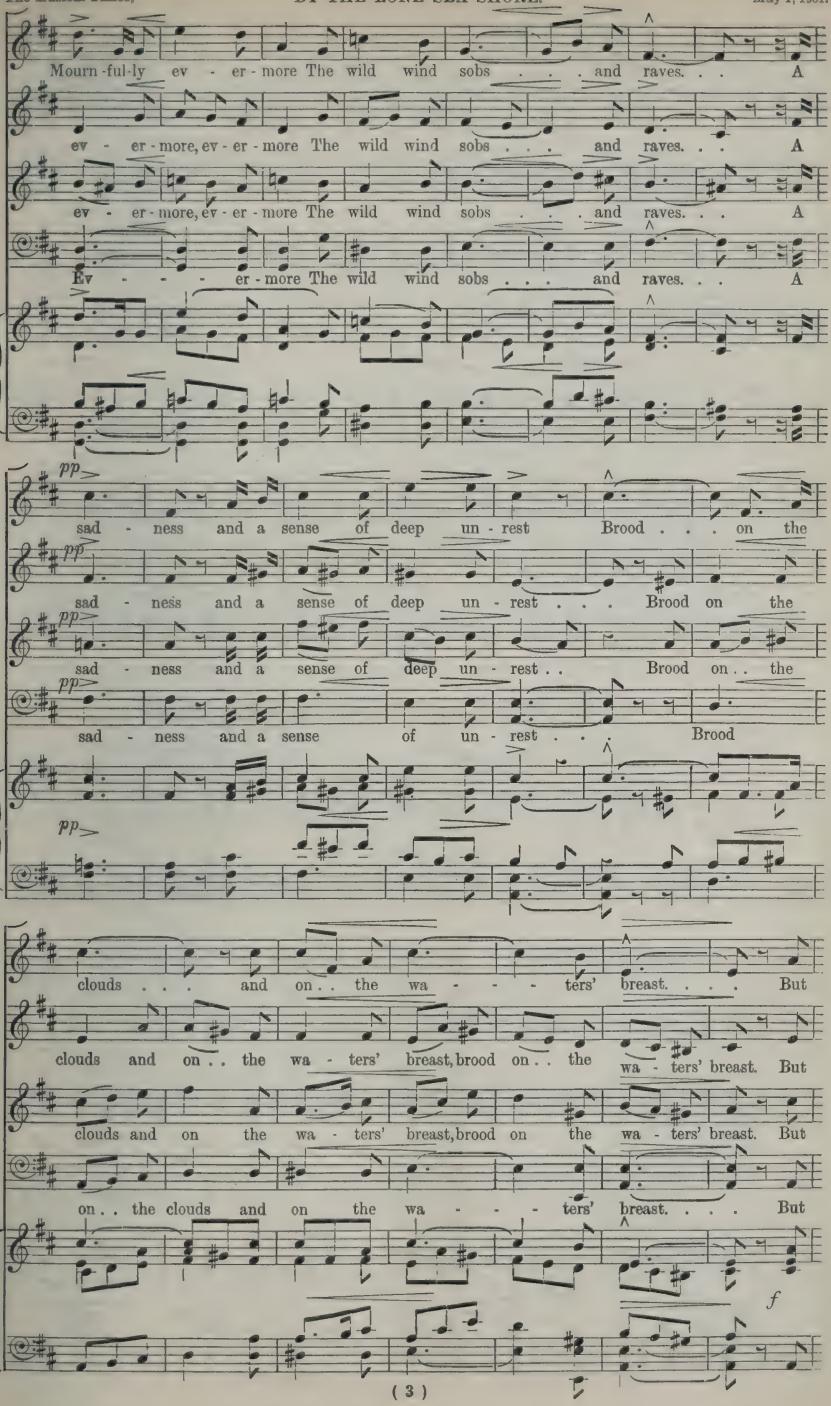
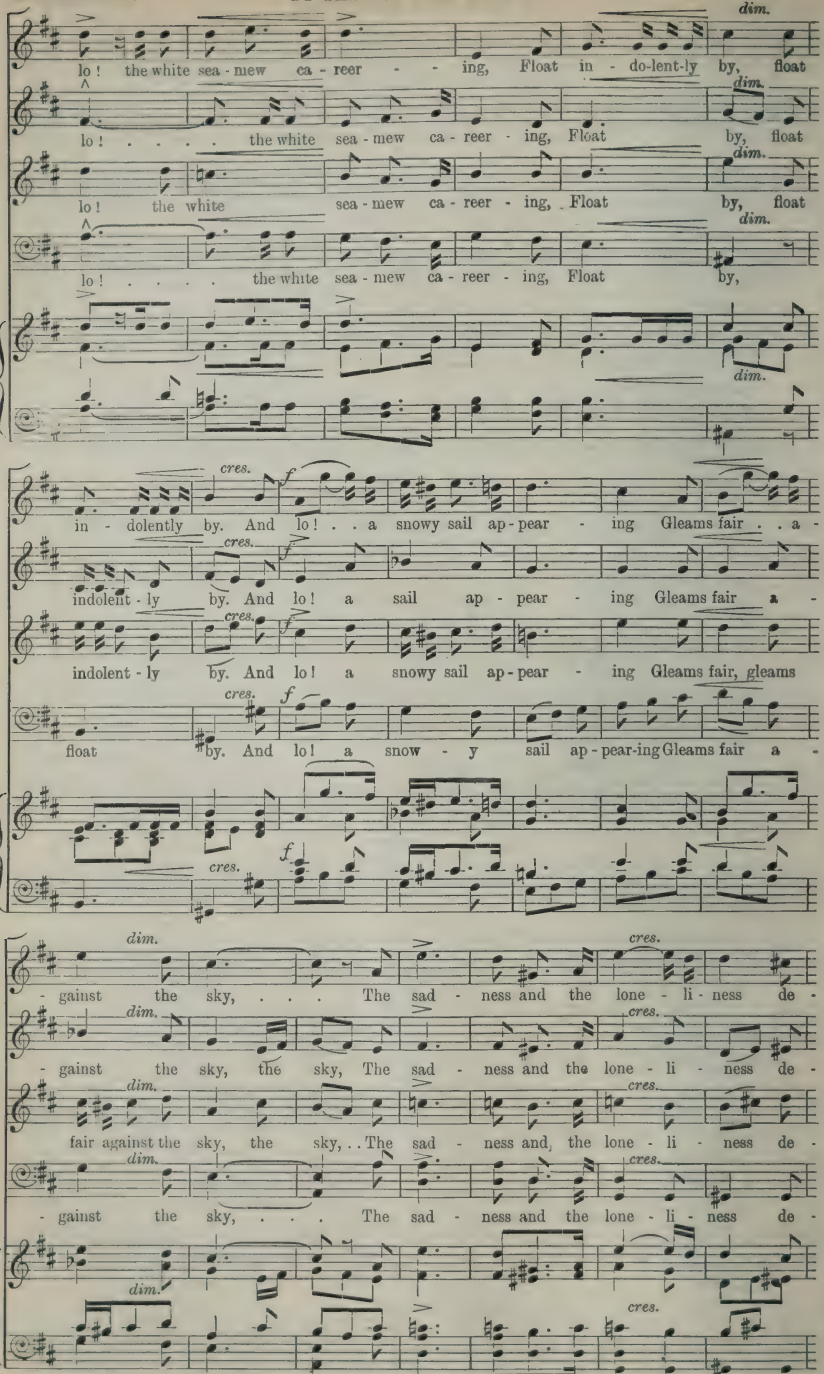
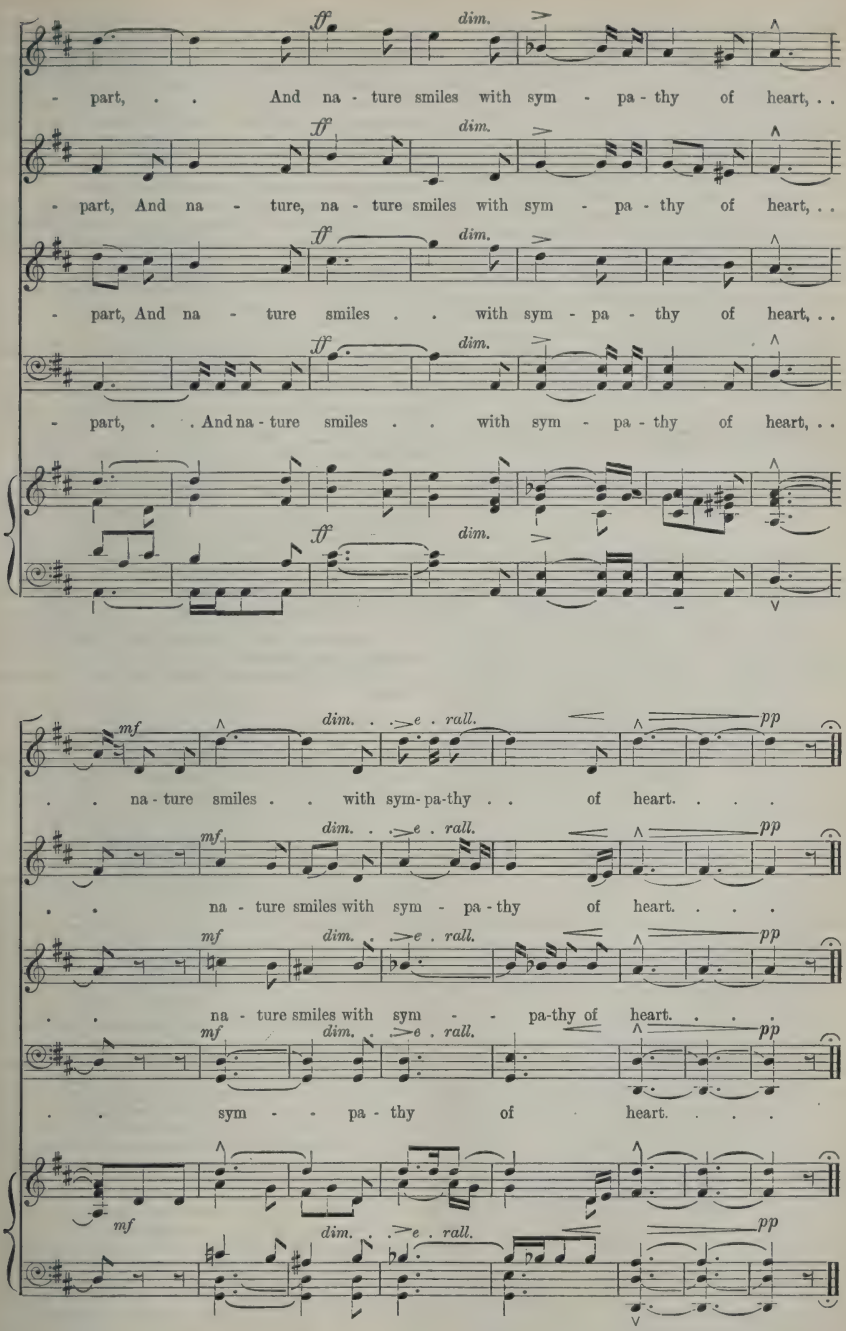

Mourn-ful-ly ev - er - more . . The wild wind sobs . . . and raves. . .
Mourn-ful-ly ev - er - more The wild wind sobs . . and . . raves. . .
Mourn-ful-ly ev - er - more The wild wind sobs . . . and raves. . .
Mourn - ful - ly ev-er - more The wild wind sobs . . . and raves. . .
mp
By the lone . . sea - shore, by the lone . . sea - shore Mourn-ful-ly
By the lone sea - shore, by the lone sea - shore Mourn - ful -
By the lone sea - shore, by the lone sea - shore Mourn-ful-ly
By the lone sea - shore, by the lone sea - shore Mourn -
p
beat the waves, . . . mourn-ful-ly beat the waves; . .
- ly, mourn-ful-ly beat the waves, . . . the waves; Mourn-ful-ly
beat the waves, . . mourn-ful-ly beat the waves; Mourn-ful-ly
- ful-ly, mourn-ful-ly beat the waves, . . . the waves; . .


Mourn-ful-ly ev - er - more The wild wind sobs . . . and raves. . . A
ev - er - more, ev - er - more The wild wind sobs . . . and raves. . . A
ev - er - more, ev - er - more The wild wind sobs . . . and raves. . . A
Ev - - - er - more The wild wind sobs . . . and raves. . . A
pp
sad - ness and a sense of deep un - rest Brood . . . on the
sad - ness and a sense of deep un - rest . . . Brood on the
sad - ness and a sense of deep un - rest . . Brood on . . the
sad - ness and a sense of un - rest . . Brood
clouds . . . and on . . the wa - - - - ters' breast. . . . But
clouds and on . . the wa - ters' breast, brood on . . the wa - ters' breast. But
clouds and on the wa - ters' breast, brood on the wa - ters' breast. But
on . . the clouds and on the wa - - - - ters' breast. . . . But
f

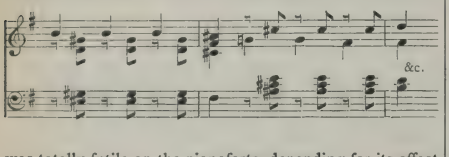

dim.
lo! the white sea-mew ca-reer-ing, Float in-do-lent-ly by, float
lo! the white sea-mew ca-reer-ing, Float by, float
lo! the white sea-mew ca-reer-ing, Float by, float
lo! the white sea-mew ca-reer-ing, Float by,
cres. f
in-dolently by. And lo! a snowy sail ap-pear-ing Gleams fair a-
indolent-ly by. And lo! a sail ap-pear-ing Gleams fair a-
indolent-ly by. And lo! a snowy sail ap-pear-ing Gleams fair, gleams
float by. And lo! a snow-y sail ap-pear-ing Gleams fair a-
dim. cres.
-gainst the sky, The sad-ness and the lone-li-ness de-
-gainst the sky, the sky, The sad-ness and the lone-li-ness de-
fair against the sky, the sky, The sad-ness and, the lone-li-ness de-
-gainst the sky, The sad-ness and the lone-li-ness de-


ff
dim.
- part, . . And na - ture smiles with sym - pa - thy of heart, . .
- part, And na - ture, na - ture smiles with sym - pa - thy of heart, . .
- part, And na - ture smiles . . with sym - pa - thy of heart, . .
- part, . . And na - ture smiles . . with sym - pa - thy of heart, . .
mf
dim.
e . rall.
pp
. . na - ture smiles . . with sym - pa - thy . . of heart. . . .
. . na - ture smiles with sym - pa - thy of heart. . . .
. . na - ture smiles with sym - - pa - thy of heart. . . .
. . sym - - pa - thy of heart. . . .

THE ÆSTHETIC TREATMENT OF BACH'S ORGAN WORKS.

An exceedingly interesting and valuable paper on this important subject was read before the Musical Association on the 16th ult., by Mr. H. H. Statham, of which the following is a summary.

Mr. Statham considered Bach's organ compositions as his central work; the organ style coloured and influenced everything else he did, an opinion in which both Dr. Spitta and Sir Hubert Parry (in his 'Art of Music') concurred. This influence of the organ no doubt operated in promoting that gravity and severity of style which permeates all Bach's compositions, but it perhaps had an unfavourable effect on his vocal writing, leading him to write for voices too much in the organ style, his vocal solos especially being deficient in what might be called melodic inspiration. The transcription of Bach's organ works for the pianoforte was strongly condemned. They were full of passages the effect of which could not possibly be represented on the pianoforte. It had been supposed that the 'little E minor' Prelude and Fugue was an exception, but the very finest feature in the Prelude—



was totally futile on the pianoforte, depending for its effect on the absolute sustaining of the notes in the melodic phrase, and on the great mass of the answering chords, neither of which effects could be realised on the pianoforte. The question of *scale*, too, came in, and instances were cited of passages which had a grand effect on the great scale of the organ, but lost this on the smaller scale of the pianoforte. If the public wished to understand Bach's organ music, they should hear it on the instrument it was written for.

After some remarks on the difference of style in Bach's earlier and later works, and mentioning the fugue in the Doric mode as perhaps the loftiest in style and conception, the lecturer observed that these works were not to be regarded merely as examples of fugue, but as poetic conceptions thrown into fugue form, just as Beethoven threw his poetic conceptions into sonata form. The rule which he had seen formulated, that fugues should be played with a gradual strengthening of power from the commencement to the close, might be right enough for school fugues like Albrechtsberger's, for example, but was inapplicable to such idealised compositions as Bach's Organ Fugues, which required varied treatment in accordance with their feeling and style. Was it justifiable to import into them what might be described as essentially modern effect and feeling? He thought it was, as long as the result was to add to the effect and interest of the music. Best had made one or two interesting experiments in this way. One was in treating the 'little E minor' Fugue as an *Adagio*; but he (the lecturer) thought this was hardly in keeping with the true character of the composition. A more successful and very remarkable attempt was Best's reading of the short Fugue in C minor, in Vol. 4 (Peters' edition), where the pedal is not introduced till near the close. Best commenced it *piano*, and kept it so till just before the pedal entry, introducing the theme each time on a different stop; just before the pedal entry there was a *crescendo* on the full swell, and the pedal entered with a tremendous *ff*. The effect was most striking, and this he thought a legitimate means of giving new effect to what was formerly regarded as a composition of secondary interest. In this case, too, the character of the music lent itself to such a treatment. Mr. Statham described his own habitual treatment of the closing portion of the A minor Prelude, with a *decrescendo* after the last pedal solo, and ending *pp*. He would not say that it was probable that Bach treated the passage in an analogous manner, but we could not know that he did not; and certainly it added to the expressiveness of the music and to the effect of the 'attack' of the fugue immediately afterwards.

Speaking generally, Mr. Statham thought the mistake was more often made of playing Bach's organ fugues too slow than too fast. Bach was noted for the brilliancy of his execution, especially with the pedals (*vide* Spitta), and it was likely that those fugues which were at all of a brisk character in the theme would have been played fast by the composer. The mere fact of the simplification of the theme in the pedal part in two or three instances was an indication of this; only a pretty high speed would have rendered such simplification necessary. The A minor Fugue was distinctly an *Allegro di bravura* in fugue form.

Coming to the question of organ effect, as apart from style and 'reading,' he thought every advantage should be taken of the increased facilities for variety of effect and of *forte* and *piano* afforded by the improved mechanism of the modern organ, to give these great compositions with as much effect as possible. The modern solo reeds on a heavy wind afforded an opportunity from time to time for making striking points in effect; an opportunity which must be sparingly exercised, it was true, and with great reserve and judgment, but which certainly ought not to be neglected. A word might be said on the subject of phrasing. Mr. Abdy Williams some years ago had read an admirable paper to the Association on the phrasing of Bach's "Forty-eight" fugues; the phrasing of the organ fugues would bear some similar attention. To some extent he thought that phrasing was a modern refinement of expression, but it was an important one, perhaps more so on the organ even than on the pianoforte, as it was the only way in which emphasis could be given. He concurred with Spitta in thinking that Bach's larger organ compositions were the only works in instrumental music which, for grandeur of aim and perfection of workmanship, could be fairly placed alongside Beethoven's symphonies. By the professed admirers of Bach in the present day they were most unduly neglected, and more effort ought to be made to bring them before the public in a proper manner, and on the instrument for which they were written—not in pianoforte 'arrangements.'

Dr. C. W. Pearce was in the chair and a discussion followed.

THE PHILHARMONIC SOCIETY.

The programme of the third concert opened with Mendelssohn's 'Hebrides' Overture, a 'sea piece,' the exquisite colouring of which, in spite of years, has lost neither its freshness nor charm. The performance was good, though not first-rate; the sad or yearning sentiment underlying the notes was not fully revealed. The novelty of the evening was a Symphonic Poem by Mr. William Wallace. Several works of the kind from his pen have been produced at the Crystal Palace, and their many merits duly recognised. In these earlier productions a special title gave a certain clue to the meaning of the music, but now we have nothing beyond the bare indication, 'Symphonic Poem.' It may be said that nothing more is wanted; that each hearer is thus left at liberty to surround the music with a romance of his own invention. How far music—which, as in the present instance, certainly seems to be the reflection of some poetical story or romance—requires an explanatory programme depends, we think, upon the quality of the music. If it display strong individuality in its thematic material, and if the developments are skilful, then a programme adds little to its interest; it is little more than a toy to amuse non-musical minds. And the thematic material in Mr. Wallace's work just lacks that power which would give life and interest to the developments, and vividness to the excellent orchestral colouring, so that a story would have helped it along. The work was well received, and at the close the composer was summoned to the platform. Signor Busoni was announced to play Liszt's Concerto in E flat, but, through indisposition, he was unfortunately unable to appear. M. Ysaye, at very short notice, took his place, and gave a magnificent performance of the solo parts of Beethoven's Violin Concerto in D. The programme concluded with an admirable rendering of Brahms's First (and, perhaps, greatest) Symphony in C minor. Mr. Santley was the vocalist. He was well received, but his choice of an old-fashioned aria by Hummel can scarcely be commended.

CRYSTAL PALACE CONCERTS.

The forty-fifth series of the Saturday afternoon Orchestral concerts, under the direction of Mr. August Manns, at the Crystal Palace, was concluded, on the 13th ult., with a performance that fully justified the prestige which these music-makings have acquired. The programme opened with Tschaïkowsky's 'Overture Fantaisie after Shakespeare's "Romeo and Juliet,"' first performed in England at these concerts on November 4, 1876, and concerning which some very interesting particulars will be found on p. 484 of The Musical Times for July, 1896. The work was played, on the 13th ult., from the revised version made by the composer in 1881, and was excellently interpreted. Mendelssohn's delightful 'Scotch' Symphony was played with exhilarating *verve*, and Madame Clothilde Kleeberg gave a vivacious reading of the solo part of Schumann's Pianoforte Concerto. Mr. Plunket Greene was the vocalist.

SIR ALEXANDER MACKENZIE'S 'CORIOLANUS' MUSIC AT THE LYCEUM.

Shakespeare's play of 'Coriolanus' lends itself well to incidental music, of an emotional, however, rather than a picturesque kind. The subject, indeed, is one which has tempted opera composers from the days of Perti, who, in 1683, produced a 'Marzio Coriolano' at Venice. In 1723 Attilio Ariosti's 'Coriolano' was given in London just before Handel's 'Flavio.' Then, again, in the nineteenth century appeared two operas of that name in Italy. Lastly, of course, mention must be made of Beethoven's noble overture written for Collin's 'Coriolan' tragedy.

Sir A. C. Mackenzie's Prelude in its principal theme typifies the stern, haughty hero, while the second soft theme, which, from a purely musical point of view, offers an effective contrast, evidently stands for the womanly element, as we hear it again before the sewing scene in which *Volumnia* and *Virgilia* first appear, and once more, as a triumphant strain, in the third act, after the famous pleading scene. A lively third theme may, perhaps, be regarded as representative of the war which forms, as it were, the background of the play.

When, after the victory over the Volscians, the soldiers carry *Coriolanus* on their shoulders, the music, though thoroughly appropriate, is not over-exciting; the composer probably was afraid of an anti-climax, for there was still the march to the capitol to illustrate, and this he has done in the dignified and jubilant strains of a processional march. The fine scene, in which *Coriolanus* appears before the senators, and for his brave deeds is named Consul, is also illustrated by stately music.

The first *Entr'acte* is entitled 'Voces Populi,' but it is certainly far more harmonious than the 'voices' of the citizens as heard upon the stage. Whether it be a satisfactory piece of programme music we will not say, but it is one which on its abstract merit will, if we mistake not, attract attention. The second *Entr'acte* (*Alla Marcia*), which lacks neither character nor fitting barbaric colour, is connected with *Tullus Aufidius*, General of the Volscians, and is furnished with the necessary musical relief by a pathetic, slow movement indicative of the visit of the grief-stricken women to the enemy's camp.

In the third act there is highly effective soft melodramatic music; the solemn march at the close, when the dead body of *Coriolanus* is carried off, is, however, one of the most characteristic numbers of the score: its strains are plaintive, solemn, and spontaneous. It is to be hoped that an early opportunity may be afforded of hearing Sir Alexander's excellent music in the concert room.

PURCELL PERFORMANCES AT THE CORONET THEATRE.

In these days of Wagner worship it might appear somewhat quixotic to expect the general public to take interest in the music-drama of one who lived and died in the seventeenth century. Purcell's 'Dido and Æneas' was recently played, it is true, at the Coronet Theatre, Notting Hill, to crowded houses, during a whole week (March 25-30), but probably this was not what the greater part of the audience went out to see. Purcell and his music were printed in small, Miss Ellen Terry and the comedietta, 'Nance Oldfield,' in which she appeared every evening, in large type on the play bill. And the respective interest of the public in the two pieces was, we believe, fairly represented by those respective sizes. Miss Ellen Terry deserves all praise and all thanks for having drawn so many within hearing of Purcell's fine music, and she is certainly not to blame if they appreciated the fun of 'Nance' far better than the noble strains of 'Dido and Æneas'; the one was in a language which they understood, the other not. In the stage arrangements, carried out with considerable dignity and effect, there was certainly something which would appeal to theatre goers, and for this part of the undertaking Mr. Edward Gordon Craig deserves all credit. But how cold must Purcell's music have sounded to many whose ears are accustomed to the impassioned strains of Wagner; how weak the small orchestra of the former as compared with the mass of instruments employed by the latter. It needs, indeed, a special ear education to listen to seventeenth century music, and a special knowledge of the forms and phraseology of that period to perceive what great things Purcell and others achieved with the means at their disposal. As regards Purcell's orchestra, it was, after all, only imperfectly represented: there ought to have been a harpsichord and not a pianoforte. Of the performers, Mr. Edward Iles, who impersonated *Æneas*, was the most satisfactory. The chorus sang well.

After 'Dido and Æneas' came 'The Masque of Love,' from Purcell's 'Dioclesian,' a work which has recently been published by the Purcell Society, under the editorship of Sir Frederick Bridge and Mr. John Pointer. Downes tells us that when that work was first produced, in 1690, 'it gratified the expectation of Court and City, and got the author great reputation.' 'Dioclesian' may still add to that reputation. It was revived, by the way, at Covent Garden, in 1784. The music is of Purcell's best, and it seems a pity that the Purcell Operatic Society did not give the whole of the work. The 'Masque,' it is true, merely forms an episode in the play. Anyhow, it would have been more effective in its proper place. Then as to its performance, the crowded stage, the strange symbolism of the various *tableaux*, details bordering at times on the pantomimic, prevented due attention to the beauties of the music. From the account of the original 'Masque' the stage effects were originally different and, apparently, simpler. It seems, however, ungrateful to complain. We ought rather to be thankful that a serious attempt has been made to remind English musicians of the great English master of the seventeenth century. We hope the Purcell Society will be able to carry on its scheme of reviving not only Purcell, but other old and unduly neglected operas.

SATURDAY AND MONDAY POPULAR CONCERTS.

The forty-third season of these famed musical meetings came to an end on Monday, the 1st ult., when the chief works performed on that occasion were Madame Liza Lehmann's song cycle 'In a Persian Garden' and Beethoven's Septet. The concert on the preceding Saturday added to Mr. William Chappell's repertory César Franck's Quartet in D, a work which dates from 1890, the last year of its composer's life, and consequently representative of his powers in full maturity. Every page of the music testified to lofty, highly cultured, and adept musicianship; but the prevailing pessimistical tone certainly detracts from the enjoyment of listening to its performance. The most original movement is the second, a *Scherzo*, which stamps itself on the listener's memory by the force of its weirdness and suggestiveness of the wanderings of perturbed spirits. The other numbers are fully developed, and seem to have for their theme all that is terrible and sad in life. The music, owing to its restlessness and straining harmonic scheme, presents exceptional difficulties; but the work was attacked with firmness and inspiring confidence by M. Ysaye and his associates, who secured a very fine performance. It may interest some to know that this quartet was first performed in England at a chamber concert given by Mr. René Ortmans, on March 27, 1897, at the Queen's (Small) Hall.

ROYAL ACADEMY OF MUSIC.

The thoroughness of the tuition given at the Royal Academy of Music was manifested very prominently at the Queen's Hall, on March 28, when Verdi's 'Requiem' was interpreted by the students of the Institution. The occasion was well chosen, for apart from the appropriateness of the selection consequent on the recent death of the composer, the Academy has seldom been able to call upon more gifted and able soloists than Miss Ethel Wood, Mrs. Julia Franks, Mr. W. R. Maxwell, and Mr. Ernest Torrence. They sang the solos and concerted numbers with an earnestness and finish rarely surpassed in the concert-room. Similar care and intelligence were shown in the rendering of the choral and instrumental portions of the beautiful work, and Mr. Frederick Corder is to be congratulated on the excellence of the performance under his direction.

The second part of the programme opened with the first movement of a Symphony in G minor, by Mr. Felix G. Swinstead, which, however, can only be regarded as a commendable student effort. Master Oscar Franklin showed great promise as a pianist in Weber's familiar Concertstück, and a too long programme concluded with Liszt's symphonic poem 'Mazeppa.' A welcome innovation was the inclusion in the programme books of analytical notes, which, seeing the educational influence such comments exercise, should be continued.

VICTORIA MADRIGAL SOCIETY.

There are comparatively so few societies giving concerts in central London devoted to the rendering of madrigals and part-songs that the Victoria Madrigal Society merits our warm support; especially as under Dr. Stanley Murray's direction a high level of excellence has been attained by the choir. The concluding concert of the fifth season took place on March 28, in the Westminster Town Hall. The madrigals selected were: 'My love is fair' (Leslie), 'Flora gave me fairest flowers' and 'Stay, Corydon' (Wilbye), 'Down in a flow'ry vale' (Festa), 'Summer is i cumen in' (Pearsall), and 'What saith my dainty darling' (Morley). A no less admirable selection of part-songs had been made, and first performances were given of a charming setting in this form of the familiar lines 'Go, lovely rose,' and of an effective choral ode, entitled 'The voice of Spring,' both composed by Dr. Murray. The programme also contained several vocal solos which were admirably sung by Miss Dresser, Mr. Henry Turnpenney, and Mr. Montague Borwell.

AMATEUR ORCHESTRAL SOCIETIES.

Mendelssohn's 'Meerestille' Overture and Goethe's beautiful and far too much neglected Symphony in F—a beautiful work—were creditably interpreted by the Westminster Orchestral Society, on March 27, at the Westminster Town Hall. Miss Violet Seton, a most promising young violoncellist, made a very successful appearance, and Madame Zippora Monteith sang. Mr. Stewart Macpherson conducted with his usual alertness.

The Stock Exchange Orchestral and Choral Society gave its third Subscription concert, on the 16th ult., at the Queen's Hall. Tschaïkowsky's Fifth Symphony in E minor was the chief feature, and the interpretation of the exacting work formed a striking testimony to the efficiency attained by the band under Mr. Arthur Payne's conductorship. The programme also contained Dr. Cowen's pleasing 'Four Old English Dances,' which were conducted by the composer and manifestly much enjoyed by the large audience. The male-voice choir, directed by Mr. Munro Davison, was first heard in Mendelssohn's Motet 'Beati Mortui,' *In memoriam* Sir John Stainer and Mr. J. F. H. Read, the former having been a Vice-President and the latter the first President of the Society. The motet was beautifully sung, as also were Sir Arthur Sullivan's part-song 'The long day closes' and Mr. Clowes Bayley's 'When evening casts her shadows round.' Mesdames Beatrice Langley and Arthur Stothert played the solo parts of Bach's Concerto for two violins and orchestra, and Miss Maggie Purvis contributed three songs.

MR. EDWARD ILES'S SONG RECITAL.

NEW SONGS BY DR. CHARLES WOOD.

This recital, given on the 19th ult., at St. James's Hall, was one of considerable interest; by means of a varied programme all danger of monotony was avoided. Mr. Iles is a young baritone vocalist of considerable promise; he has a voice of sympathetic quality, and he sings with artistic taste and feeling. The programme opened with a group of songs from which we would single out Scarlatti's 'Le Violette,' fresh and graceful as the flower which forms the subject of the poem; and Salvator Rosa's well-known 'Star Vicino,' both daintily rendered. In Schumann's 'Schöne Wiege meiner Leiden' and in Schubert's 'Erlkönig' there was a lack of breadth, intensity of feeling, and dramatic power. Mr. Iles accompanies his songs himself, and, for the most part, exceedingly well; but there are certain songs, particularly the last-named, in which the singer ought not to undertake double duty. A special feature of the programme consisted of a characteristic set of songs composed, and accompanied on this occasion, by Dr. Charles Wood. Of these, three are still in manuscript —'A summer wish,' poem by Christina Rossetti, with a pleasing melody and a showy, yet refined accompaniment; 'Does the road wind uphill,' also by Rossetti, set to music of excellent character and design, though not deeply impressive; and Walt Whitman's 'By the bivouac's fitful flame,' of dramatic import and mystic colouring, the strongest, in fact, of the three songs. These, as also the others of the set, were all most expressively sung by Mr. Iles. The programme concluded with songs by Lawes, Purcell, Parry, Stanford, Sullivan, and Walter Lancaster.

LONDON AND SUBURBAN CONCERTS, &c.

There is much genuine cause for satisfaction in the increasing number and musical importance of concerts held on Good Friday. This year the afternoon at Queen's Hall was occupied by an excellent interpretation, under Mr. Henry J. Wood's direction, of a programme that included Tschaïkowsky's 'Pathetic' Symphony, the 'Vorspiel' from 'Lohengrin,' and the 'Good Friday' music from 'Parsifal'; while at the Crystal Palace was held the usual miscellaneous concert with familiar hymns, in which the audience joined. In the evening the customary performance of 'The Messiah' by the Royal Choral Society, conducted by Sir Frederick Bridge, took place at the Albert Hall. At the Queen's Hall a number of well known artists sang to a large audience, and Mr. W. S. Hoyte played several organ solos; and at St. James's Hall the South London Choir, directed by Mr. L. C. Venables, gave a performance of Rossini's 'Stabat Mater.' 'The Messiah' was also performed at the People's Palace, before an immense audience, under the able direction of Mr. Allen Gill.

Probably there are comparatively few vocalists who would care to court criticism by singing the entire series of Schubert's beautiful song cycle 'Die schöne Mullerin,' and fewer still who have the abilities to go through such an ordeal successfully. Herr van Rooy, however, on March 26, at St. James's Hall, proved himself equal to the exacting task, and although the *timbre* of his voice prevents him being an ideal exponent of these lyrics, his artistic intuition and dramatic perception made his recital memorable. The accompaniments were excellently played by Herr Carl Friedberg, who opened the evening with Beethoven's Sonata 'Les adieux.'

The Royal Artillery Band, under the skilful conductorship of Cavaliere L. Zavertal, gave a neat and spirited performance of Mendelssohn's 'Italian' Symphony, at Queen's Hall, on the 19th ult. Less familiar to the majority of the audience was Smetana's descriptive piece, 'Vltava,' rendered with due observance of the contrasts of expression upon which the effectiveness of the composition depends. The other leading features of the concert were Wagner's 'Huldigungsmarsch,' Bizet's 'Patrie' Overture, and the bright ballet music of Massenet's 'Le Cid,' each of which received ample justice.

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148 'Tis May upon the mountain ... 3d.
149 Take, oh, take those lips away ... 1½d.

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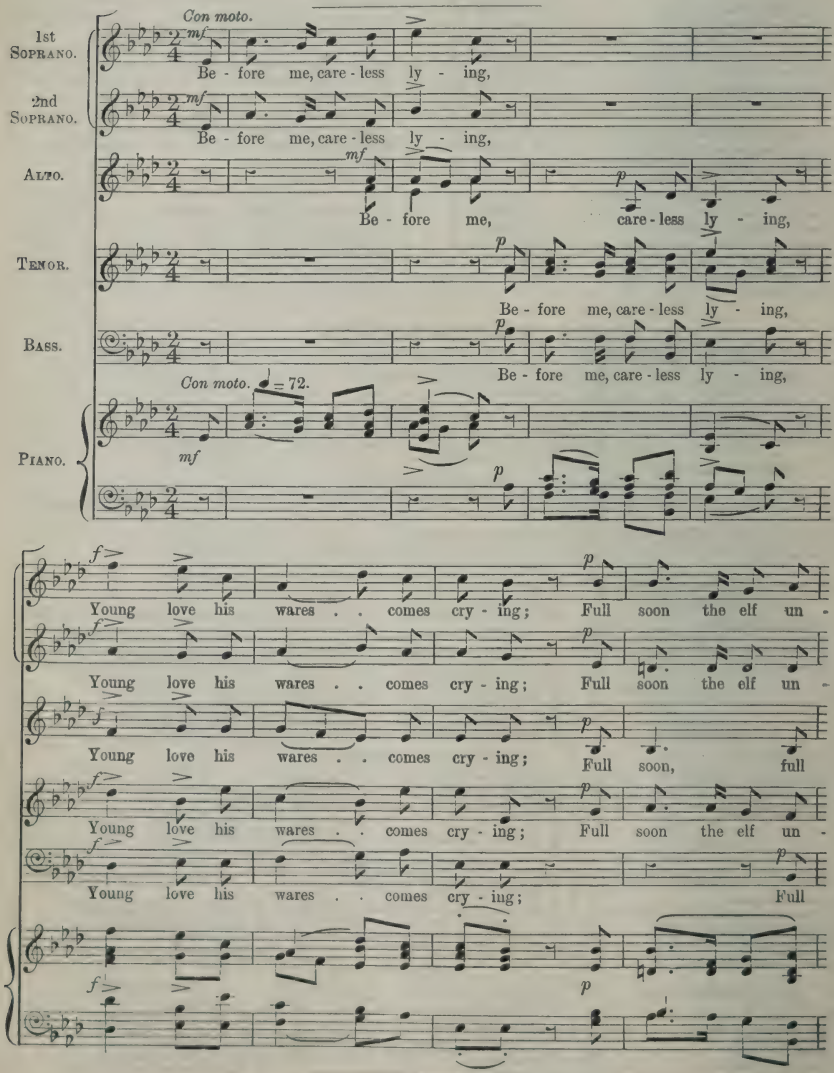
Con moto.
1st Soprano.
2nd Soprano.
Alto.
Tenor.
Bass.
Piano.
mf
Be - fore me, care - less ly - ing,
p
Be - fore me, care - less ly - ing,
Con moto. ♩ = 72.
f
Young love his wares . . comes cry - ing; Full soon the elf un -
Young love his wares . . comes cry - ing; Full soon, full

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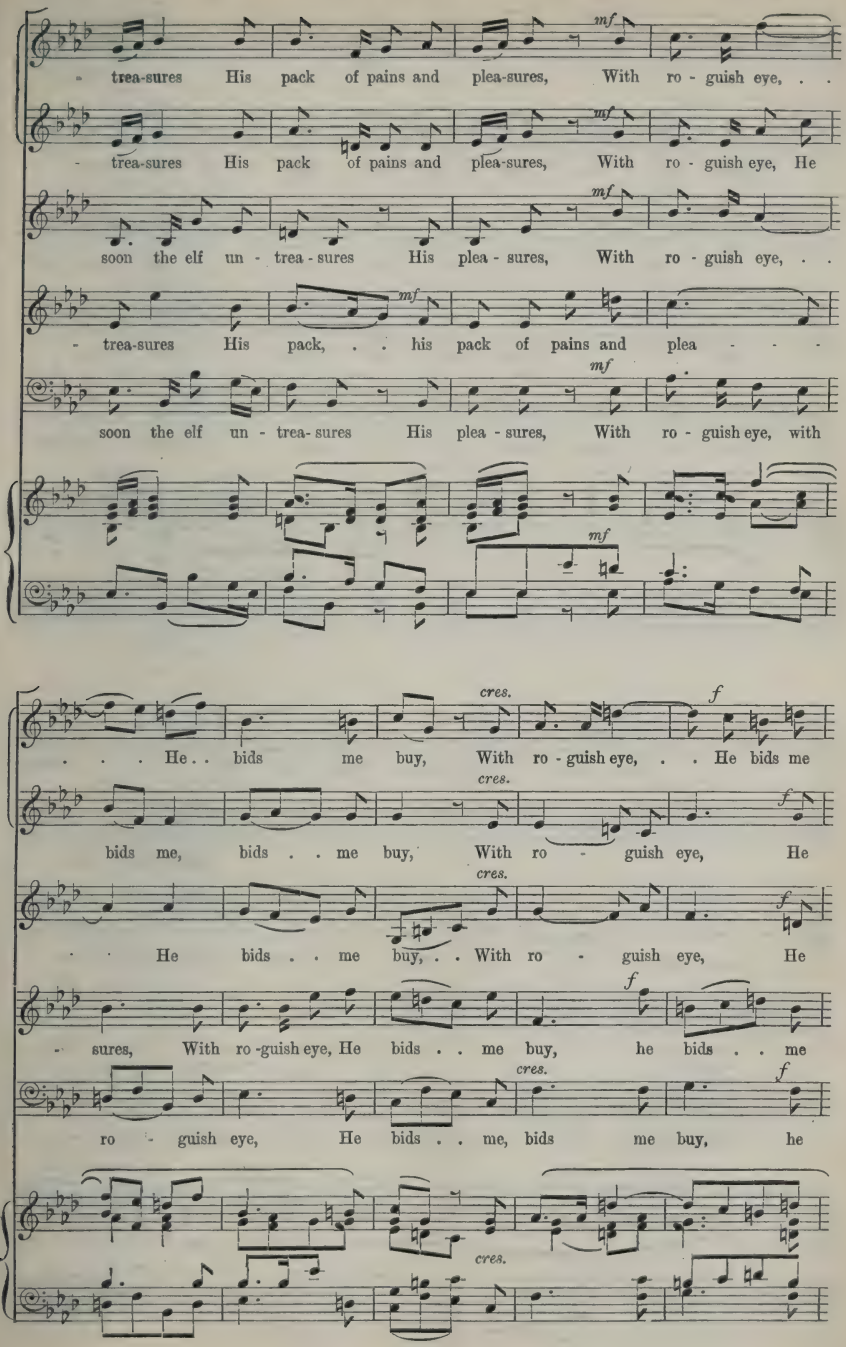
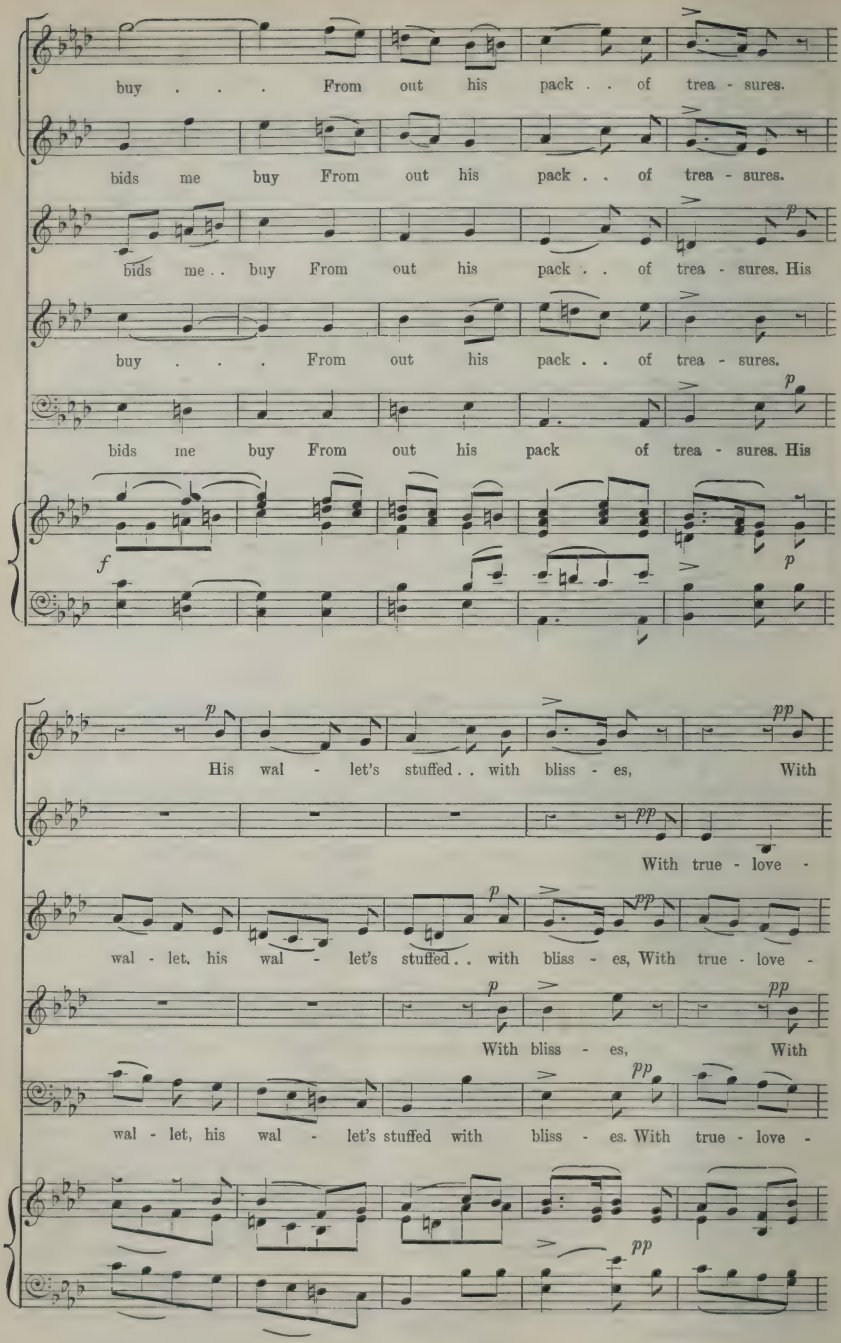
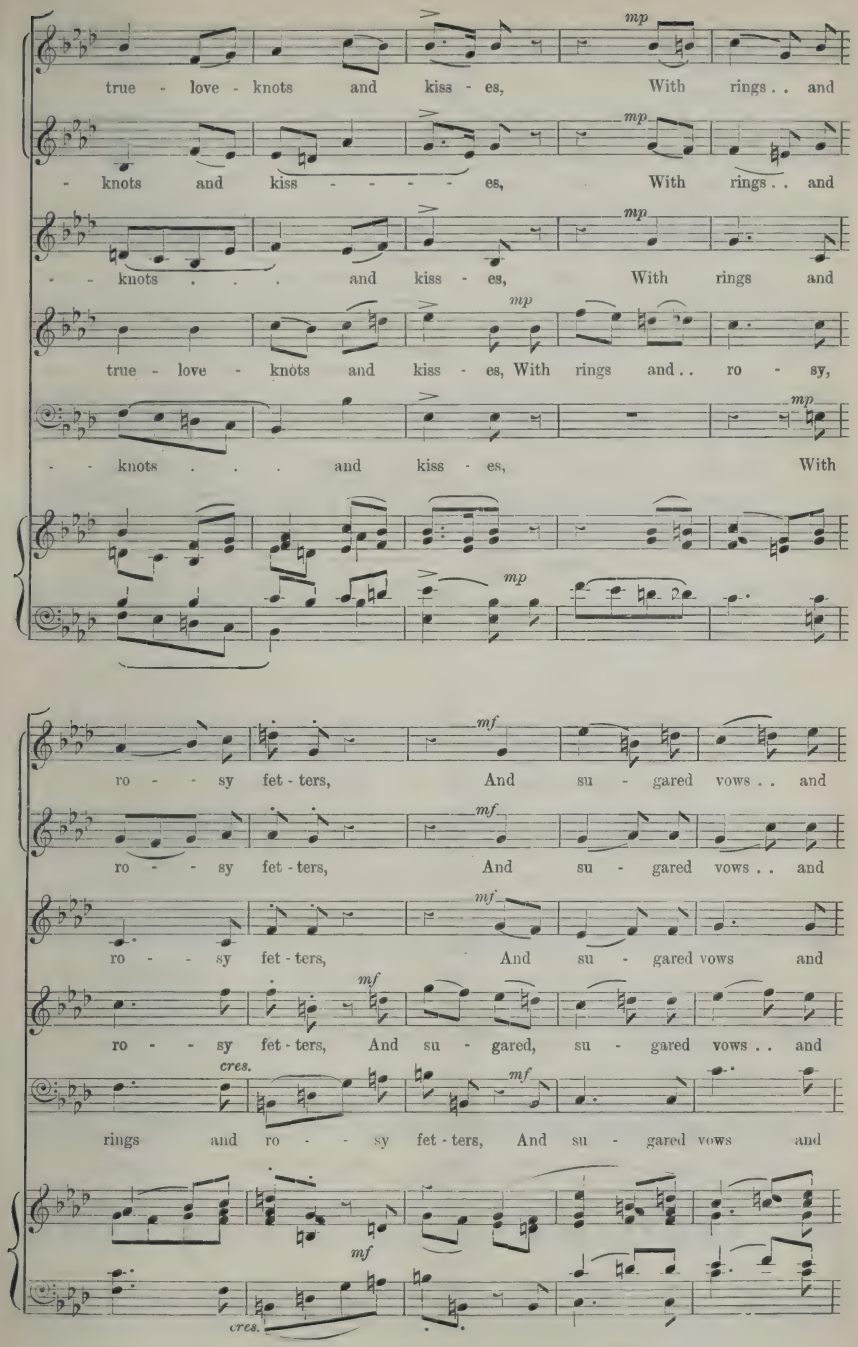
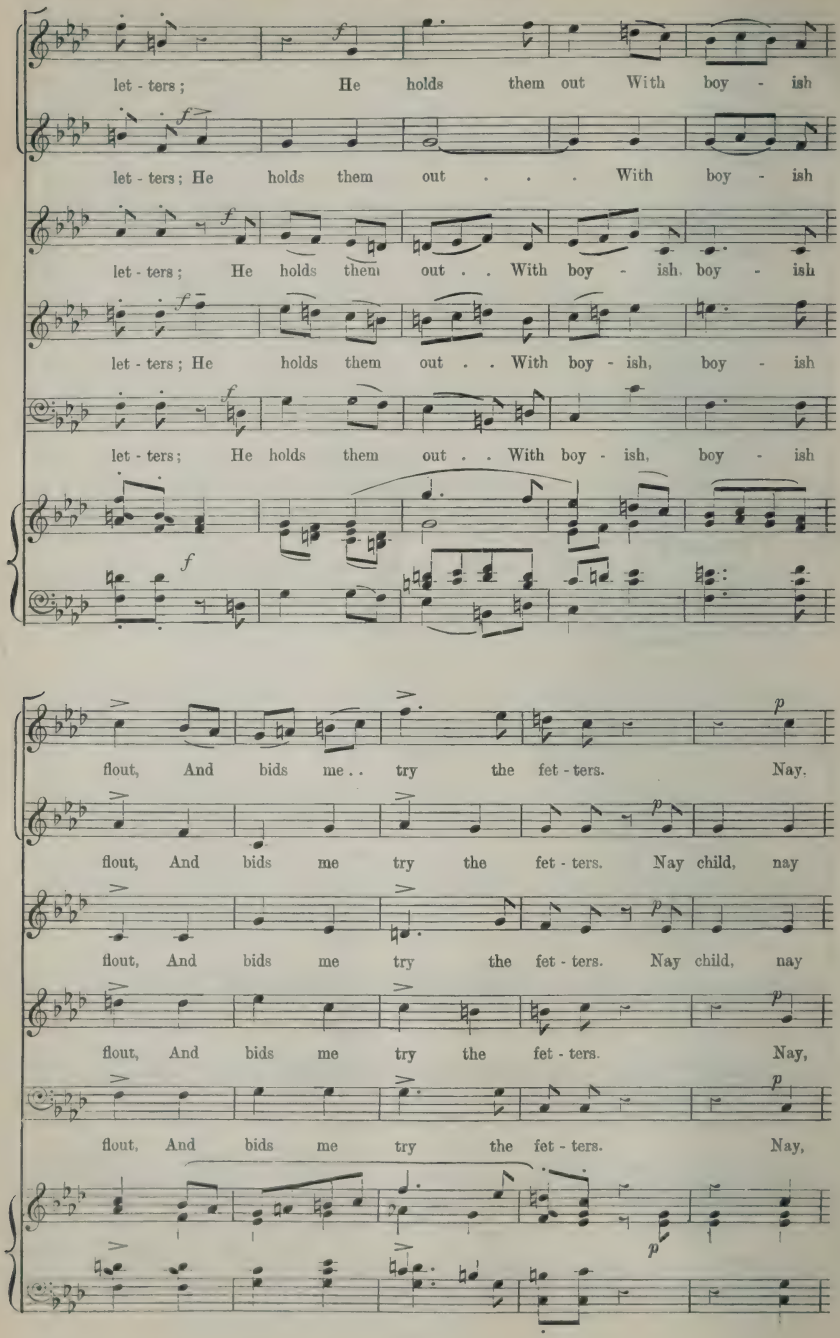
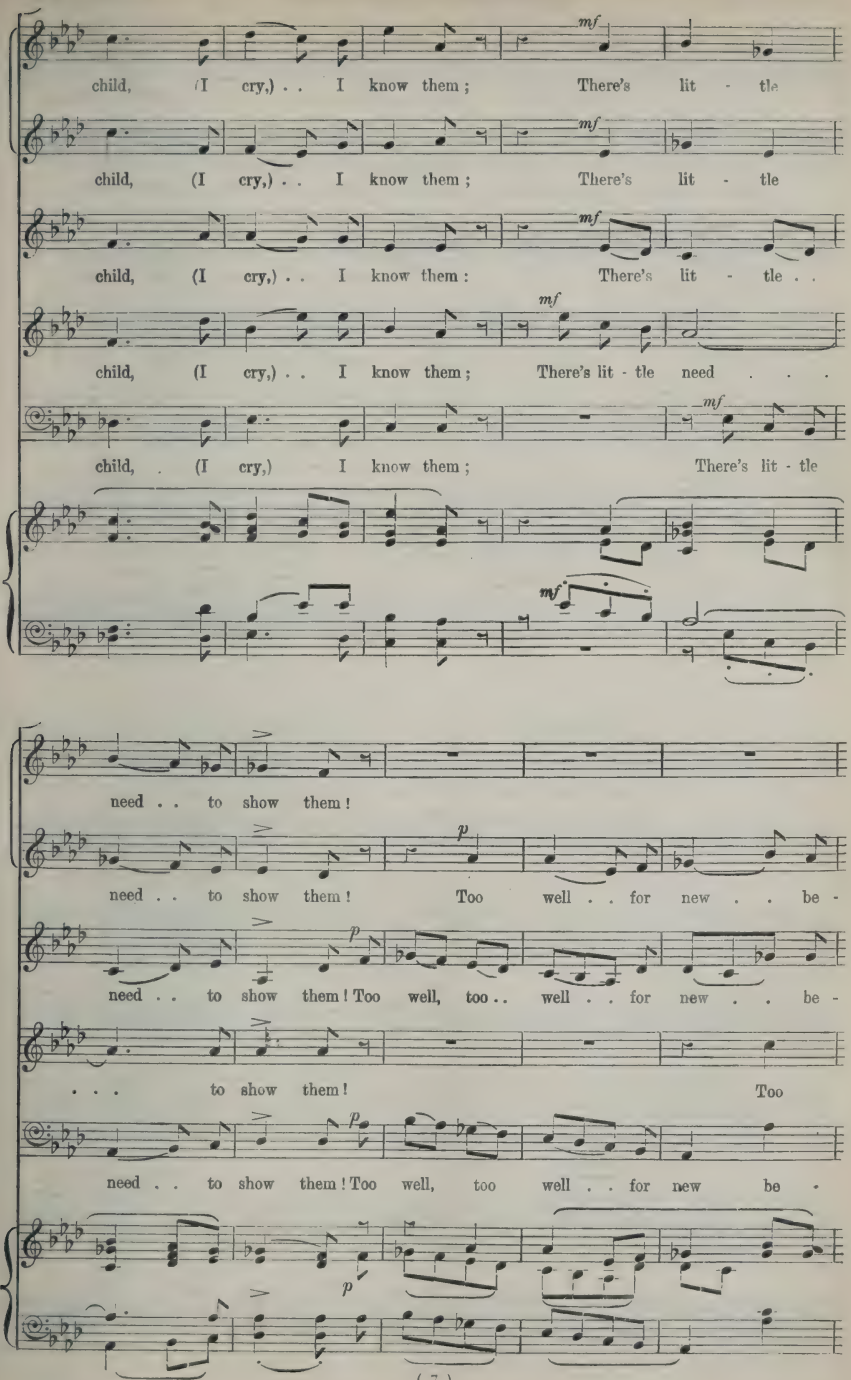
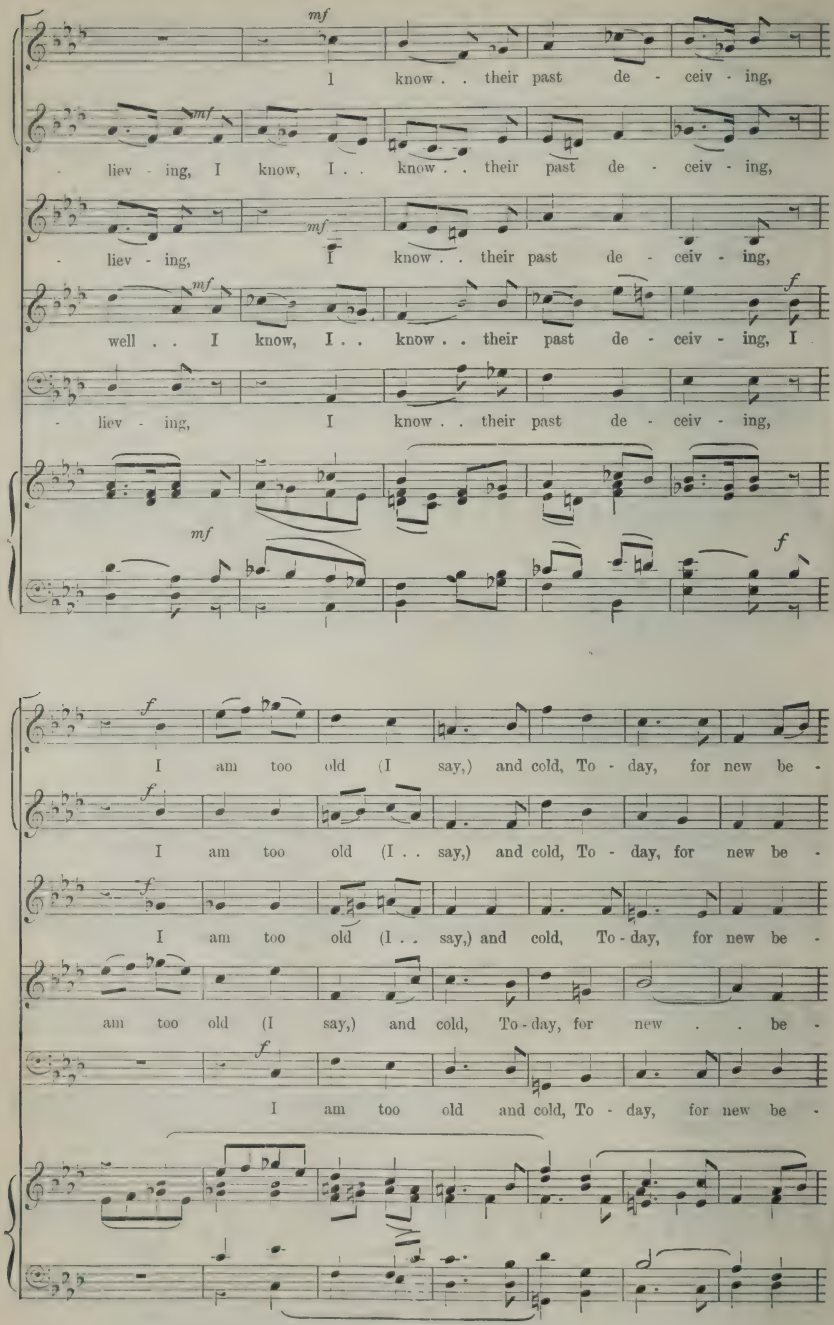

mf
- trea-sures His pack of pains and plea-sures, With ro - guish eye, . .
- trea-sures His pack of pains and plea-sures, With ro - guish eye, He
soon the elf un - trea - sures His plea - sures, With ro - guish eye, . .
- trea-sures His pack, . . his pack of pains and plea - - - -
soon the elf un - trea- sures His plea - sures, With ro - guish eye, with
cres.
f
. . . He . . bids me buy, With ro - guish eye, . . He bids me
bids me, bids . . me buy, With ro - guish eye, He
He bids . . me buy, . . With ro - guish eye, He
- sures, With ro -guish eye, He bids . . me buy, he bids . . me
ro - guish eye, He bids . . me, bids me buy, he

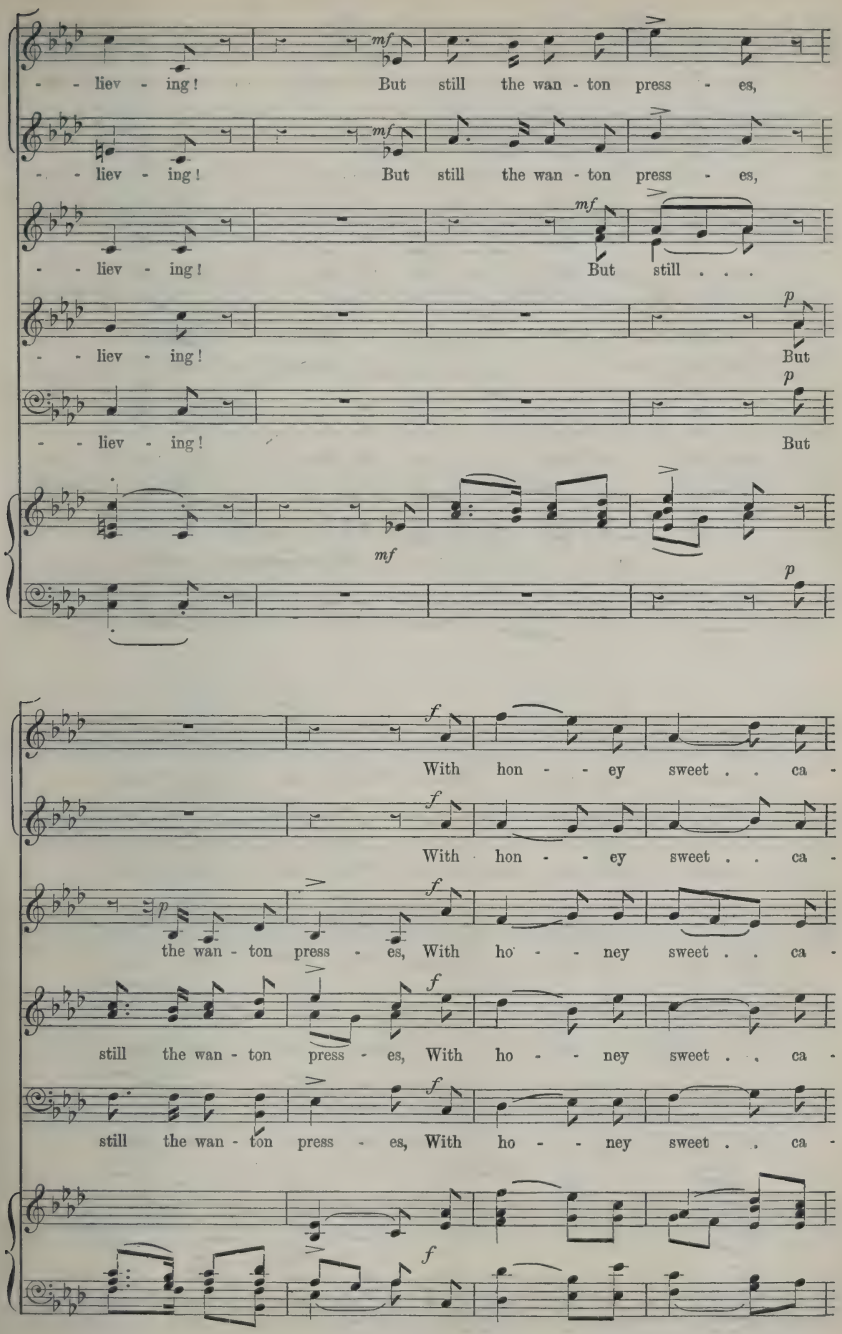

buy . . . From out his pack . . of trea - sures.
bids me buy From out his pack . . of trea - sures.
bids me . . buy From out his pack . . of trea - sures. His
buy . . . From out his pack . . of trea - sures.
bids me buy From out his pack of trea - sures. His
His wal - let's stuffed . . with bliss - es, With
With true - love -
wal - let, his wal - let's stuffed . . with bliss - es, With true - love -
With bliss - es, With
wal - let, his wal - let's stuffed with bliss - es. With true - love -

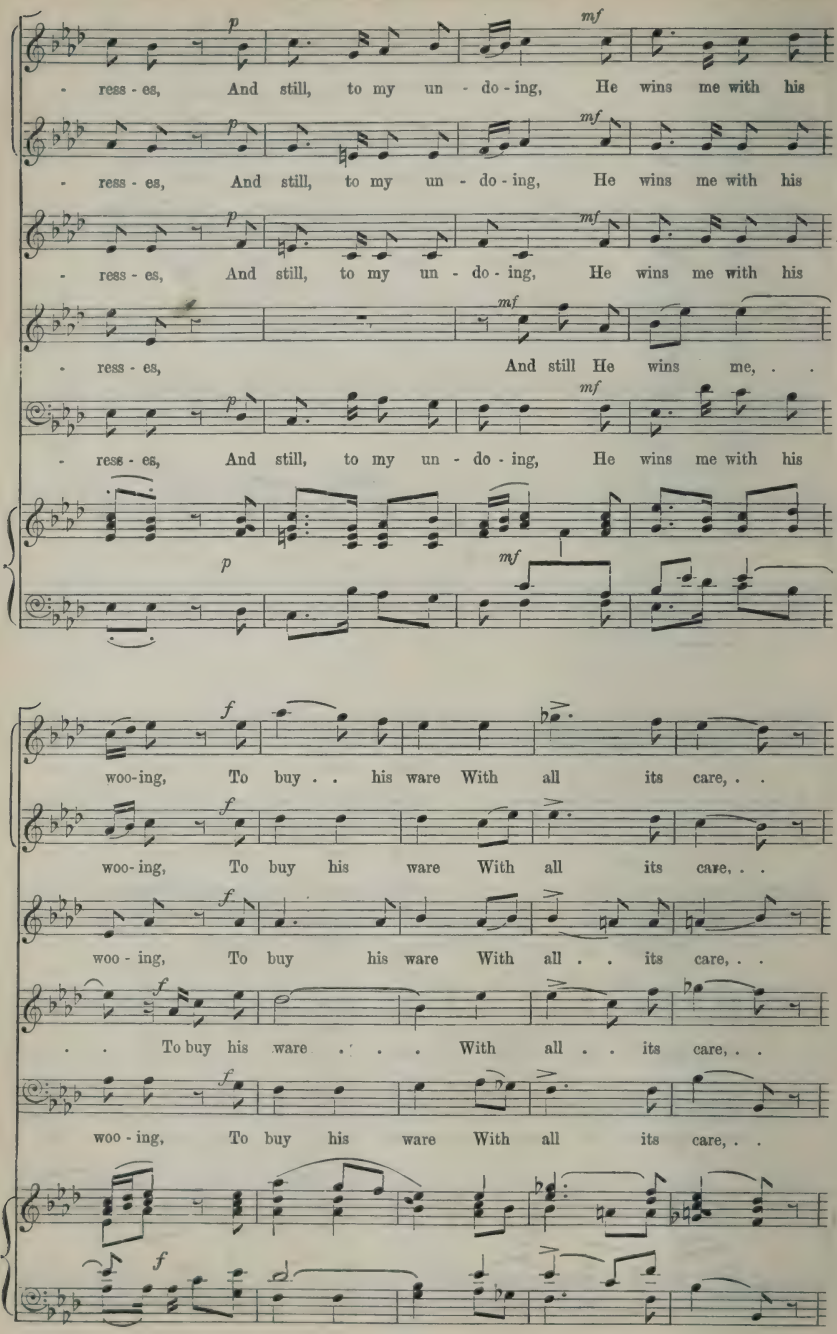

mp
true - love - knots and kiss - es, With rings . . and
- knots and kiss - - - - es, With rings . . and
- - knots . . . and kiss - es, With rings and
true - love - knots and kiss - es, With rings and . . ro - sy,
- - knots . . . and kiss - es, With
mf
ro - - sy fet - ters, And su - gared vows . . and
ro - - sy fet - ters, And su - gared vows . . and
ro - - sy fet - ters, And su - gared vows and
ro - - sy fet - ters, And su - gared, su - gared vows . . and
cres.
rings and ro - - sy fet - ters, And su - gared vows and
cres.

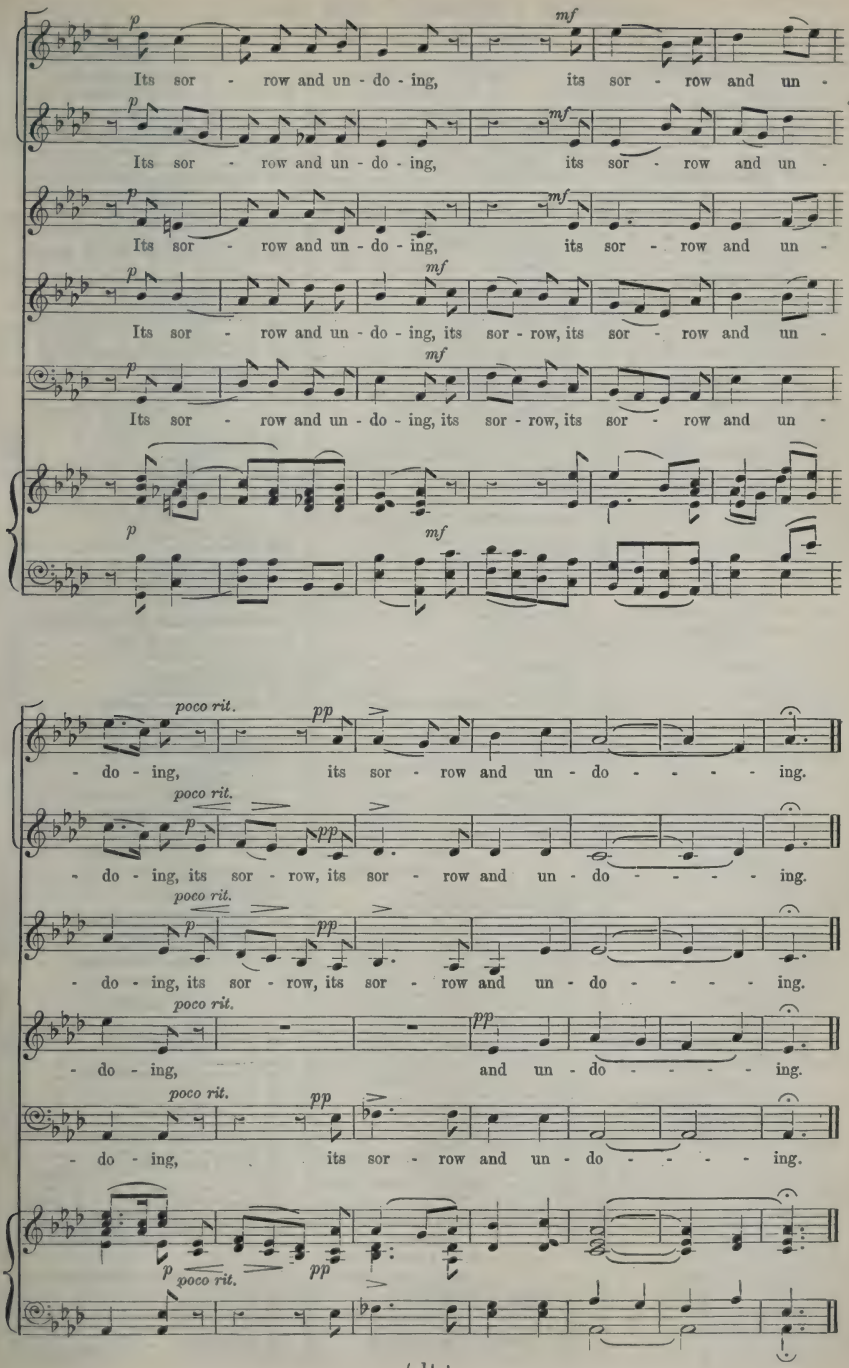

let - ters; He holds them out With boy - ish
let - ters; He holds them out . . . With boy - ish
let - ters; He holds them out . . With boy - ish, boy - ish
let - ters; He holds them out . . With boy - ish, boy - ish
let - ters; He holds them out . . With boy - ish, boy - ish
flout, And bids me . . try the fet - ters. Nay,
flout, And bids me try the fet - ters. Nay child, nay
flout, And bids me try the fet - ters. Nay child, nay
flout, And bids me try the fet - ters. Nay,
flout, And bids me try the fet - ters. Nay,


mf
child, (I cry,) . . I know them ; There's lit - tle
child, (I cry,) . . I know them ; There's lit - tle
child, (I cry,) . . I know them : There's lit - tle . .
child, (I cry,) . . I know them ; There's lit - tle need . . .
child, (I cry,) I know them ; There's lit - tle
need . . to show them !
need . . to show them ! Too well . . for new . . be -
need . . to show them ! Too well, too . . well . . for new . . be -
. . . to show them ! Too
need . . to show them ! Too well, too well . . for new be -


mf
I know . . their past de - ceiv - ing,
- liev - ing, I know, I . . know . . their past de - ceiv - ing,
- liev - ing, I know . . their past de - ceiv - ing,
well . . I know, I . . know . . their past de - ceiv - ing, I
- liev - ing, I know . . their past de - ceiv - ing,
f
I am too old (I say,) and cold, To - day, for new be -
I am too old (I . . say,) and cold, To - day, for new be -
I am too old (I . . say,) and cold, To - day, for new be -
am too old (I say,) and cold, To - day, for new . . be -
I am too old and cold, To - day, for new be -


- - liev - ing! But still the wan - ton press - es,
- - liev - ing! But still the wan - ton press - es,
- - liev - ing! But still . . .
- - liev - ing! But
- - liev - ing! But
With hon - - ey sweet . . ca -
With hon - - ey sweet . . ca -
the wan - ton press - es, With ho - - ney sweet . . ca -
still the wan - ton press - es, With ho - - ney sweet . . ca -
still the wan - ton press - es, With ho - - ney sweet . . ca -


p
mf
- ress - es, And still, to my un - do - ing, He wins me with his
- ress - es, And still, to my un - do - ing, He wins me with his
- ress - es, And still, to my un - do - ing, He wins me with his
- ress - es, And still He wins me, . .
- ress - es, And still, to my un - do - ing, He wins me with his
f
woo-ing, To buy . . his ware With all its care, . .
woo-ing, To buy his ware With all its care, . .
woo - ing, To buy his ware With all . . its care, . .
. . To buy his ware . . . With all . . its care, . .
woo - ing, To buy his ware With all its care, . .


p
mf
Its sor - row and un - do - ing, its sor - row and un -
Its sor - row and un - do - ing, its sor - row and un -
Its sor - row and un - do - ing, its sor - row and un -
Its sor - row and un - do - ing, its sor - row, its sor - row and un -
Its sor - row and un - do - ing, its sor - row, its sor - row and un -
poco rit.
pp
- do - ing, its sor - row and un - do - - - - ing.
- do - ing, its sor - row, its sor - row and un - do - - - - ing.
- do - ing, its sor - row, its sor - row and un - do - - - - ing.
- do - ing, and un - do - - - - ing.
- do - ing, its sor - row and un - do - - - - ing.

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195 Auburn (Sweet village) ... ... 3d.
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198 I met her in the quiet lane ... ... 2d.
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201 Good wishes ... ... 3d.
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206 The village dance ... ... 3d.
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212 See, the rooks are homeward flying 3d.
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214 Hark, the Convent bells are ringing 3d.

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224 Good night, beloved... ... ... 2d.
225 Bacchanalian Song ... ... 3d.
226 Stars of the summer night ... ... 3d.
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230 Jack Frost ... ... 3d.
231 The Lye ... ... 3d.
232 I loved her ... ... 3d.

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235 Shall I wasting in despair ... ... 3d.
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237 I loved a lass, a fair one ... ... 4d.
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258 How sweet is summer morning ... 2d.
259 Now May is here ... ... 3d.

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286*O who will o'er the downs (A.T.T.B.) 4d.
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309 Shoot, false love, I care not ... ... 3d.

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314 Caput apri defero ... ... 3d.
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316 A King there was in Thule ... ... 2d.

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317 Come, let us be merry... ... ... 2d.
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333 Sir Patrick Spens. In 10 parts ... 4d.

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334 Already snow has fallen ... ... 1½d.
335 At parting ... ... 1½d.
336 The fairest time... ... ... 1½d.
337 Spring's faith ... ... 1½d.
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355 The day of love... ... ... 3d.
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J. L. HATTON.

358 At the coming of the Spring... ... 3d.
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360 Come, live with me ... ... 3d.
361 Echo's last word ... ... 1½d.
362 He that hath a pleasant face... ... 3d.
363 Keep time, keep time ... ... 3d.
364 Lo, the peaceful shades ... ... 1½d.
365 Not for me the lark is singing ... 3d.

VOL. XIII.

367 Take heart ... J. L. Hatton 3d.
366 Spring, the sweet Spring ,, 3d.
368 The fishing boat ... ,, 1½d.
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373 The wrecked hope ... ,, 3d.
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375 Twilight now is round us ,, 3d.
376 What is got by sighing? ,, 3d.
377 Where shall the lover rest ,, 1½d.
378 Night ... ... Gounod 3d.
379 The dawn of day ... S. Reay 4d.
380 The calm of the sea ... H. Hiles 4d.
381 The wreck of the Hesperus ,, 6d.
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383 Confidence. Double Chorus ,, 3d.
384 The Dream ... ... ,, 1½d.
385 The Boat... ... ... ,, 3d.
386 Spring's approach. Seymour Egerton 3d.
387 Wild rose... ... ... ,, 3d.
388 In the woods ... ... ,, 3d.
389 The rose and the soul ,, 1½d.
390 Adieu to the woods ,, 3d.
391 King Winter ... ... ,, 3d.
392 The Miller ... G. A. Macfarren 3d.

Madame Frickenhaus is to be commended for the unhackneyed character of the pianoforte pieces she brought forward at her recital on March 26, at St. James's Hall. They included three movements from a little known Suite (Op. 33) by E. R. Kroeger, severally an effective prelude, a canon written in a graceful and flowing style, and a bright *Scherzo*. Madame Frickenhaus was assisted by Miss Nettie Carpenter, Miss Beatrice Spencer, and Mr. George Clinton.

Herr Emil Sauer gave a second pianoforte recital at St. James's Hall, on March 27, when his programme included Beethoven's 'Waldstein' Sonata and Schumann's 'Carnaval'; but Herr Sauer was most successful in his interpretation of pieces of brilliant character, particularly in his rendering of Liszt's 'Mephisto' Valse, which was a remarkable display of virtuosity.

Mendelssohn's 'Elijah' was performed at the Great Assembly Hall, Mile End Road, on the 8th ult., under the able direction of Mr. Day Winter, the vast audience listening throughout with profound interest and attention. The principal soloists were Madame Maria Mallia, Miss Grace Day Winter, Mr. Branscombe, and Mr. Musgrove Tufnail. The band and choir which appear at these concerts have been organised and trained in East London, and their performance reflected great credit on Mr. Day Winter. All honour to Mr. F. N. Charrington, who is responsible for providing such concerts and other healthy entertainments nightly in this populous locality.

The Finsbury Choral Association gave a concert performance of Gounod's 'Faust,' at the Northern Polytechnic Institute, on the 18th ult. The solos were most ably undertaken by Madame Marie Duma, Miss Helene Valma, Mr. Henry Beaumont, Mr. A. Strugnell, and Mr. William Ludwig. Both band and chorus were admirable, and Mr. F. Cunningham Woods conducted with his accustomed ability.

The Dulwich Philharmonic Society gave a performance of Gounod's 'Redemption,' at the Crystal Palace, on March 23. The choruses were, on the whole, excellently sung (although more tenor and bass voices are needed to secure a proper balance) and the elaborate accompaniments were well played. The orchestra would, however, benefit by increased power in the strings. Gounod's beautiful and devotional music created a deep impression, which was due in no small degree to the efforts of the solo vocalists—viz., Miss Kate Cherry, Miss Rose Williams, Miss Maude Clough, Mr. Harper Kearton, and Mr. Dan Price, each of whom was completely satisfactory. The organist was Mr. Walter W. Hedgcock, and the conductor, who is deserving of every encouragement for his painstaking work, was Mr. Arthur Fagge.

The first annual choir festival of the North-West London Baptist Choir Union took place in the Brondesbury Baptist Church, on the 19th ult., with gratifying success. The united choirs, nine in number, sang a selection of anthems and hymns from the new 'Baptist Church Hymnal,' under the conductorship of Mr. J. Herbert Williams, while Mr. John Spink presided at the organ. The principal anthems were 'Come, let us worship' (Mendelssohn) and 'I will magnify Thee' (Goss). Organ solos were played by Mr. Charles E. Smith, Mr. R. Burns, and Mr. Percy Wood. This newly-formed association may be encouraged to go forward in the good work whereunto they have set their hands.

The Highgate Philharmonic Society gave an excellent performance of Sullivan's 'Martyr of Antioch' and *In Memoriam* overture on the 18th ult., at Highgate. The tone of the choir, as well as their attack and expression, was excellent. The solos were well sung by Misses Jessie Reeve, Ira Aldridge, Messrs. John Probert, Frank Paterson and Charles Copland; and Mr. William Gardner conducted with care and skill.

The St. Joseph's Highgate Philharmonic Society performed Haydn's Passion Music with much credit on March 28, at St. Joseph's Schools. The soloists were Miss Nightingale, Miss Alison Rye, Mr. T. Bennett Griffin, and Mr. T. Seadon, and the choir sang with good expression. Mr. Volanti Armitage conducted skilfully.

The customary concert of sacred music was given on Good Friday, in West Kensington Park Wesleyan Church, of which the chief choral feature was Mendelssohn's 'Hear my Prayer' (solo by Miss Myfanwy Jones). Vocal solos were contributed by Mrs. Barratt West, Miss Edith E. Chamberlen, Miss Kate Oliver, Mr. and Mrs. Olver Rich, Mr. Harry Roberts, and Mr. Albert West. Miss Edith G. Allen and Miss Faith Firbank were at the pianoforte, Miss Edie Reynolds was the violinist, Mr. Walter J. W. Barrier presided at the organ, and Mr. J. Barratt West, choirmaster of the church, conducted.

A concert was given in the Camden Athenæum, on March 30, by Mr. and the Misses Schrader. The harp solos by Miss Nellie Schrader were particularly finished and brilliant, and Miss Eugenie Schrader gave an intelligent reading of Mendelssohn's *Andante* and *Presto* from the Violin Concerto. The singing of the 'Flower Song' ('Carmen') by Mr. Carl Schrader and 'Nobil Signor' by Miss Nellie Schrader were both good. Miss Emil Leslie's recitations displayed remarkable versatility. Mr. William A. Gardner was a sympathetic accompanist.

The Forest Gate Congregational Choral Society gave an excellent rendering of 'The Messiah' on Good Friday, at the Sebert Road Church. The band and choir numbered 100 performers, and the soloists were Madame Kate Nicholls, Miss Meredith Holt, Mr. Ager Grover, and Mr. Robert Hilton. The band was skilfully led by Miss Ethel Goldie and Mr. T. Lester Jones conducted.

Mention is also merited of the recitals of high class songs given by Mr. Richard Green, on the 15th ult., at the Steinway Hall, and by Mr. Gordon Cleather, on the 19th ult., at Steinway Hall.

MUSIC IN VIENNA.

(From our Special Correspondent.)

Vienna, April 17.

After an interval of a good many years, the celebrated Hungarian pianoforte virtuoso and director of the National Conservatorium in Budapest, Count Geza Zichy, has again made his appearance at a concert, the receipts of which, in view of his high social position, were, as a matter of course, devoted to charitable purposes. A truly rare and noble artistic personality is that of Count Zichy. Deprived, unfortunately, of his right hand, his playing is limited to his left; and yet, what a marvellously complete performance it is! The opening number of the programme was a pianoforte concerto of his own composition, with orchestral accompaniment; a brilliant and effective work, coloured with national Hungarian elements in its middle movement, chivalaresque and nobly animated in the preceding and concluding sections. As a pianoforte concerto for the left hand only, it certainly occupies a unique place in musical creativeness. Equally unique was the Count's mastery of the keyboard, which indeed bordered on the miraculous. And this impression was enhanced by his interpretation of the solo pieces, particularly of a number of transcriptions of valses by Strauss. Here we had the direct manifestation of an impetuous temperament, of a healthy musical nature, combined with an exceptionally delicate sense for beauty of tone, for melodious expression and energetic rhythm. Judging by the sense of hearing only, and without *seeing* Count Zichy play, the picture of the one-armed and therefore imperfectly equipped performer, completely fades from the mind of the listener. And yet, this is only a minor portion of the praise to be bestowed. The Count, in fact, is an artist of the very first order, whose performance does not merely astonish, it also appeals to the heart and it elevates the mind of the listener.

Bernhard Stavenhagen, who has also visited us, attracted, as on former occasions, considerable attention as a pianist, and he likewise introduced himself as an orchestral conductor. It must be admitted, however, that he does not excel in the latter capacity. He conducted Liszt's "Dante" Symphony, which had not been heard here for many years, and obtained a full measure of well-deserved applause in

the solo part of the same composer's A major Concerto. He was, moreover, most admirably supported, in his interpretation of the latter, by the young Capellmeister, Gustav Brecher, who discharged his seemingly straightforward, but really most difficult task of directing the orchestral accompaniment in a manner which called forth the admiration of all connoisseurs.

In support of the fund for the monument to be erected to Brahms in this city, a performance of chamber music was given by the Ladies' String Quartet, and with the co-operation of the famous clarinettist, Musik-direktor Richard Mühlfeld, of Meiningen. The principal works produced were the two clarinet quintets of Mozart and Brahms. As the hall was filled to overflowing, the result, as far as the monument fund is concerned, cannot have been otherwise than satisfactory. There is, indeed, every prospect of a speedy realisation of the project, by which another memorial in honour of a musician will have been added to the considerable number already in existence here. And does not the circumstance constitute one of the most characteristic features of Vienna, that it can boast of a far greater number of monuments erected to artists than to war lords and men of the sword?

While speaking of Brahms, I may notice that a final decision has at length been arrived at in the law courts with regard to the disposal of his property. In accordance with this ultimate finding of the tribunals, the sole heirs to his real estate are the composer's blood relations, residing in Mecklenburg, and of whose existence even he himself was not aware! The latter will have to fulfil a few charitable bequests, and, by virtue of an arrangement previously entered into, hand over a portion of the capital sum to the Czerny Society in aid of Musicians and to the Gesellschaft der Musikfreunde. The literary and artistic remains, including the small but exceedingly valuable collection of autographs, become the property of the last-named Institution. On the anniversary of Brahms's death a performance was given by the Tonkünstler-Verein, under the direction of Herr Richard Heuberger, the most interesting feature of which was the Serenade in A major, a tenderly conceived work, scored for a small orchestra, in which the wind instruments take the leading part. The preference thus shown by the then youthful composer for wind instruments has remained a characteristic element in his scores throughout life.

With the advent of Easter our regular musical season draws to its close. The Concert-Verein concluded its double series of Subscription concerts with two performances of Beethoven's Ninth Symphony, in which the Sing-Verein and members of the Maennergesang-Verein took part under the direction of Herr Loewe. The Gesellschaft der Musikfreunde selected Bach's stupendous Mass in B minor for its final concert of the season, under the same conductorship. Amongst the solo interpreters in the Beethoven work, Frau Seyff especially distinguished herself in the soprano part, while in the Mass, Fräulein Edith Walker employed her beautiful contralto voice to most artistic purpose.

The opera 'Lobetanz,' by Ludwig Thuille, brought out at the Imperial Theatre, has not been an unqualified success. The composer, who resides at Munich, had raised public expectations probably somewhat unduly by his having obtained some years ago the Viennese Beethoven Prize for a most musician-like and brilliantly-coloured Septet for pianoforte and wind instruments. But the theatre demands qualifications altogether different to those which go to the making of a successful chamber-music composer. Thuille's operatic idiom is choice and delicate, but somewhat stilted and laboured, and, above all, it lacks dramatic impulse and *verve*. Hence the new work failed to attract a theatre-going public, and after a few performances it has been laid aside—probably for ever! Yet its musicianly qualities command respect, while its performance was altogether an excellent one.

Mandyczewski.

Durham University.—At the recent final examination for the degree of Bachelor of Music the following gentlemen passed:—E. Darby, J. R. Griffiths, C. H. F. Merrill, and R. H. F. Mort.

MUSIC IN AMERICA.

(From our Special Correspondent.)

New York, March 12.

To one who surveys the field of musical activity with a serious eye, the most interesting disclosures of the last month are in the instrumental department. The activities in New York's concert-rooms have been enlivened by the doings of Hugo Becker (violoncellist) and Harold Bauer and Josef Hofmann (pianists); and saddened, more or less, by the concerts of Hans Winderstein's Leipzig Orchestra. Concerning this last visitor there is nothing cheerful to report, and it is more than likely that its projected tour of the country will have come to a disastrous end before these words appear in print. Mr. H. Winderstein's enterprise was wholly Quixotic and based on the notion, which ought to have been exploded long ago, that America is only a land of dollars and a profitable field for any European comer. What hope then could there be for Mr. Winderstein when a score of the cities in which he expected to reap a harvest were familiar with much better orchestral music than he could possibly offer?

Mr. Becker—a son of the leader of the one-time famous Florentine Quartet—has won genuine artistic triumphs, and Mr. Bauer, who challenged sincere respect everywhere, made himself the idol of Boston, where the gentle-souled convinced themselves that he is the greatest since Rubinstein. Mr. Hofmann's undertaking is still too young to justify discussion.

Owing largely to the initiative of Madame Nordica, who hails from New England, and knew church music and oratorios before she ventured upon operatic waters, Mr. Grau prepared Verdi's 'Manzoni Requiem' after the composer's death as a memorial to the master, and made a happy stroke. It has already drawn two audiences of about 4,000 persons each and will be repeated. The symphonic concerts in the cities which maintain notable orchestral institutions are so near a close that it is possible to marshal the principal novelties that have been given. I note in Chicago the 'Macbeth' Overture, by Clarence Lucas, a Canadian, now resident in London, I believe; a prologue to 'Œdipus Rex,' by Schillings; Berlioz's 'Rob Roy' Overture; Ludwig Thuille's 'Romantic' Overture; some Moorish Dances, by Professor Paine, of Harvard University; George Schumann's Symphonic Variations on an old German Chorale, 'Wer nur den lieben Gott lässt walten'; and Tschaïkowsky's ballet suite, 'La belle au bois dormant.' In New York (Philharmonic Society), Professor Parker's 'Northern Ballad,' Henry Holden Huss's Pianoforte Concerto in B major, Richard Strauss's 'Heldenleben' (which is to have a repetition), and Josef Suk's Symphony in E major; in Cincinnati, H. Rabaud's 'La Procession' Nocturne, Massenet's 'Scenes from "Cendrillon,"' Jean Sibelius's between-acts-music for 'King Christian II.,' and the Prelude to Heinrich Zoellner's 'Die versunkene Glocke'; in Pittsburg, Victor Herbert's symphonic poem 'Hero and Leander' (Mr. Herbert is an Irishman and a grandson of Samuel Lover), Arthur Whiting's Fantasia for pianoforte and orchestra, Arthur Foote's Serenade for strings in E, Borodine's Symphony in B minor, Godard's 'Scènes Poetiques,' and Dr. Villiers Stanford's 'Irish' Symphony.

April 10, 1901.

We have seen the end of the Metropolitan opera season in New York and are looking forward to the conclusion of Mr. Grau's activities, which will be reached in a few weeks. The season began on November 9 in Los Angeles, California, between which city and London, New York occupies the mid-distance. Three performances were given there, twenty-four in San Francisco, five in Denver, three in Kansas City, two in Lincoln, Nebraska, and four in Minneapolis. Then the company came to New York, and, between December 18 and March 30, inclusive, gave sixty subscription performances, fifteen performances at reduced prices on Saturday nights, seven extra performances (four of them devoted to the 'Nibelung' dramas of Wagner in the afternoons), and fourteen Sunday night concerts. Twenty representations of opera were given in Philadelphia and one in Brooklyn. The supplementary tour upon which the company entered immediately after the close of the New York season will cover Boston, Pittsburgh, Cincinnati, and

Chicago, and, when that is finished, Mr. Grau's singers will have sung in opera and concert 192 times. Twenty-eight operas were brought forward, representing fourteen composers. As has been the case for years, Wagner led the list in New York with nine operas and thirty-five representations. Classified by the nationality of the composers, four Germans achieved forty-three performances, four Frenchmen nineteen, and six Italians twenty-five. Two novelties were incorporated in the Metropolitan repertory—Puccini's 'Tosca' and Reyer's 'Salammbô,' and with them Mr. Grau made only disheartening experiences. Both operas were sumptuously arrayed and brilliantly performed, but the public attitude toward them was one of complete apathy.

I am compelled to content myself with this statistical showing, but the London readers of THE MUSICAL TIMES will scarcely need more to form a lively opinion of what the season was like. It has had its counterparts at Covent Garden frequently. Meanwhile, another operatic enterprise was brought to an end, a month before the time contemplated, by the illness of the prima donna. Madame Sembrich carried her company triumphantly to the Pacific slopes, but after one representation in San Francisco found herself forced into inactivity by a catarrhal cold, which dislocated all her plans for a month. Thereupon she cut the Gordian knot by paying off her company, sending it home, and herself making the nearest thing possible to a beeline for Dresden, where she will probably be long before these lines are printed.

The Philharmonic Society of New York has ended its fifty-ninth season and expects to begin its sixtieth under the presidency of Mr. Andrew Carnegie, who, it is understood, agreed to accept election to that post on the eve of his departure for his summer home in Scotland. The president of the Philharmonic Society is its only non-professional member, though he has a considerable hand in the shaping of its destinies. The choice of Mr. Carnegie was made at the suggestion of the present president, Mr. E. Francis Hyde, who has held the office longer than any of his predecessors, and has seen the Society reach the high-water mark of its prosperity under his *régime*. He has been president for twelve years. The Symphony concerts in Cincinnati, which seemed to be threatened with ruin through want of popular support at the close of the seventh season and the expiration of the contract with Mr. Frank van der Stucken, their conductor, have been saved by the offer of Mrs. Charles P. Taft, a generous supporter, to pay the salary of the conductor (5,000 dollars a year) for six years, providing the Orchestra Association would undertake the other costs.

New York has enjoyed some notable choral performances of late, and two affairs are promised soon in other cities which deserve to be chronicled across the water. On April 2 the Brooklyn Oratorio Society, assisted by the vested choir of St. James's Church, all under the direction of Mr. Walter Henry Hall, produced Bach's Passion according to 'St. Matthew,' at Carnegie Hall, in this city, after having given it a week before in Brooklyn. Two days later the Oratorio Society, under the direction of Mr. Frank Damrosch, accomplished an excellent performance of Dvorák's Requiem, which had not been heard here since February, 1892, a few months after its first production at the Birmingham Festival of 1891. The Apollo Musical Club, with a choir of 400 men and women and 300 boys, and an orchestra of 100 instruments, will give Berlioz's Te Deum, under the direction of Mr. Harrison M. Wild. 'Hiawatha's Wedding-Feast' will also be performed. A more extraordinary undertaking, however, is that of the Bach Choir, numbering about 150 singers, in the little Moravian town of Bethlehem, Pennsylvania. Last year this choir gave the first complete performance in America of Bach's B minor Mass. This year, on May 23, 24, and 25, it will give a festival, at which the Christmas Oratorio, the 'St. Matthew' Passion, and the Mass in B minor will be performed—absolutely in their integrity.

H. E. KREHBIEL.

MR. H. DAVAN WETTON has been appointed by the Alexandra Palace trustees official organist to the Palace.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

ON the 1st ult. the Belfast Ladies' Orchestra (Dr. Koeller, conductor) gave an interesting little concert. The entire absence of wind instruments greatly limits the choice of pieces, but the conductor was happy in his selection of works for strings only, including 'Symphonie Spirituelle,' by Hamerik; three pieces by Purcell; and 'Serenade Rococo,' by Helmund. A quartet by Haydn (G, Op. 54), although very well performed, could not be satisfactory to purists. The orchestra shows marked signs of improvement.

Dr. Walker's sixth and last Chamber concert was given on the 2nd ult. The programme comprised Dvorák's 'Dumky' Trio, Bach's Concerto for two violins, and Brahms's Pianoforte Quartet (Op. 26). The leading violinist was Mons. Charles Schilsky. Miss W. Burnett played second violin in the concerto and viola in the quartet; Herr Bast (Dublin), violoncello; and Dr. Walker, pianoforte. The entire performance was of great excellence, and the musical public of Belfast—a not very large but distinctly increasing number—owe a deep debt of gratitude to Dr. Walker.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE two great *virtuosi*, MM. Ysaye and Busoni, gave a concert in the Town Hall, on March 26. Bach's Sonata in E and Beethoven's 'Kreutzer' Sonata were the pieces in which both artists displayed their highest qualities. The next evening, the 27th, the Chamber Concert Society held its last meeting in the Masonic Hall. Beethoven's Quartet in A (Op. 18, No. 5) and Dvorák's Quartet in E flat (Op. 51) were the chief works. Mr. Johann Hock introduced Léon Boellmann's 'Variations Symphoniques' for violoncello with success. M. Adelin Fermin was the vocalist.

The season virtually came to a close, on the 2nd ult., with the last of Mr. Halford's concerts. For his final programme he had prepared Beethoven's Choral Fantasia (Op. 80) and Choral Symphony. These works, it is believed, have never been heard at one and the same concert since April 24, 1843, when the Choral Fantasia was first performed by the London Philharmonic Society, the Symphony following. Mr. Halford secured fine performances of each. Dr. Rowland Winn gave an admirable reading of the solo pianoforte part in the Fantasia, and the vocalists were the Misses Emily Davies, Alice Lakin, Aimée Wathen, and Messrs. J. T. Birch, Joseph Read, and Henry Sunman. The chorus consisted of Mr. Halford's Choir and that of the Stourbridge Concert Society. Mr. Halford has introduced the colossal Choral Symphony for three seasons in succession, and the work is no longer a 'sealed book' to local audiences.

On Good Friday evening the Midland Musical Society gave a performance of Gounod's 'Redemption,' in the Town Hall, to a large audience. The vocal principals were Miss Amy Kendal, Miss Grace Ivell, Messrs. J. Chambers, W. Bennett, and J. Snape. Mr. H. M. Stevenson conducted. Part 1 of the same work was given in the old Meeting Church; Gounod's 'Messe Solennelle,' at St. Augustine's Church; and Stainer's 'Crucifixion,' at Wretham Road Church, St. Jude's, and St. Alban's. There was a performance of this work, a week earlier, at the last-named church. Gaul's 'Passion' and A. E. Tozer's 'Seven Last Words' were also given in places of worship, whilst sacred concerts were held in most of the theatres.

The death of Sir John Stainer had a sad significance for Birmingham. For nearly twenty years he had visited the Saltley Training College in his capacity of Inspector of Music; and he had only recently accepted the office of President of the Clef Club, in succession to the late Sir Arthur Sullivan. The 'Crucifixion' was performed twice at St. Jude's Church on Good Friday, the second time being *In memoriam* the deceased composer.

At St. Ambrose and St. Mary's, on March 26, Gounod's 'Messe Solennelle' and Mendelssohn's 'Hear my Prayer' were given with orchestra, Miss Amy Kendal, Mr. J. Billington, and Mr. H. Brindley being the soloists. In

addition, the *Andante* from Mendelssohn's 'Italian' Symphony was performed. Mr. H. S. Williams, the organist of the church, conducted, and Mr. G. F. Chester presided at the organ.

Two of the cheap Saturday evening Town Hall concerts deserve mention; that given by the Choral and Orchestral Association, under Mr. Joseph H. Adams, when Costa's 'Eli' was successfully revived, and that on March 30, when the Choral Union, conducted by Mr. Thomas Facer, gave an excellent performance of 'Elijah.' The same evening there was a concert by the Students of the Midland Institute School of Music, the principal feature of which was the singing of the ladies' choir, conducted by Mr. A. R. Gaul. The works performed were Schumann's 'Three Romances' for female voices (Op. 69) and Tschaïkowsky's cantata 'Nature and Love.'

The Handsworth Amateur Orchestral Society gave two concerts in the Grammar School, Grove Lane, on the 13th and 15th ult., when the chief works performed were Beethoven's Symphony (No. 1), Schubert's Ballet Music from 'Rosamund,' and Weber's rarely-heard Overture to 'Peter Schmoll.' Such work in the outlying districts is deserving of every encouragement. Mr. G. H. Manton was very successful in these, his first essays as an orchestral conductor.

The Moody-Manners Opera Company commenced a week's season, at the Theatre Royal, on the 22nd ult.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The season of Mr. Riseley's Male-Voice Choir was brought to a termination with a concert, on March 26, at the Victoria Rooms. Mendelssohn's 'Antigone' was again finely performed, Mr. W. Thomas (of Bristol Cathedral) being the soloist. As upon the former occasion, the reciters were Miss Olive Kennett and Mr. Charles Fry. The band and choir numbered 200, and Mr. Riseley conducted the work with his usual skill. In a miscellaneous second part the most noticeable production was Mendelssohn's 'Thou comest here to the land,' from 'Œdipus.'

A concert was given by the Evening Students' Choral Society, on March 27, the programme being confined to extracts from the works of Haydn. The soloists were Miss Edith Evans, Mr. A. E. Edgar, and Mr. W. Price, who acquitted themselves creditably. There was an orchestra of which Mr. Harold Bernard was leader, the most ambitious composition given being Handel's 'Clock' Symphony. Mr. A. E. Hill (organist of St. John's Church) was the conductor.

The Clevedon Philharmonic Society gave its Spring concert, on the 10th ult., under the direction of Mr. Edward Cook, of Bristol. There was a small orchestra chiefly composed of Bristol players, Mr. F. S. Gardner holding the principal first violin. Sterndale Bennett's 'May Queen' was agreeably given, the soloists being Miss Edith Evans, Miss Fripp, Mr. A. E. Edgar, and Mr. Arthur Mass.

The Weston-super-Mare Philharmonic Society, at its Spring concert in the Victoria Hall, on the 18th ult., under the direction of Mr. Edward Cook, rendered effectively Dr. Cowen's 'St. John's Eve' and Professor Villiers Stanford's 'Last Post.' The solo vocalists were Miss Edith Evans, Miss Clara Aldersley, and Mr. G. W. Brierley (all of Bristol), and Mr. Arthur Wills (baritone, of Weston-super-Mare).

On the 20th ult. the Bristol and Clifton Philharmonic Society gave its final concert for the season. Choir and band numbered 400, Mr. Ernest Lane holding the principal first violin. Rossini's 'Stabat Mater' was given, under the direction of Mr. Edward Pavey, the principal vocalists being Miss Louise Atkinson, Miss Emily Foxcroft, Mr. Frank Tebbutt, and Mr. Robert Maitland. In the second part of the concert the choir rendered the part-songs 'In honour of Music' (Mr. Arthur Somervell), 'O pure delight' (Stephenson), and 'When Spring comes laughing' (Dr. Eaton Faning). Mr. Edward Cook conducted these pieces, which were nicely interpreted.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Orpheus Society (conductor, Dr. J. C. Culwick) gave its second concert of the season on March 28, when Weelkes's 'As Vesta was' and Donato's 'All ye who music love' were admirably sung by the choir. Mr. E. Gordon Cleather sang Stanford's Cavalier songs with fire and *élan*. The other soloists were Miss Elsie Connolly, who sang Thomas's 'Knowest thou that dear land' and the Waltz Song from 'Romeo and Juliet,' and Monsieur Henri Verbrugghen, the violinist, whose performances were greatly appreciated by a very large audience.

Two concerts were given by the Chamber Music Union, on March 29 and the 12th ult. respectively. At the first Beethoven's String Quartet in F (Op. 18, No. 1) was played by Messrs. Wilhelmj, Grisard, Delany, and Bast; and later on the same gentlemen, with Signor Esposito at the pianoforte, gave a really fine rendering of Schumann's Quintet. Miss Agnes Treacey gave unmixed pleasure by her charming singing of a group of songs by Schubert and Stanford, and a very beautiful Italian song, 'Fior di Siepe,' by Esposito. At the second concert Rubinstein's Trio in B flat (Op. 52) and Mozart's Sonata for pianoforte and violin, in the same key, were played by Messrs. Wilhelmj, Esposito, and Bast; and the concert terminated with an altogether satisfactory performance of Beethoven's Septet.

The arrangements for the forthcoming Feis Ceoil are practically complete. The committee announce the receipt of a larger number of entries than they ever have had before. In addition to the competitions, the arrangements include a lecture, illustrated musically, by Mr. Alfred Percival Graves, on some recent arrangements of Irish music; a concert of Irish music for solos and chorus, which include some new arrangements as four-part songs by Dr. Jozé; a chamber music concert at which the prize string quartet, by F. R. McClintock, and pianoforte trio, by Herbert H. Harty, will be performed; a concert by the first prize winners; an orchestral concert at which the prize cantata, 'Red Hand of Ulster,' by Carl P. Hardebeck, and Stanford's 'Phaudrig Crohoore' will be presented, &c.

The committee of the Dublin Orchestral Society held an influential public meeting on the 11th ult., at which the Lord Chancellor of Ireland presided. The Society has lost £800 on the three seasons, and a new committee has been appointed to endeavour to make good this loss and to enable the Society to continue its excellent work for the remaining four years of the original scheme. Great and deserved tribute was paid to the conductor of the band, Signor Esposito, whose indefatigable exertions and exceptional ability accomplished so much artistically in the three seasons' work.

During Holy Week a series of musical services was given in St. Patrick's Cathedral, at which selections from Mendelssohn's seldom-heard 'Christus' and Spohr's 'Calvary' were performed. The solos were well sung by Messrs. Bapty, Charles Kelly, and Dalton, and the soprano music by the boys of the choir. The Martyn-Palestrina Choir gave its usual performances in St. Saviour's Church, Dominick Street, of the 'Responsoria' of Vittoria and Palestrina, at Tenebrae, and two Masses by Vittoria and Jacobus Kerle, all admirably sung by the choir under the baton of Mr. Vincent O'Brien.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The first interim concert given by the Norwich Festival Committee since the last musical festival took place on the 18th ult. The event was anticipated with more than usual interest, from the fact that this would be the first appearance of the chorus since the appointment of the new chorus-master, Dr. A. H. Mann, organist of King's College, Cambridge. Sir Hubert Parry's 'Judith' was the work selected, than which no severer test could have been chosen; and it is satisfactory to report a decided improvement in tone, attack, and intelligence. The band was composed mainly of members of the local Philharmonic Society, strengthened in part by London professionals,

while the principal vocalists included Madame Emily Squire, Miss Eva Spinney, Mr. E. Branscombe, and Mr. Charles Knowles, with Masters Steward and Thurston, cathedral choristers, as the Children. Dr. Bunnett presided at the organ and Dr. Mann conducted with alertness and painstaking care.

The King's Lynn Musical Society, conducted by Mr. A. H. Cross, gave its second concert of the season on the 12th ult. The programme was chiefly made up from the works of Sir Arthur Sullivan, the principal pieces being the cantata 'On Shore and Sea' and the Festival Te Deum. The solos were taken by Miss Clara Dow and Mr. Coleton Regan. The orchestra, in addition to supplying the accompaniments, played Sullivan's 'In Memoriam' Overture. Dr. A. H. Mann presided at the organ.

The North Walsham Amateur Musical Society gave its annual concert on the 10th ult., when Sullivan's 'Martyr of Antioch' was selected for performance. Mr. A. S. Wilde conducted a very capable rendering, the soloists being Miss Mildred Rix, Miss Ethel Holt, Mr. S. Hemmings, and Mr. A. T. Springall. The accompaniments were played by a string quintet, with Mr. F. W. B. Noverre as the principal violin, reinforced by pianoforte (Dr. Bunnett) and harmonium (Mr. J. Dixon).

Following the successful performance of 'Pinafore' last season, the Wymondham Operatic Company have been studying 'The Pirates of Penzance,' and on the 10th and 11th ult. gave public performances of that amusing work to large audiences. Very few towns the size of Wymondham could produce so capable a band of actors and vocalists as that conducted by Mr. A. S. Wilde.

The Wymondham Musical Society gave its first concert of the season on the 17th ult., when Haydn's 'Spring' was performed, Miss Serruys, Mr. Hemmings, and Mr. W. B. Ladell being the principal vocalists. The orchestra was led by the Rev. Thornton Shaw, and the performance was ably conducted by Mr. A. S. Wilde. The duties of accompanist were shared by Madame Serruys and Mr. A. S. Wilde.

A concert arranged by the Mayor and Mayoress of Great Yarmouth (Mr. and Mrs. Orde), on behalf of the Hopton Church Organ Fund, took place in the Town Hall, on the 12th ult. With the assistance of the Hon. Margaret Henniker, the Hon. Rosamund Tufton, Mr. and Mrs. Lancelot Orde, Miss Delia Woods, Mr. Haydon Hare, and the Misses Myrtle and Iris Orde, the success of the concert was assured.

A sacred concert in aid of the local charities was given by the Sheringham Choral Class, in the Town Hall, on March 26. The first part was devoted to Barnby's cantata 'Rebekah,' conducted by Mr. H. H. Brett, the soloists being Mrs. Reilly Mead, Mr. F. Rice, and Mr. J. R. Burroughes—a very capable trio of vocalists.

A choral competition was held lately at Banham, a village in Norfolk. Invitations were issued to twenty-one parishes, but only a few accepted. The prizes were awarded to the choirs from the parishes of Banham and Garboldisham. The president, H.H. Prince Frederick Dhuleep Singh, officiated as judge.

The competitions recently held at Hunstanton are referred to in another column.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

Mr. Winram's violin pupils displayed the results of earnest and painstaking tuition at their concert on March 28. Aided by a complement of professional wind instrumentalists they formed an orchestra of over seventy performers, and by the really excellent and artistic performance of a well-selected programme of concerted and solo numbers gave the greatest pleasure to an audience which completely filled the Music Hall. Miss Gordon Pillans sang excellently.

Many most interesting and educative concerts have been given by our local church musical societies, whose good work in the spread of musical culture cannot be overestimated. To cite a few of these: the Choir of St. Mary's Cathedral gave the 'St Matthew' Passion of Bach, on March 29; the Musical Association of St. Paul's United Free Church, 'Elijah,' on March 27; the choir of Viewforth United Free Church, the 'Hymn of Praise,' on March 29; the Musical Association of Hope Park, the same work on the 3rd ult.; the choir of St. James's Place Church, 'Samson,' on the 3rd ult.; Broughton Place Church Choir, 'St. Paul,' and Roseburn Church Choir, 'The Daughter of Jairus,' on the 4th ult.; the United Free High Church Choir, Gounod's 'Gallia' (with Miss Ethel Grainger as the soloist), on the 5th ult.; the Choral Union Advanced Class, a selection from 'The Messiah,' on the 6th ult.; and St. Bernard's Church Choir, 'Ruth,' on the 11th ult. Although detailed criticism of these performances is not called for, they showed the results of honest work and healthy endeavour.

Max Bruch's 'Odysseus'—a work which should be better known—was well rendered by Mr. Millar Craig's Choir, on the 9th ult.; and country choirs in the district, notably the choral societies of Musselburgh ('May Queen' and 'Erl-King's Daughter'), Bonnyrigg ('Samson'), and Dalkeith have rivalled the metropolitan choral bodies in praiseworthy representation of the results of their season's labours. Altogether, those among us who correctly estimate the value to a community of widespread study of choral works have much cause for gratification.

Lastly, mention must be made of the second concert of the Edinburgh Amateur Orchestral Society, which, in an ambitious programme (including Schumann's first Symphony in B flat and the 'Tannhäuser' Overture), did itself great credit, and afforded much pleasure to its patrons.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Glasgow Amateur Orchestral Society gave its second concert on March 27. The programme included Max Bruch's Violin Concerto in G minor (Miss Bessie Spence as soloist), the prelude to 'The Meistersingers,' and the first performance in Glasgow of a suite from Tschaïkowsky's ballet 'The Sleeping Beauty.' The Wagner excerpt made considerable demands on the executive skill of the amateurs, but they succeeded in giving a highly creditable performance. Vocal solos were given by Mr. J. F. S. Adams, and Mr. Hoeck ably conducted.

The choir of Strathbungo Parish Church performed Sterndale Bennett's 'May Queen' on March 21, and performances of Stainer's 'Crucifixion' have been given in Belmont Church and St. Stephen's Parish Church. On March 26 an excellent concert was given by the choir of Pollokshields West Church, under the direction of Mr. D. S. Eadie. The programme consisted of Mendelssohn's 'Hymn of Praise' and 'Hear my Prayer,' and Mr. Walton played the organ accompaniments. Maunder's cantata 'Penitence, Pardon, and Peace,' with miscellaneous anthems and organ solos, formed the programme of the concert given under Mr. E. B. Cox's direction, in Renfield Church, on March 28. A capital performance of 'Judas Maccabæus' was given on the 3rd ult. by the choir of Caledonia Road United Free Church, when Mr. Turnbull, organist of the church, conducted.

Mr. Walton gave a very successful concert in the Cathedral, on the 20th ult. The most interesting piece on the programme was Rheinberger's Suite (Op. 149) for organ, violin (Miss Bessie Spence), and violoncello (Mr. Angless). The Glasgow Glee and Catch Club, under the baton of Mr. Taggart, gave one of its delightful concerts on the 22nd ult.

St. Matthew's United Free Church Orchestral Society gave its second concert on the 23rd ult. The most ambitious numbers performed were Haydn's 'Surprise' Symphony and Beethoven's Pianoforte Concerto in G, Mr. Matt Lowson playing the solo part. Mr. E. R. Joachim conducted.

Organ recitals have been given during the month by Mr. Hutton Malcolm (an excellent Wagner programme), in Claremont Church; Mr. Montague Smith, jun., in Adelaide Place Baptist Church; and by Mr. Pattinson, at the inauguration of the organ in Victoria United Free Church.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

The Liverpool Orchestral Society offered a fine programme for its concert on March 23. Directed by its earnest conductor, Mr. A. E. Rodewald, the partly professional and partly amateur orchestra of 103 performers gave an intense and meaningful rendering of Wagner's 'Faust' Overture, and a really distinguished performance of Dr. Stanford's 'Irish' Symphony. Mr. W. H. Dayas played the solo in Herr Sauer's very difficult Pianoforte Concerto in E minor, and Miss Rose Ettinger sang several songs with much charm.

The illness of Signor Busoni robbed the Ysaye-Busoni recital, at first sight, of much of its attractiveness; but Mr. Mark Hambourg proved an excellent substitute. The two sonatas for violin and pianoforte (Bach's in E major and Beethoven's 'Kreutzer') were admirably played by M. Ysaye and Mr. Hambourg. Miss Florence Schmidt sang songs with daintiness and Mr. Percy Pitt accompanied with his usual success.

The Liverpool Musical Society gave a most successful and excellent concert, in St. George's Hall, on Good Friday, when the scheme included Parts I. and II. of Gounod's 'Redemption' and Rossini's 'Stabat Mater,' before a very large audience. The principals were Miss Winifred Wynne, Mrs. W. E. Tinling, Miss Lilian Hovey, Mr. James Leyland, and Mr. Charles Knowles. The orchestra was conducted by Mr. Frank H. Crossley, and Mr. Townshend Driffield (acting as deputy for Dr. Peace) was at the organ. Arrangements are now concluded for a continuance of the concerts given on Sunday afternoons last year at the New Brighton Tower, under Mr. Granville Bantock. These concerts, it appears, are to be on the same large scale as heretofore.

It may interest organists throughout the country to know that Dr. Peace, the city organist, has in hand the compilation of a book which is to consist of close upon 500 annotations which have from time to time appeared in the programmes of his recitals.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

In every way the season, so lately closed, has been extremely successful. The Orchestral concerts have been very largely attended, with an increased subscription list; and even at the extra performance, given for the benefit of the band fund, when all the seats were open to the public, the hall was crowded by the devotees of Wagner and the worshippers of Beethoven's Choral Symphony. At the College the festival week of public examinations testified to the value of the instruction given and the youthful talent which, in many cases, is rapidly attaining maturity. Two evenings were devoted to solo work, one to chamber music, and the last to the rendering, with complete orchestra (of which only a portion of the wind came from outside), of Beethoven's 'Fidelio.' During the winter our quartet concerts—notably those of Mr. Brodsky and Mr. Carl Fuchs—attracted larger gatherings than in previous years, and it is clear that, at last, chamber music has obtained a firm hold here. The lighter entertainments of Mr. Cross and others have been well patronised; while the more seriously inclined lovers of the organ have flocked weekly to the Town Hall to the recitals given there by Dr. Pyne which, happily, will yet be continued for some weeks. Dr. Richter has declared his complete satisfaction with his position here and his purpose to continue to spend among us the activity which shows no sign of waning.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The Newcastle Postal Telegraph Choral Society gave its final concert of the present season in the Town Hall, Newcastle-on-Tyne, on March 26. The chief feature was the third part of Mr. S. Coleridge-Taylor's trilogy, 'Hiawatha's Departure.' The other portions of the work had been previously performed by this Society with so much acceptance to its members and patrons that great interest centred in the production of the third section. Needless to say all expectations with regard to the effectiveness of the work were fully realised. The soloists were Miss Janet Reed, Mr. Henry Brearley, and Mr. A. H. Gee; Mr. J. H. Beers was principal first violin and Mr. J. R. Andrews conducted. At the same concert a part-song, entitled 'The Defeat,' by Dr. Chambers, a local musician, was produced.

A capable performance of Handel's 'Acis and Galatea' was given on March 27, in the Town Hall, Gateshead, by the National Telephone Vocal Society, under the conductorship of Mr. George Dodds. The soloists were Miss Ella Wilson, Mr. C. E. Elder, Mr. E. G. Horn, and Mr. W. D. Spark. Although the Society has not long been in existence, it shows every indication of pursuing a useful career.

One of the most recent successful concerts was that of the South Shields Choral Society, on March 27, at which 'The Death of Minnehaha' and 'Hiawatha's Departure,' parts two and three of Mr. S. Coleridge-Taylor's 'Song of Hiawatha,' were performed in the Royal Assembly Hall, South Shields. The work had the advantage of being well rendered by a capable choir and orchestra and thoroughly reliable soloists, the latter being Madame Alice Esty, Mr. Henry Brearley, and Mr. Charles Tree. The conductor, Mr. M. Fairs, is to be congratulated upon the successful result of his efforts to popularise works of distinctive merit in South Shields.

On March 28 the Newcastle Amateur Vocal Society produced Mr. J. F. Barnett's 'Building of the Ship,' in the Town Hall, Newcastle, with Madame Goodall, Miss C. Soulsby, Mr. T. Child, and Mr. William Thornton in the solo parts. Mr. J. E. Jeffries conducted.

On Good Friday, in the Cathedral, Newcastle, Gounod's 'Out of Darkness' was performed, with Mr. J. E. Jeffries at the organ; and 'The Crucifixion,' by the late Sir John Stainer, was given in several churches in this locality, notably St. Thomas's Church, Sunderland, with Mr. C. Francis Lloyd at the organ, and in St. Peter's Church, Newcastle, Mr. J. Metcalfe Simpson, organist.

Still another performance of Mr. S. Coleridge-Taylor's 'Hiawatha' in this locality during the past month has to be recorded, this time by the Morpeth Choral Society, in the Masonic Hall, Morpeth, on the 11th ult., under the baton of Mr. T. Robinson. The performance was confined to the first portion of the work, 'Hiawatha's Wedding-Feast,' the charming solo, 'Onaway! awake, Beloved!' being entrusted to Mr. Tom Child. It is long since a work of the character and dimensions of this has, in so short a time, obtained so firm a hold upon the musical people of these counties.

It is pleasing to be able to report the successful production of Sterndale Bennett's 'May Queen' in St. Martin's Hall, Brampton, on the 15th ult., by the Brampton Choral Society, which has recently been reorganised. The soloists were Miss Janet Reed, Miss Laura Adamson, Mr. H. Stansfield, and Mr. J. Nutton, and the conductor, Mr. C. H. Nutton. The same work was also very creditably performed by the Forest Hall Part-Song Choir, under Mr. W. S. Foggin, at Forest Hall, on the 17th ult. The soloists on this occasion were Miss Janet Reed Mrs. Foggin, Mr. Haswell, and Mr. J. A. London.

The Durham Musical Society performed Handel's noble funeral anthem 'The ways of Zion do mourn' and Sir Frederick Bridge's 'The Flag of England,' in the Town Hall, Durham, on the 17th ult., with Miss A. St. John, Miss Dodd, Mr. Arthur Bailes, and Mr. A. Pattison as soloists, and Mr. F. Eustace Leatham as conductor. On the same evening the Tynemouth Amateur Vocal Society, under the baton of Mr. M. Fairs, performed the first two parts of Haydn's 'Creation,' and Gade's 'Spring's Message,' in the Palace, Tynemouth, with Miss Maggie Jaques, Mr. Henry Brearley, and Mr. Robert Maitland as soloists.

The Spennymoor Musical Society performed Mr. S. Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and Mendelssohn's 'Hear my Prayer,' in the Town Hall, Spennymoor, on the 19th ult. The soloists were Mr. Tom Child and Miss Janet Reed, and the conductor, the Rev. Canon Firth. Another concert of which mention should be made is that of the Northumberland Orchestral

Society, which took place in the Town Hall, Newcastle, also on the 19th ult., under the conductorship of Mr. J. H. Beers. The principal work performed was Mendelssohn's Fourth Symphony.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

Whatever may be said with regard to the decline of choral performances, there is ample evidence to the contrary in this district.

On March 26 the Stapleford Choral Society gave a concert comprising Haydn's Creation and Mendelssohn's 'Hear my Prayer,' with Miss Maggie Jaques, Mr. J. Turner, and Mr. Ford Waltham as soloists.

On the 29th of the same month the Derby Choral Union terminated its season with a concert, the chief feature of which was Coleridge-Taylor's 'Hiawatha's Wedding-Feast.' Madame Adelaide Mullen and Mr. Henry Beaumont undertook the solos and Mr. Charles Hancock conducted.

The season of the Nottingham Sacred Harmonic Society was concluded on March 28 with a performance of Verdi's 'Requiem.' The solos were ably rendered by Madame Louisa Sobrino, Miss Florence Oliver, Mr. Lloyd Chandos, and Mr. Dan Price. A miscellaneous selection followed, in which the orchestra played a considerable part, and, under Mr. Henry J. Wood's guidance, in a manner that gave the utmost satisfaction.

The East Bridgford Choral Society gave a performance of Gaul's 'Joan of Arc,' at Radcliffe-on-Trent, on the 10th ult., when the solos were undertaken by Madame Lizzie Moulds and Messrs. George aad Harry Stubbs.

Mendelssohn's 95th Psalm and Stanford's 'Revenge' were the chief choral pieces at the concert of the Loughborough Philharmonic Society, on the 11th ult., with Miss May Beeby, Miss Sharpe, and Mr. Alfred Page as soloists.

The Mansfield Choral Society terminated its season with a performance of Mendelssohn's 'Elijah,' on the 16th ult., under the direction of Mr. R. W. Liddle, organist of Southwell Cathedral. The solos were rendered by Mdlle. Otto Brony, Miss Ethel Meggitt, Mr. Hirwen Thomas, and Mr. Vallance, the concert terminating with a miscellaneous selection.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Sheffield Hanover Choral Society performed Handel's 'Judas Maccabæus,' on the 1st ult. The chorus, numbering nearly 100 members, sang with exhilarating vigour and enthusiasm, the character of the music bringing out these and other admirable qualities to perfection. Mr. Thos. Morton, who conducted, is to be complimented on the excellent results his efforts have yielded. The principals were Madame Moulds, Mr. Riley, and Mr. J. Lycett. Mr. W. S. Jessop was organist.

On Good Friday a concert was given by the combined forces of the Sheffield Orchestra and the Sheffield Musical Union, in the Albert Hall. Dr. Coward directed a very fine performance of Spohr's 'Last Judgment,' in which the admirable playing of the band in the overture and symphony and the excellent chorus singing were the notable features. The soloists were Miss Christine Warner, Miss Nellie Chisholm, Mr. W. H. Brearley, and Mr. C. Thompson. Schubert's 'Unfinished' Symphony and the Good Friday Music from Wagner's 'Parsifal' were also played. Mr. W. H. Peasegood was organist and Mr. H. Dean led the orchestra.

The Hoyland Common Choral Society performed Costa's 'Eli,' on the 16th ult. Directed by Mr. G. W. M. Coates, chorus and orchestra gave an adequate and successful rendering of the oratorio. The principal vocalists were Madame Norledge, Miss A. Skerritt, Mr. F. Fallas, and Mr. J. Ditchburn.

The St. Peter's (Abbeydale) Choral Society gave a concert on the 23rd ult., under Mr. W. Gadsby. Henry Gadsby's cantata 'The Lord of the Isles' was the principal attraction in an interesting programme.

Haydn's 'The Seasons' was performed by the Sheffield Choral Union, on the 25th ult. The principal vocalists were Miss Jessie Charlesworth, Mr. William Burrows, and Mr. R. Charlesworth. Mr. Suckley conducted and Mr. H. Dean led the orchestra.

The Walkley Musical Society gave a concert on the 22nd ult., performing 'Judas Maccabæus,' under the direction of Mr. Henry Brown. The solos were undertaken by Miss Ethel Bird, Miss Mary Moore, Mr. William Burrows, and Mr. Linstead.

At the Brincliffe Musical Society's concert, on the 26th ult., Professor Prout's Suite de Ballet, the same composer's Triumphal March from 'Alfred,' and works by Sterndale Bennett, Sullivan, and Moszkowski were performed. Mr. J. H. Parkes conducted.

MUSIC IN STAFFORDSHIRE.

(From our own Correspondent.)

Coleridge-Taylor's 'Song of Hiawatha' formed the basis of the Stafford Choral Union concert, in the Borough Hall, on the 16th ult. The joint choirs of Stafford and Uttoxeter Choral Unions took part, and, under Mr. H. Drury's conductorship, a good rendering of this remarkable work was achieved. The band and chorus numbered 170 performers, Messrs. W. Griffin and C. Collier, of Birmingham, being leader of the orchestra and harp soloist respectively. The loud applause which greeted the conclusion of the choral work was well merited, and the orchestra also came in for a large share of recognition. The soloists were Madame E. Morgan, Mr. Henry Brearley, and Mr. Ivor Foster, all of whom deserve praise for the artistic way in which they performed the music allotted to them.

An excellent performance of E. L. Ashford's Easter cantata, 'Cross and Crown,' was given on the 17th ult., in St. Mary's Church, by the choir, assisted by the following soloists: Miss Edith Thomas, Miss Marion Eades, Mr. Horace Reid, and Mr. Ernest Amphlett. The Rev. T. H. Spinney presided at the organ, and Dr. E. W. Taylor conducted.

On the 3rd ult., at St. Mary's Church, Stafford, the late Sir John Stainer's 'Crucifixion' was well rendered by the choir, under the conductorship of the organist, Dr. E. W. Taylor. The Rev. T. H. Spinney, of Newborough, presided at the organ, and at the close played the Dead March in 'Saul,' as a mark of respect to the memory of the composer.

MUSIC IN WALES.

(From our own Correspondent.)

Mr. Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and Handel's 'Acis and Galatea' were performed by the Aberystwyth University College Society, on March 22, Mr. David Jenkins conducting, the soloists being Miss Janet Garnett, Mr. Maldwyn Humphreys, and Mr. Tivy Davies.

The Penarth (Cardiff) Musical Society, under the conductorship of Mr. Norman Kendrick, gave performances of 'The Woman of Samaria' (Bennett) and 'Hear my Prayer' (Mendelssohn) on March 27, Madame Emily Squire and Miss Vernon, Messrs. Harold Green and Harry Miller being the soloists.

On March 28 Mendelssohn's 'St. Paul' was given by the Bethesda Choral Society, Briton Ferry, at Neath. Mr. T. J. Dennis conducted, and the soloists were Misses S. M. Lewis and M. Watkins, Messrs. Hopkin Hill and David Hughes. The orchestra was under the leadership of Mr. E. T. Roberts, Cardiff; Miss A. W. Harris presiding at the organ.

On the 1st ult. Handel's 'Samson' was performed, Pontycymmer, Glamorganshire, by the Noddfa Chora Society, assisted by Mr. E. T. Roberts's orchestra, Cardiff, Miss C. Thomas and Mr. T. Jones presiding at the pianoforte and organ respectively. The soloists were Miss Wedlake and Miss Thomas, Gwilym Tâf and Mr. Bowen.

On Good Friday the Tabernacle Choral Society, Cardiff, gave a performance of Handel's 'Jephtha,' under the conductorship of Mr. Tom Price. The soloists were Mrs. Novello Davies, Misses Kendry and Griffiths, and Messrs. W. Rees, G. T. Llewellyn, and W. Parry Jones.

On the same day the Memorial Hall Choir, Cardiff, performed Gaul's 'Ruth,' under the baton of Mr. D. C. Davies, Mr. Arthur Angle leading the orchestra, the principal soloists being Mesdames Tidball, Kate Morgan, and M. Hosgood, and Messrs. J. Williams and D. Jones. Miss Mabel Charles and Miss Mabel Evans acted as accompanists.

As is usual during Eastertide, a number of singing festivals and Eisteddfodau were held in various parts of the Principality, the more important of the latter being the annual meetings at Mountain Ash and Abergavenny on Easter Monday. At the former the chief choral prize of £100 for singing Mendelssohn's 'All men, all things,' was divided between the Newport and Mountain Ash choirs; and at the latter the Rhymney and Pontlottyn United Choir was awarded the first prize of £100 (and gold medal), the second being won by the Shrewsbury Choral Society. The test piece here was Handel's 'The many rend the skies.'

Sir Frederick Bridge delivered a lecture on 'Shakespeare and Music,' at Cardiff, on the 12th ult. Vocal illustrations were given by Miss Garnett and Mr. H. Miller, the accompaniments being played by Sir Frederick and Mr. J. E. Deacon, and assistance was rendered by a choir under the conductorship of Mr. Walter Scott.

On Good Friday Stainer's 'Crucifixion' was sung at the Parish Church, Bala, Mr. Botwood, the organist of the church, conducting, and Mr. Ebrall, Shrewsbury, accompanying.

The Cardiff Orchestral Society gave its last concert for the season on the 18th ult., the principal artists being Madame Elvey, Mr. Ben Davies, and Mons. Johannes Wolff. Mr. J. E. Deacon conducted as usual, except in certain numbers by Dr. Frederic Cowen, which were conducted by the composer.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

LEEDS.

Music-making of a serious kind comes to a close with Easter, but we had something like a spurt in the last week of the season. On March 25 there came the last of Mr. Rawdon Briggs's chamber concerts, which have formed from beginning to end a thoroughly enjoyable series. On this occasion Miss Cantelo joined Mr. Briggs and his colleagues in a really brilliant performance of Brahms's superb Pianoforte Quartet in C minor (Op. 60), besides playing the so-called 'Appassionata' Sonata with good expression and a reserved power that was very noteworthy. Schumann's String Quartet in F (Op. 41, No. 2) completed this highly interesting programme. On the following day the last of Messrs. Haddock's 'Musical Evenings' took place, Mr. Such's violin playing and the clever singing of the 'Meister' Glee Party being the features of the concert. On the 27th 'St. Paul' had very exceptional justice done to it by the Leeds Philharmonic Society, under Dr. Stanford, whose reading gave a certain restraint and dignity to the music, which it too often lacks. The choir—which has greatly improved under its new chorus-master, Mr. Fricker, in refinement of style—sang uncommonly well, and the principals, Miss Agnes Nicholls, Miss Enid Grimshaw, Messrs. W. Green and Plunket Greene, were efficient, and more than efficient, in their respective parts, the first and last-named deserving especial praise for the artistic reticence of their singing. The Hallé orchestra contributed materially to a performance which, as a whole, I have no hesitation in styling the finest I can call to mind. The next day it was the turn of the Leeds Symphony Society, who gave an interesting and unconventional programme of three orchestral works, interspersed with songs. Gade's Fifth Symphony, remarkable for a pianoforte obbligato part, and Dvořák's pleasant Suite in D were coupled with the beautiful Pianoforte Concerto in D minor, written by Mozart in 1785. The pianist, Mr. Noel Bell, played with brilliancy and excellent taste, and the vocalist, Miss Lily Pearce, added greatly to the enjoyment of the concert, which Mr. Grimshaw conducted. On March 29 Miss Lilian Prust, a new-comer to Leeds, and a very refined and accomplished pianist, gave a concert at which she played with brilliancy and charm the inevitable 'Appassionata' Sonata. Miss Milly Turner was the vocalist. At the last of the 'Bohemian' chamber concerts, on the 2nd ult., Borodin's Second String Quartet, which had made so good an impression at a preceding concert, was repeated, with even better effect, by Messrs. Elliott, Wright, Haigh, and Giessing.

VARIOUS YORKSHIRE TOWNS.

Mr. Rawdon Briggs's quartet party, which is contributing more every season to the music of the West Riding, appeared at the Halifax Subscription concert, on March 22. One of Haydn's quartets and Schumann's Pianoforte Quintet, in which Mr. H. F. Webster took the pianoforte part, were the chief things in a well-contrived programme, to which Miss Ada Crossley's singing gave much interest. Mr. Hatton's highly artistic performance of a violoncello sonata by Boccherini was another very enjoyable feature of the concert. At Dewsbury, on the 26th, the Choral Society, under Mr. Chadwick, gave Sullivan's 'Golden Legend,' the choir singing with good will and intelligence. The principals were Madame Bertha Rossow, Miss Bulleid, Mr. W. Green, and Mr. H. Brown. All did well, but credit must be given to the last-named singer, a young local artist, for his very creditable performance of the part of *Lucifer*, which he took for the first time and at very short notice. At Harrogate, the last of the Messrs. Haddock's 'Musical Evenings' took place, on March 25, and on the 28th the Harrogate Choral Society, under Mr. C. L. Naylor, gave 'Elijah.' The soloists were Miss Emily Davies, Miss B. Salter, Mr. Fallas, and Mr. Andrew Black. The choir sang with much spirit, their attack being remarkably vigorous. On the same day the Ilkley Vocal Society gave Mendelssohn's 'Walpurgis Night' and Elgar's 'Banner of St. George,' under Mr. Arthur Akeroyd's conductorship, and with Madame Edith Edwards, Mrs. Percy Metcalfe, Messrs. Kellett and Press as soloists. On March 23 the Frizinghall Choral Society, of which Mr. Fitton is conductor, gave Cowen's 'St. John's Eve,' the principals being Miss Docksey, Miss Tapp, Mr. Blagbro, and Mr. Ledger.

FOREIGN NOTES.

Antwerp.—The Royal Conservatorium has become the depository of a somewhat peculiar memorial, consisting of the brain—an unusually developed one, it is said—of its late founder and principal, Peter Benoit. The local anatomical museum would seem to have been the more appropriate custodian of this interesting relic.

Brünn.—A very successful Bach festival, organised by the Chamber Music Society, took place last month at the 'Deutsches Haus' Art Institution. The performances included the Concerto in D for pianoforte, flute, and violin; the cantata 'Bleib bei uns,' and a number of organ solos, ably interpreted by the well known Brünn organist, Herr von Proskowetz.

Brussels.—André Messager's new ballet, 'Les deux Pigeons,' the *scenario* constructed upon the well known fable of Lafontaine, has been brought out with great success at the Théâtre de la Monnaie.

Budapest.—A new 'pathetic' symphony, by Edmund Milhailovich, was produced with great success last month by the Philharmonic orchestra, under the direction of the composer, who received quite an ovation from the audience.

Dresden.—A most enthusiastic reception was accorded to the first performance, on March 21, at the Royal Theatre, of 'Nausikaa,' the second drama connected with August Bungert's 'Odyssey' tetralogy, the complete production of which may be looked for ere long.——A new concerto in A minor for organ, string orchestra, four horns, and kettle-drums, from the pen of Enrico Bossi, was produced at a concert recently given by the organist, Herr Pfannstiehl, and very favourably received.——A performance took place, in Easter week, of Mozart's Unfinished Mass in C minor, completed, chiefly with the aid of Mozartian *motivi*, by Herr Aloys Schmitt, the director of the Dresden Mozart Society. In this form the work produced a most marked impression.

Düsseldorf.—The season's performances of the Musik Verein terminated last month with an excellent interpretation of Bach's 'St. Matthew' Passion, under the direction of Professor Buths.

Esslingen.—Niels Gade's cantata 'The Crusaders,' previously unknown here, has been produced on two occasions recently, by the Oratorio-Verein, with great success.

Hamburg.—By the munificent bequest of some £60,000—made for the purpose by a patriotic citizen, Herr Laeisz—the music-loving Hansa town will be able to add to its existing institutions a great concert hall, of which it has long stood in need.

Leipzig.—The Bach Verein, at its third concert of the season, last month, gave a most successful performance of Schubert's Mass in A flat major, not previously heard here, and of Handel's Dettingen Te Deum, Capellmeister Hans Sitt being the conductor. The twenty-first Gewandhaus concert of the season illustrated in its programme the two extreme points of the development of the classical symphony by an excellent performance, under Herr Nikisch, of Philipp Emanuel Bach's Symphony in D major and of Brahms's No. 4, in E minor. At the Stadt-Theater the new comic opera by Siegfried Wagner, 'Herzog Wildfang,' was produced on March 27, and very favourably received.

Liegnitz.—A new Passion oratorio, 'Judas,' by Wilhelm Rudnick, has been repeatedly performed here recently with marked success.

Linz.—The eightieth anniversary of the foundation of the Linz Musik-Verein was celebrated last month by a three days' musical festival, when amongst the works produced were Liszt's 'Graner Festmesse,' Bruckner's 'Romantic' Symphony, Richard Strauss's symphonic poem 'Tod und Verklärung,' and Beethoven's Ninth Symphony. The choir had been reinforced by the members of several other local societies, Herr August Göllerich being the conductor. The Linz Musik-Verein was amongst the very first of Austrian societies to introduce the works of Beethoven and Schubert, Bach and Handel, to music-lovers in that country.

Mexico.—In connection with some recently made excavations for building purposes, a most interesting discovery has been made, consisting of a number of musical instruments—flageolets, drums, and others—appertaining to the Aztec period.

Milan.—In connection with the Cimarosa centenary, an interesting concert was given last month at the Conservatorio, which included, in addition to a number of excerpts from his operas, a sonatina for pianoforte and an air for violin by Cimarosa. The performances were prefaced by a very able discourse relative to the life and works of the composer, delivered by Signor Alberto Giovannini.

Monte Carlo.—The experiment of a scenic representation of Berlioz's 'La Damnation de Faust' has been successfully made at the Monte Carlo Theatre recently, under M. Gunsbourg's direction. Madame Rose Caron and MM. Renaud and Alvarez, of the Paris Opéra, were the principal solo interpreters.

Montreux.—At the Church of St. John the Evangelist, on March 25, Caldicott's 'Widow of Nain' and Dr. Bunnett's Psalm 130 ('Out of the deep') were sung by the Montreux English Choral Society, under the direction of Mr. John Lomas. It may be mentioned that the same Society gave a performance some time since of Cowen's cantata 'The Rose Maiden,' at St. John's Institute, Territet.

Munich.—Not without some opposition on the part of a small but demonstrative minority of the numerous audience did the long-expected first performance of Siegfried Wagner's second operatic work take place, at the Royal Theatre, on March 23. 'Herzog Wildfang,' as the new three-act comic opera is entitled, exhibits some popular and musicianlike features in the score, while the book (likewise from the pen of Herr Wagner), though dramatically effective, suffers from a crudeness of diction and imagery surpassing even that of its predecessor, 'Der Bärenhäuter.' The performance, under Herr Fischer's direction, was of somewhat unequal merit. The composer, together with the principal interpreters (the work contains no less than thirty-four solo parts!), received repeated recalls after every act. —— On the occasion of the eightieth birthday of the Prince Regent a highly interesting performance took place, at the Royal Musical Academy, of a cantata by C. M. von Weber, which, though its existence was well known, had never before been produced in public. It was written by the composer to words by Friedrich Kind (the author of the book of 'Der Freischütz'), in celebration of the fiftieth anniversary of the accession of the King of Saxony, in 1818, but failed to meet with the approval of the aged monarch. Weber thereupon withdrew the work and, though profoundly hurt, derived sufficient inspiration from his loyalty to be able to create, at very short notice, his famous 'Jubel Ouverture,' which has served as a joyous prologue to many a festival occasion since. The discarded cantata, now produced for the first time, proved a most interesting and valuable composition, as well it might, seeing that it emanated from the master's most happily inspired period. The opening chorus, 'Schmücket die Pforten,' more particularly aroused a perfect storm of enthusiastic applause.

Paris.—One of the recent Châtelet concerts was devoted to music by composers of Czech nationality, the director, M. Colonne, having handed over his baton to M. Oscar Nedbal, the conductor of the Prague Philharmonic Society, for the occasion. The compositions constituting the programme were nearly all heard in Paris for the first time. Amongst those specially well received were a symphonic poem by Smetana and the Symphony in E minor by Dvorák. The Bohemian Quartet, of which M. Nedbal is a member, also appeared last month, with enormous success.——Under the title of 'Grands Concerts Symphoniques,' a new concert institution has been founded, with M. Schiller as the manager, the orchestra consisting chiefly of members of that of the Opéra Comique. The performances are to be under the direction alternately of a number of different conductors of note, the opening concert having been conducted by Herr Steinbach, the Meiningen Capellmeister, and the two succeeding ones by Dr. Muck, of Berlin.——Gluck's 'Iphigénie en Tauride,' with Madame Caron in the title part, has been revived at the Opéra Comique, with great success. Verdi's 'Falstaff,' with Mdlle. Delna and M. Victor Maurel in the leading parts, is in active preparation.

Pau.—A handsome monument, the work of the sculptor Duminy, has just been erected to the once famous tenor singer, Pierre de Jeliotte. The somewhat late tribute thus rendered to the memory of a gifted vocalist and cultured musician (who flourished during the earlier part of the eighteenth century) furnishes a notable exception in regard to the ephemeral character proverbially associated with the fame of the lyrical artist.

Prague.—A new opera by Antonin Dvorák, entitled 'Rusalka,' was brought out, on March 30, at the National Theatre, with considerable success. The score of the new work, which deals with a popular Czech legend, is both melodious and highly effective from a dramatic point of view. Supported by efficient interpreters and a picturesque *mise-en-scène*, the performance met with the enthusiastic approval of the audience.——A new pianoforte concerto, in F sharp minor, by Heinrich von Káan, produced a highly favourable impression on its first performance at a recent concert of the Conservatorium, where the composer holds a leading pianoforte professorship. Fräulein Irma Loewe was the very able interpreter of the solo part.

The Hague.—The Wagner Society, under the zealous direction of M. Viotta, gave a highly efficient performance last month (for the first time in Holland) of a considerable portion of Wagner's 'Parsifal,' the orchestra of the Concertgebouw co-operating. Amongst the solo interpreters were Fräulein Reinl, of Berlin, and Herren Burgstaller, Messchaert, and Dr. Krauss.

Venice.—For the first time in Italy a concert devoted exclusively to the music of Brahms was given last month, at the Palazzo Marcelli. The most highly appreciated number in the programme was the Pianoforte Trio (Op. 87), which was redemanded.

OBITUARY.

MR. J. F. H. READ.

Sincere regret will be felt by a large circle of friends at the death, on the 6th ult., in his eightieth year, of John Francis Holcombe Read. He was for many years President of the Stock Exchange Orchestral Society, the founder and conductor of the Walthamstow Choral Society, and for a considerable period an active director and member of the committee of the Royal Academy of Music. Mr. Read was a director of the Great Eastern Railway, and formerly a member of the Stock Exchange; but although these commercial pursuits occupied much of his attention, he devoted all his leisure time to the study of music, of which art he was a devoted and enthusiastic amateur. In early life he studied composition under the late Sir G. A. Macfarren, and in later years he produced many choral and orchestral works of interest in connection with the societies before named. He was a good performer on the viola, and held for many years the position of principal viola in the Stock Exchange Orchestral Society. The following are the titles of some of Mr. Read's cantatas: 'The Consecration of the Banner,' 'Psyche,' 'Outward Bound,' 'Harold,' and 'Blind Bartimeus.'

On the 14th ult., at 16, Cicada Road, Wandsworth Common, Miss Alice Barnett (Mrs. Dickins), an old Savoyard, who created the contralto parts in the following Gilbert-Sullivan operas:—*Ruth* in the 'Pirates of Penzance' (in New York), *Lady Jane* in 'Patience' (her best part), and the *Fairy Queen* in 'Iolanthe.' This excellent artist was a pupil of Lady Macfarren, a sister of Madame Fanny Poole, and a grandniece of Mrs. Siddons and of the Kembles.

The Royal Amateur Orchestral Society has lost one of its original and most enthusiastic members by the death of James Ramsay Dow. When the Society was established, in 1872, he became first flute in the orchestra. He soon joined the committee, and subsequently, in 1875, at the request of the late Duke of Saxe-Coburg and Gotha, he undertook the duties of honorary secretary, which he discharged with untiring zeal and energy. Mr. Dow was born in Oporto in 1838.

On the 7th ult. (Easter Sunday), at her residence, 5, Hall Road, St. John's Wood, Mrs. Friswell, *née* Georgina Hale Rogers, in her eighty-eighth year. A student at the Royal Academy of Music from 1829 to 1834, Mrs. Friswell sang at the Ancient concerts, and she was a member of Henry Leslie's, the Sacred Harmonic Society, and Handel Festival Choirs.

On the 16th ult., at Royston House, Cheltenham, Jeremiah Oakely Smith, aged eighty-one, formerly a well known teacher in the town and for twenty-seven years organist of Christ Church. He played the clarinet so well at the age of six that Malibran was desirous that he should accompany her on that instrument at one of the Gloucester Festivals.

CORRESPONDENCE.

A SCOTCH SNAP HYMN TUNE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In the article on 'Hymn Tunes' in the April number of The Musical Times, on page 232, a hymn tune is quoted as an example of the 'Scotch Snap.'

It may be interesting to note that this tune is an opera melody pressed into the service of the church, being no other than the air 'In infancy our hopes and fears,' from Arne's 'Artaxerxes.'

It is not the only instance of borrowings from that opera for the purpose of the manufacture of hymn tunes; the air 'Water parted from the sea' and the minuet in the overture having both been adapted by compilers of eighteenth and early nineteenth century tune books.

Yours obediently,

April 15, 1901. A. J.

DR. ARNE'S 'THOMAS AND SALLY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In your issue of this month Mr. Frank Kidson expresses doubt as to the accuracy of the statement in Grove's Dictionary that Dr. Arne's 'Thomas and Sally' was produced in Dublin in 1743. In order to see if any light could be thrown on the matter by the Dublin newspapers of the day, I have looked through the *Dublin Journal* (better known as *Faulkner's Journal*) from 1742 to 1744, the years when Dr. and Mrs. Arne were living here. I find frequent announcements of the performance of various works by Dr. Arne during this period. The works performed included 'Comus,' 'Rosamund,' 'King Alfred,' 'The death of Abel' (stated in the 'Dictionary of National Biography' and Grove to have been first produced in London in 1755), 'The Comedy of the Rehearsal' (the libretto of the latter being by the Duke of Buckingham), 'The Judgment of Paris,' &c. But I can find no reference of any kind to 'Thomas and Sally.' In the absence of any positive evidence to show that this piece was given in 1743, the result of my research would certainly go far to bear out Mr. Kidson's contention—namely, that 'Thomas and Sally' first saw the light at Covent Garden in 1760.

Your readers may not be aware that in Dublin Dr. Arne, on one occasion at least, appeared before the public as an exponent of the histrionic art, as will appear by the following advertisement, which I have extracted from *Faulkner's Journal* of January 21, $17\frac{4}{4}$:—

For the benefit of Mrs. ARNE, at the Theatre-royal in Aungier street, on Saturday, the 28th of this Inst., will be performed, The Second part of Henry IV. With the humours of Sir John Falstaff. The part of Henry, Prince of Wales, by Mr. ARNE, being his first attempt of that kind.

Fortunately for us, his 'first attempt of that kind' would appear also to have been his last, as after this one experiment Dr. Arne seems to have quite renounced the Thespian Art, and to have devoted his energies thenceforward to music.—Yours faithfully,

Leopold Dix.

17, Gardiner's Place, Dublin.

MISCELLANEOUS.

The usual Lower Rhine Musical Festival will be held this year in Cologne, under the direction of Professor Dr. Wüllner. Commencing on Whit Sunday, the Festival will be continued during the two following days. The selection of music to be performed is an extremely interesting one. On the first day we are promised Beethoven's Overture 'Zur Weihe des Hauses,' the 'Missa Solemnis,' and the Ninth Symphony (Choral). The programme of the second day includes Schubert's great Symphony in C major, Liszt's symphonic poem 'Tasso,' Bach's cantata 'Gott, der Herr, ist Sonn und Schild,' Berlioz's Te Deum, and a selection from Gluck's 'Iphigenia in Aulis.' The third day will be devoted to Brahms's Symphony in C minor (No. 1), Richard Strauss's symphonic poem 'Don Juan,' the second part of Schumann's 'Paradise and the Peri,' Beethoven's Choral Fantasia, the closing scene of Wagner's 'Die Walküre,' and a Pianoforte Concerto by Mozart.

At the meeting of the Abbey Glee Club, held on the 9th ult., Mr. E. F. North, Vice-President (in the absence of the President, the Lord Chief Justice), referred in feeling terms to the death of Sir John Stainer, who was an honorary member of the Club. As a mark of respect to the memory of the distinguished musician, the professional members sang the late composer's glee 'Bind my brows.' A similar tribute was paid by the members of the St. George's Glee Union, of which Sir John was a Vice-President, at their monthly concert, on the 12th ult., when Callcott's 'Forgive, blest shade,' was sung as an appropriate *In memoriam*.

The following is the result of the competitions which have taken place at the Royal Academy of Music during the past month:—The Sterndale Bennett Prize has been

awarded to Winifred Christie, a native of Stirling, N.B. The Louisa Hopkins Memorial Prize to Winifred Christie. The R.A.M. Club Prize, for Composition, to Harry Farjeon. The Charles Mortimer Prize, also for Composition, to George R. Senior.

The London Octuor, a new organisation, announce a series of three concerts at Steinway Hall, to be given on the 16th, 23rd, and 30th inst. The performers are Messrs. Wallace Sutcliffe and W. A. Boxall (violins), W. Sewell (viola), H. J. Poole (violoncello), Claude Hobday (contrabass), W. H. Hall (clarinet), E. Hall (bassoon), and A. E. Brain (horn). A special feature of the concerts will be the production of vocal selections by well-known composers, specially arranged for voices and the octet, 'an innovation which, it is hoped, will appeal to all music-lovers.'

The North-West Norfolk Village Choir Association held its annual competition at Hunstanton, on the 13th and 15th ult., when Dr. McNaught was the adjudicator. The Association has not only taken root in the district, but has been the means of raising the taste for music among children especially, which is inherent, but often neglected. The Countess of Leicester presented the prizes to the winning choirs.

Mr. Fred. H. Burstall, writing from the Cathedral, Liverpool, points out that Sinding's Violin Concerto in A was first performed in England by the Liverpool Orchestral Society, on October 27 last, under Mr. Brodsky's direction (to whom the work is dedicated), and with Mr. John Lawson in the solo part. Therefore the initial presentation of the work was not at Birmingham on March 5, as stated in our April number (p. 257).

Mr. Edward Branscombe read an interesting paper on 'English Madrigals and Glees,' with excellently rendered illustrations, at the monthly meeting of the Incorporated Society of Musicians (London section), held at 20, Hanover Square, on the 13th ult.

The Secretary of the Choir Benevolent Fund has received a letter from General Sir Dighton Probyn stating that His Majesty the King has been pleased to continue his patronage to that Society, of which, since 1877, he was, as Prince of Wales, a patron.

Mr. Henry Saxe Wyndham has been appointed secretary of the Guildhall School of Music.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Andover.—Stainer's 'Crucifixion' was sung in St. Mary's Church, on March 28, by the choir, largely augmented, who rendered the choruses in an excellent manner. The solos were taken by Mr. A. Legg and the Rev. J. P. Wray. Mr. H. W. Chuter was at the organ and Mr. J. W. Chuter conducted.

Barnet.—The Barnet Choral Society gave an excellent performance of Handel's 'Joshua,' in the Town Hall, on March 26. The soloists were Miss Bertha Oppenheim, Mr. Otto Dene, Mr. Martin Smith, Master F. Martin Smith, and Mr. Thomas Bolt, who sang the numbers allotted to them with effect. The choir and orchestra did credit to the conductor, Mr. Frank B. Wood.

Bath.—A highly successful concert was given by the Bath Orpheus Glee Society, in the Assembly Rooms, on the 15th ult. The members, to the number of forty-two, sang with fortitude and refinement, and their achievements reflected the greatest credit upon their able conductor, Mr. Henry J. Davies. The songs contributed by Miss Olive Rae and the violin solos of Mr. Schöttler afforded pleasant variety to an enjoyable programme. Mr. Percy and Mr. H. J. Davis were efficient accompanists.

Biggleswade.—The Choral Society performed with much credit Coleridge-Taylor's 'Hiawatha' trilogy (complete) at its concert on the 16th ult. The solo vocalists were Miss Edith Serpell, Mr. Jos. Reed, and Mr. Fred. A. Aireton. Mr. J. G. Cooper conducted.

Bournemouth.—A special service was held in St. Stephen's Church, on the 3rd ult., when the Passion Music from Handel's 'Messiah' was excellently rendered by the choir, string orchestra, and organ, under the conductorship of Mr. A. W. Russe. The soloists were Miss Grace Retullack (soprano) and Mr. Taylor (tenor), and Mr. H. Holloway presided at the organ.——At the Shaftesbury Hall, on the 9th ult., a concert was given under the conductorship of Miss Mostyn Pryce, who was assisted by the Ladies' Amateur Musical Society. The most noticeable features of the concert were the part-singing of the choir of ladies, who rendered two of Elgar's part-songs, 'Fly, singing bird,' and 'The Snow,' so admirably, under the baton of Miss Hawley, that they had to be repeated; and the violin playing of Miss Dorothy Willes, who played Svendsen's Romance with much charm and expression.

Brecon.—Stainer's 'Crucifixion' was sung at St. Mary's Church, on the 2nd ult. The solos were taken by Mr. Mayall and the Rev. H. J. Church-Jones. Mr. Heins presided at the organ, and Mr. J. A. Burgoyne, organist and choirmaster of the church, conducted.

Burton-on-Trent.—Gounod's 'Redemption' was performed by the Musical Society, in the Town Hall, on the 15th ult. The band (led by Herr Suck) and chorus numbered 160 performers, and the principal solo vocalists were Miss Amy Sargent, Miss Alice Lakin, Mr. Henry Brearley, and Mr. Joseph Lycett. Mr. A. H. Whitfield presided at the organ and Dr. Plant conducted.——'The Crucifixion' was sung by the choir of St. Paul's Church, on the 4th ult., under the direction of Dr. Plant.

Bury St. Edmunds.—A concert was given in the Athenæum Hall, on March 28, when the greater portion of Haydn's 'Creation' was performed, under the direction of Mr. A. Oliver Lusher, followed by a miscellaneous selection. The soloists were Miss Kate Cherry, Mr. Joseph Reed, and Mr. Robert Maitland, all of whom were much appreciated. The choir numbered 100 selected voices, and Mr. Owen A. Clark and Miss Clemmie Catling acted as accompanists.

Caterham.—The Choral Society gave a concert on the 17th ult. A feature in the programme was the Trio for pianoforte, clarinet, and bassoon, by Dr. C. Harford Lloyd, which was beautifully played by Dr. C. H. Lloyd, Mr. O. W. Street, and Mr. E. F. James. Miss Amy Sargent was the vocalist, and the choir sang the choruses from Weber's 'Preciosa,' the madrigals 'In going to my lonely bed' (Edwards) and 'Ah, me, where is my true love' (Anerio), Berthold Tours's part-song 'Stars of the Summer night,' and Mendelssohn's 'Sing on with cheerful strain,' in a highly creditable manner. Miss Vera Curtis was the accompanist and Mr. Charles Hunt conducted.

Chatham.—The first concert of the recently formed Choral Society took place in the new Town Hall, on the 10th ult., when Cowen's 'Rose Maiden' was performed. The soloists were Miss Kate Cherry, Madame Edith Hands, Mr. Harry Greene, and Mr. Bertram Mills. The orchestra consisted of members of the Royal Engineers' Band, and Mr. E. B. Norman conducted.

Chelmsford.—The Musical Society, for the closing concert of its nineteenth season, gave Sullivan's oratorio 'The Light of the World,' on the 17th ult. The principal vocalists were Miss Perceval Allen, Miss Katherine E. White, Miss Grainger Kerr, Mr. Henry Beaumont, and Mr. Arthur Walenn. The band (led by Mr. G. H. Wilby) and chorus numbered over 100 performers. Mr. F. E. Swan was the accompanist and the conductor was Mr. F. R. Frye.

Cheltenham.—The first important concert held in the Winter Garden since its renovation was given on the 9th ult., when the New Philharmonic Society closed its season with a very comprehensive and popular miscellaneous programme. The performance was largely orchestral, its chief feature being Tschaïkowsky's 'Pathetic' Symphony, which received a fine interpretation, and created genuine

enthusiasm. Other notable pieces in the orchestral section were Mendelssohn's 'Ruy Blas' Overture, Hellmesberger's 'Ball Scene,' the 'Sylvia' Suite by Délibes, and the 'Rakoczy' March of Berlioz. The chorus displayed qualities of excellent training in Sullivan's 'Wreaths for our graves' (beautifully rendered), Faning's 'Miller's Wooing,' and Wagner's 'Hail, bright abode.' Mr. Watkin Mills was the soloist, Mr. Lewis Hann, leader of the band, and Mr. C. J. Phillips conducted with his accustomed ability. 'Art for art's sake' seems to be the motto of the New Philharmonic Society in Cheltenham—a motto which is fully justified at each succeeding performance.

Coventry.—A performance of Gounod's 'Redemption' was given in St. Michael's Church, on the 11th ult., by the Coventry Musical Society, under the conductorship of Mr. Walter Hoyle. The band—consisting principally of members of the Birmingham Festival Choral Society's orchestra—and chorus numbered about 200. The solo vocalists were Miss Esmé Atherden, Miss Nina Poole, Miss Emily Foxcroft, Mr. F. W. Norcup, and Mr. Watkin Mills. Mr. C. W. Perkins rendered invaluable help at the organ. —— On Wednesday in Holy Week Stainer's 'Crucifixion' was sung by members of the Coventry Musical Society, at St. Michael's Church. The solos were sung by Mr. Birch and Mr. Frank Henson. The organist of the church, Mr. Walter Hoyle, presided at the organ. ——The Festival Choir gave its last performance of the season in Holy Trinity Church, on March 28, when Graun's Passion music was eagerly followed by a large congregation. Miss Nina Poole, Mr. Walter Driver, and Mr. Walter Burton were the principal vocalists. Mr. C. W. Perkins, of Birmingham Town Hall, presided at the organ, and Mr. C. H. Moody conducted. —— Mr. Sullivan Mortimer, pupil-assistant at Holy Trinity, has been presented by the Festival Choir and other friends with a purse of £10, an English lever watch and chain, two framed etchings of the church, and several useful books, on his leaving to become organist and choirmaster of Atherstone Parish Church.

Croydon.—The West Croydon Choral Society performed Handel's 'Messiah,' in the Public Hall, on March 30. The solo vocalists were Miss Isabel Tait, Madame Belle Cole, Mr. Edward Branscombe, and Mr. Wilson Brazier. The choir sang excellently throughout and the orchestra was fairly efficient. Mr. Arthur Hatchard conducted with much care.

Devizes.—At the concert of the Musical Association, given in the Corn Exchange, on the 16th ult., Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and Stanford's 'Last Post' were performed. The choir sang with much spirit, on the whole, and were very ably supported by an orchestra of forty performers (led by Mr. J. W. Duys), with Mr. F. W. Phipp at the organ. The tenor solo was sung by Mr. Wilfred Pepper. Mr. H. H. Baker conducted with care and skill.

Dover.—Stainer's 'Crucifixion' was sung in St. Bartholomew's Church on March 27. The tenor and bass solos were impressively rendered by Mr. John Pearson and Mr. J. R. Eaton. Mr. H. Packman, organist and choirmaster of the church, presided at the organ.

Eastbourne.—Mr. Smallwood Metcalfe gave a performance of Mendelssohn's 'Elijah,' in the Town Hall, on March 28, when the appearance of Mr. Santley in his familiar part of the *Prophet* gave distinction to the occasion, the other principal singers being Miss Mabel Manson, Miss Fanny Emerson, and Mr. William Green. The choir sang with intelligence, and the orchestra, led by Mr. Edward O'Brien and including many well known players, was excellent. Mr. Metcalfe conducted with care and skill.

Frome.—The Wesley Chapel Choral Society gave the last of a long series of sacred concerts, on Good Friday, in Wesley Chapel. The programme consisted of Gounod's 'Redemption,' preceded by the first part of Haydn's 'Creation.' The solo vocalists were Misses Martha Davies, Amy Perry, Lily White, and Messrs. Dempster, W. Dodds, and W. Irving. The choir, well trained by Mr. T. Grant, who conducted, acquitted itself admirably, and the orchestra, led by Mr. J. W. Duys, was of remarkable excellence. It is much to be regretted that so excellent a series of performances should be brought to a conclusion.

Gravesend.—An amateur orchestral society, organised by Mr. Howard Moss, gave its first concert on March 27, in the New Public Hall, with every indication of success. The programme included the overture 'Sargino' (Paer), two movements from Haydn's Symphony (No. 2, in D), Schumann's 'Traumerei,' Marche Russe (Ganne), and 'All Souls' Day' (Lassen), all of which were played with excellent expression, the last-named piece being encored. Vocal solos were contributed by Miss Rosabella Beste, Mr. F. Quartly, and Mr. Harold Colyer. Mr. F. Newcomb and Miss Maggie Hogg (violin), and Mr. J. H. Newcomb (violoncello) also assisted.—— Stainer's 'Crucifixion' was sung at the Parish Church, on the 3rd ult. The soloists were Mr. Harold Colyer, Mr. D. J. Williams, and Mr. H. Knowles. Mr. C. Burrows Moss presided at the organ, and Mr. Howard Moss, organist of the church, conducted the choir of eighty voices.

Halifax.—The Argyle Musical Society gave a concert in the Mechanics' Hall, on March 30, when the chief feature of the programme was Goring Thomas's 'Sun Worshippers,' the solo parts in which were sung by Miss Maggie Jaques and Mr. T. H. Brearley. The choir sang Mendelssohn's 'Hunting Song,' Macfarren's 'Sands of Dee,' and other part-songs. Mr. H. F. Webster conducted.

Hanham.—On Good Friday, at the Congregational Church, the English version of Rossini's 'Stabat Mater' and selections from 'The Redemption' were given by Mr. F. A. Wilshire's choir of forty voices. The principals were Miss Edith Evans, Miss Ada Bennett, Mr. E. T. Morgan, and Mr. W. Thomas. Mr. Walter Maker was at the organ and Mr. F. A. Wilshire conducted.

Kendal.—The Choral Society gave a performance of Goring Thomas's 'The Swan and the Skylark' and Stanford's 'The Revenge,' at St. George's Hall, on March 28. The choir sang with excellent attack, giving evidence of the careful training of its conductor, Mr. Smallwood Winder, and there was a fairly efficient orchestra. The solo vocalists who appeared in Thomas's cantata and the miscellaneous second part were Miss Minnie L. Grime, Miss Louie Levens, Mr. L. Townley, and Mr. A. S. Kinnell.

Kilmarnock.—Beethoven's 'Ruins of Athens' was performed, in St. Andrew's Parish Church, on March 26. The choir sang efficiently and gave indication of careful training. The solos were sung by Miss Dinsdale and Mr. P. Howie. Other artists who appeared in the second part were Miss McGlashan (contralto), Mr. James Wilson (violinist), and Mr. Dinsdale, whose ability on the organ was displayed in Lemare's Andantino in B flat and the first movement of Dr. Peace's 'Sonata da Camera.'

Lesmahagow.—The Musical Association gave its annual concert, in the Jubilee Hall, on March 29, when the chief feature of the programme was a selection from 'Judas Maccabæus.' The choir showed the results of good training, and sang both with accuracy and good expression. The solo vocalists were Miss S. Harvey Walker, Miss Annie F. Lawson, and Mr. Gilchrist. The accompaniments were played by Miss Gardiner (pianoforte) and Mr. J. Walkinshaw (organ). Mr. S. Philip Thornley conducted.

Lowestoft.—Graun's Passion Music was sung at the Parish Church, on Good Friday evening, by the choir of the church, augmented, and with the assistance of a small orchestra, led by Mr. Coote Suggit. The choir sang with precision and good expression, especially in the difficult double fugue, 'Christ unto us hath left an example.' The solos were well rendered by Miss Fanny Stapley, Mr. Sadleur Browne, and Mr. Graham Smart, the last-named artist, especially, singing with much dramatic power and displaying a fine baritone voice. Mr. E. Tuttle was organist, and Mr. H. D. Flowers conducted with ability and care.

Marlow.—A successful concert was given by the Choral Society, on the 16th ult., when Gade's cantata 'The Erl-King's Daughter' and a miscellaneous selection were performed. The principal vocalists were Miss Ruth Vincent, Miss Amy Newton, and Mr. Charles Copland, together with Mrs. Harry Patey as solo violinist. Mr. Frank Mummery, who also appeared as solo pianist, was an excellent conductor. The accompanist in the cantata was Mr. S. W. Wright.

Middlesbrough.—The Musical Union gave a very fine performance, on March 27, of Coleridge-Taylor's complete trilogy, 'Scenes from Longfellow's Hiawatha.' Ample evidence was forthcoming of the excellent training the choir and orchestra had received from their own conductor, and this, coupled with the personal influence of the young composer, under whose direction the work was performed, resulted in this flourishing society being heard at its very best. Miss Emily Davies, Mr. Lloyd Chandos, and Mr. Andrew Black were an admirable trio of vocalists, and the whole concert may safely be said to have been one of the finest given by a society known throughout the locality for its enterprising and ambitious efforts to popularize music of the highest order.

Newtown (North Wales).—The Harmonic and Orchestral Society gave a very satisfactory performance of Sterndale Bennett's cantata 'The Woman of Samaria,' in the Victoria Hall, on the 19th ult., followed by a miscellaneous selection of vocal music. The soloists were Miss Maggie Jaques, Madame Rina Robinson, Mr. Richard Thomas, and Mr. David Hughes. Mr. A. I. Guest led the band, and Miss Lily Trow and Mr. J. Johnson assisted at the pianoforte and harmonium respectively. Mr. J. C. Gittins and Mr. T. M. Taylor officiated as conductors.

Portsmouth.—A concert was given by the Orchestral Society, on the 15th ult., at the Thorngate Hall, Gosport, under the direction of the hon. conductor, Mr. W. E. Churcher. The programme included Saint-Saëns's Pianoforte Concerto in G minor (the solo part artistically played by Miss Mabel Rutland), Niels Gade's A minor Symphony, Grieg's concert-overture 'In Autumn,' Berlioz's 'Carnival Romaine' Overture, and Gounod's ballet music to 'La Reine de Saba,' all being admirably rendered. Mr. Stanley Blagrove gave an air by Bach and a Mazurka by Wieniawski for violin. The vocalists were Mr. F. Orchard and Miss Nellie Greenam. Mr. W. T. Russell accompanied.

Ryde.—A concert was given in the Town Hall on the 15th ult., in aid of the Parish Church Repair Fund. The chief features of the programme were Mendelssohn's 95th Psalm, 'Come, let us sing,' and Coleridge-Taylor's highly popular 'Hiawatha's Wedding-Feast.' The choir did extremely well in these two works, but the accompaniments, although well played by Mr. E. A. Moss (organ) and Miss Marguerite Watts (pianoforte), suffered much from the absence of an orchestra. The solo was admirably sung by Mr. Wright Beaumont. In a short miscellaneous selection assistance was also given by Mrs. Gartside Tipping and Madame Kate Munns, and Mr. F. M. Walker (violin).

St. Asaph.—On Good Friday Mendelssohn's unfinished oratorio, 'Christus,' was sung in the Cathedral, by the augmented choir, under the conductorship of Mr. Cyril B. Rootham, the new organist of the Cathedral. Mr. Marston, of St. Mary's, Denbigh, presided ably at the organ. An excellent rendering of the work was given, the choir singing with vigour and pathos as the occasion demanded. Mr. Rootham is to be heartily congratulated on this his first undertaking in the city.

Salford (Manchester). — A fine performance of Stainer's 'Crucifixion' was given at Stowell's Memorial Church, on Good Friday evening, under the direction of Mr. G. H. Ditchburn, who also sang the bass solos effectively. Mr. W. D. Holgate was the tenor soloist, and the quartet, 'God so loved the world,' was sung by Miss Johnson, Miss Alsop, Mr. Holgate, and Mr. Ditchburn. The chorus, which was well balanced, sang with precision and good intonation. Mr. Isaac Davidson presided at the organ with taste and skill.

Scarborough.—Mendelssohn's 'Elijah' was given at the Choral Union Concert on the 8th ult. The principal singers were Miss Maclaughlin, Miss Nellie Pritchard, Mr. W. Wilkinson, and Mr. William Evans. The large chorus of the Society was specially augmented by a picked contingent from the Leeds Philharmonic Society, and the singing throughout was very fine. The orchestra was led by Mr. W. H. Cass. Miss Winifred M. Johns rendered good service at the organ and Mr. R. J. Pitcher conducted with care and discretion.

Seaham Harbour.—The Musical Society performed 'The Messiah' at its ninth concert, on the 11th ult. The singing of the choir reflected much credit on the conductor, Mr. J. L. Smith, and the orchestra (led by Mr. W. W. Lax) was efficient. The solo vocalists were Miss Lily Pearce, Miss C. Alderson, Mr. H. Stansfield, and Mr. W. H. Dawson.

Southport.—The newly formed Festival Choir gave its first performance in Emanuel Parish Church, on the 17th ult. The programme consisted of Stainer's 'Daughter of Jairus' and selections from Bach's 'St. Matthew' Passion and Mendelssohn's 'St. Paul.' The principals were Miss Rosa Travis, Mr. John Mitchell, and Mr. Percy Sandiford. Mr. Kitson was at the pianoforte, Mr. C. H. Moody, organist of Holy Trinity, Coventry, was the organist, and Dr. Edward Harper conducted a most successful performance.

Taunton.—On the 3rd ult. Maunder's Lenten cantata 'Penitence, Pardon and Peace,' was sung by the choir of St. James's Church, under the direction of Mr. J. H. Chalmers, the organist and choirmaster. Messrs. Jarvis and Chick sang the solos.

Ventnor.—The annual concert of the Musical Society took place, on the 10th ult., in the Town Hall, the programme comprising a selection from the 'Creation' and Hiller's 'Song of Victory.' The choir sang with great spirit and intelligence. There was a small orchestra. The soloists were Miss Rose Wheeler, Mr. John Stafford, and Mr. Charles Thompson. Mr. Evan Jones, who conducted, was heartily applauded for the success of his efforts in training the choir.

Watchet (Somerset).—A successful concert was given by the Choral Society, on the 17th ult., when Gaul's 'Holy City' was rendered throughout in a very commendable manner, the principal vocalists being Miss Tyndale, Miss Ayres, Mr. Cox, and Mr. Crabb. The conductor was Mr. C. E. Juleff (Taunton). The second part was miscellaneous, commencing with a trio for male voices, 'To all you ladies' (Callcott), which Messrs. Juleff, Cox, and Crabb sang excellently. Mention should also be made of Miss Hill's artistic violoncello solos.

Wellington.—The Harmonic Society gave an excellent rendering of the late Sir John Stainer's 'Daughter of Jairus,' in the Town Hall, on the 12th ult. The choir, under the conductorship of Mr. C. E. Juleff, sang admirably, and gave evidence of the careful training they had received. The soloists were Miss Gertrude Price-Crewe, Mr. Humphrey Jones, and Mr. Norman Kendall. Miss M. S. Prideaux (pianoforte) and Mr. J. R. Toms (organ) played the accompaniments. Mr. Bernard Beilby was successful in a violoncello solo, in which he was accompanied by Mr. Arthur Clements.

Worcester.—Beauty of tone was a marked characteristic of the choral singing at the Worcester Musical Society's concert, given on the 16th ult., in the Public Hall. This important attribute manifested itself in Barnett's 'Paradise and the Peri,' and in part-songs by Sullivan, especially 'O gladsome light,' in the second part of the programme, which was devoted to the works of that composer. The soloists were Mrs. Glover Eaton, Miss Sheppard, Mr. H. Large, and Mr. Lightower, all of whom did full justice to the music committed to their charge. The band (under the first violinship of Mr. W. H. Dyson) realised their responsibilities, and Mr. W. Mann Dyson ably conducted an excellent performance, which testified to his patient care and thoroughness during the period of preparation.

ANSWERS TO CORRESPONDENTS.

SCOPULUS.—(1) *Sir George Grove would have been the last man to claim that his 'Beethoven and his Nine Symphonies' constituted a technical treatise. An amateur himself, he wrote—and wrote exceedingly well—for amateurs. As you belong to that large and important family of music-lovers, it seems to us that the book is just the very thing for you. From where you write (in Scotland) you have probably little opportunity of* hearing *the symphonies, a very desirable aid, we need hardly say, to the understandableness of those wonderful creations and the full enjoyment of their manifold beauties. But much may be gained by playing, with a friend, four-hand pianoforte arrangements of 'the glorious nine.' With Grove as your cicerone, we have no hesitation in saying that you will spend many a pleasant and profitable hour in sweet concourse with that mighty master of music, Beethoven.* (2) *Try the following part-songs: 'Love and Summer' (John E. West), 'Full fathom five' (Charles Wood), 'Boat Song' (Cowen), 'Moonlight' (Eaton Faning), 'O lovely May' and 'Who is Sylvia?' (German), 'Diaphenia' (Stanford), 'Come, live with me' (Sterndale Bennett), 'The sea hath its pearls' (Pinsuti).*

REX.—(1) *We do not know the song by Mr. Odoardo Barri to which you refer.* (2) *The exercises in Randegger's singing primer are in various keys.* (3) *It is impossible to lay down absolute laws as to the correct interpretation of appoggiaturas, but when, as in the example you quote, the ornamental note (B) is preceded by a flat, it should, of course, be sung B flat. Consult Mr. Dannreuther's Musical Ornamentation primer, which is a mine of wealth on this subject.* (4) *The gentleman—if he was a gentleman—that you once heard sing a portion of 'The trumpet shall sound' in two groups of three notes (duple rhythm) certainly reached the high-water mark of incompetency. When will people—even those who profess to be musical—understand rhythm? If someone would only invent a rhythmic jujube!*

F. M. M.—*You do not say if you have asssigned your song to the publisher, or whether you retain the copyright. If the song is his sole property, any money you may spend on advertising would be for his benefit. There is, we must admit, a considerable difference between the publisher's promise to 'push the sale' of the composition and his subsequent admission that not one copy had been sold in two years. You may have some satisfaction in knowing that there are other composers similarly circumstanced.*

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R. M.—*We are sorry that we do not know of any book which contains information concerning the personnel and performances of foreign opera houses. The subject is hardly of sufficient interest to the generality of English readers for us to treat of it in a series of articles.*

F. W.—*Sterndale Bennett's Rondo Piacevole may be played at dotted crotched = 104; Henselt's 'Si oiseau j'étais,' dotted crotchet = 84, and Weber's Polacca Brillante (Op. 72), crotchet = 120.*

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5.	MENDELSSOHN.—For ever blessed (*Beati mortui*). T.T.B.B.	0	3
6.	MENDELSSOHN.—The righteous living for ever (*Periti autem*). T.T.B.B.	0	3
29.	MENDELSSOHN.—The Lord hath commanded (*Psalm 42*). T.T.B.B.	0	4
8.	READ, F. J.—My soul, wait thou still. A.T.T.B.	0	4
51.	READ, F. J.—Sing we merrily unto God. A.T.B.	0	2
47.	READ, F. J.—Why art thou so heavy. A. Solo and A.T.B.	0	1½
28.	ROBERTS, J. VARLEY.—O Saviour of the world. A.T.T.B.	0	2
10.	SAWYER, F. J.—Ponder my words. A.T.T.B.	0	2
2.	SCHUBERT, F.—Great is Jehovah. T.T.B.B.	0	4
11.	THORNE, E. H.—Let us now praise famous men. T.T.B.B.	0	3
12.	THORNE. E. H.—Let my complaint come before Thee. A.A.T.T.B.B.	0	3
36.	WEST, JOHN E.—Whom have I in heaven but Thee. A.T.B.B.	0	3
53.	WEST, JOHN E.—O tarry thou the Lord's Leisure. A.T.B.B.	0	2

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BANQUET TO DR. JAMES HIGGS.—In order to celebrate the honour recently conferred upon the above-named distinguished and highly esteemed musician, a Banquet will be given at the HOLBORN RESTAURANT, on MONDAY, JUNE 17, at 7 o'clock (Sir FREDERICK BRIDGE, Mus.D., in the Chair), and a Presentation in the form of a Cheque will be made to Dr. HIGGS.

The Tickets are 5s. each (exclusive of wine). Both ladies and gentlemen are invited to be present. Evening dress.

Tickets (for which application should be made by Monday, June 10) may be obtained at the Royal College of Organists, Hart Street, Bloomsbury, W.C.

Subscriptions are solicited by the Committee. These are limited to One Guinea, and should be sent to the Hon. Secretary or Treasurer, at the above address. It is earnestly hoped that many friends will contribute, in order to make the occasion a thoroughly representative celebration.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1901.

AUGUST WILHELMJ.

WHO is the oldest living fiddler? This is a somewhat difficult question to answer, but whoever in response should say Ober-Procurator August Wilhelmj, would not be far wrong. Although this August Wilhelmj is ninety years of age he plays his violin, as becometh an enthusiastic amateur, every day. He was a fellow-student of Bismarck's at Göttingen and became very intimate with the great German Chancellor. He is best known as the far-famed Rhenish wine grower. He married Miss Charlotte Petry, an excellent pianist and singer, who was a pupil of André, of Offenbach, of Marco Bordogni, and of no less distinguished a personage than Frederic Chopin. One of the two sons of that marriage forms the subject of this biographical sketch.

August Emil Daniel Ferdinand Victor Wilhelmj was born on September 21, 1845, at Usingen, the former residence of the Princes of Nassau-Usingen. Some thirty years later he visited his native town on the invitation of the magistrate, when he received an extraordinary ovation, which took the practical form of the foundation of an institution agreed upon by the Town Council, and to be called the A. W. Institute, as a lasting memorial of the day of his visit. At the same time he was made an honorary citizen of Usingen.

THE GERMAN PAGANINI.

The boy received his first lessons on the violin from Conrad Fischer, court conductor to the Duke of Nassau at Wiesbaden. He must have made rapid progress in his studies, for when Henriette Sontag (Countess Rossi) stayed at his parents' house, August played with such mature tone-production, precision, and clearness, combined with natural expression, that the great singer, deeply moved, kissed him and exclaimed, 'Some day you will be the German Paganini.' The little fellow was then only seven years old. Under Fischer's excellent tuition the boy made rapid progress in his art. In addition to his characteristic broad tone he possessed an extremely fine ear, which enabled him, on hearing any combination of notes sounded together, to distinguish and name with certainty each individual note.

REPARTEE.

At the age of eight he first played in a quartet—one of Haydn's—and performed his part with such coolness and certainty that it seemed as if he had already played for years in public. On the 8th of the following January (1854) he made his first appearance in public at a concert given at Limburg-on-the-Lahn in aid of the poor of that town. Two years later (March 17, 1856) he appealed to a wider circle when he played at the Court Theatre, Wiesbaden, and caused a great sensation by his skilful performances.

Master August was a smart boy and clever at repartee. At the age of fourteen he once played at a concert Ernst's Elegie, which, although in the minor key, ends with the major third, the said E natural being a harmonic note in the violin part. His accompanist, however, played an E flat in the final chord, to Wilhelmj's agonised horror. The boy turned to his accompanist and said, 'Donkey.' 'Do you call me your donkey?' was the response. 'No,' said August, 'if you were my donkey, you would have played E natural!'

THE VERDICT OF LISZT.

In spite of the musical endowments nature had lavished on his son, Wilhelmj *père* was averse to his following a musical career—he wished him to enter the legal profession. But upon the earnest solicitations of his son the father consented to reconsider the matter, providing that some high musical authority would testify to August's chances of success in the art of music. In the Spring of 1861 the fifteen-year old youth, armed with a letter of introduction from Prince Emil von Wittgenstein, paid a visit to Liszt, at Weimar, when he played to the great pianist Spohr's 'Gesangsscene' and Ernst's 'Ungarische Weisen.' Liszt, who accompanied him on the pianoforte, at once recognised his superior gifts, and after Wilhelmj, at Liszt's request, had played several pieces *prima vista* with surprising skill, Liszt said to the little fellow's mother: 'Is it possible that there can be the least hesitation concerning your boy's career? He is a born musician. He is so entirely predestined for the violin, that did not the instrument already exist it ought to be invented for him.' A few days later Liszt personally took Wilhelmj to Leipzig to place him under the trusted guidance of Ferdinand David for further study. Liszt, on introducing him to David, said: 'I bring you the future second Paganini.'

FERDINAND DAVID.

From 1861 to 1864 Wilhelmj was a student at the Leipzig Conservatorium, where he had as teachers of theory Ernst Friedrich Richter and Moritz Hauptman; later on he studied under Joachim Raff, at Wiesbaden. But Ferdinand David superintended his violin studies, and it is to that great artist's influence that Wilhelmj owes those noble classical traditions which distinguish his performances in solo playing and in chamber music. He became David's favourite pupil. 'It is a true delight to listen

to him,' David would say, his face beaming with joy; 'difficulties do not exist for him.' In course of time David became more and more attached to Wilhelmj, so much so that the vignette which appears in David's Violin School, and which represents the picture of an ideal violinist, is taken from a photograph of his favourite pupil, August Wilhelmj.

At the public examination of the Conservatorium (April 9, 1862) Wilhelmj played Ernst's Concerto Pathétique in F sharp minor, with results that roused almost unprecedented enthusiasm. Seven months later (November 24, 1862) he played for the first time at the Gewandhaus concerts, his solo being Joachim's Hungarian Concerto, and came through the fire of criticism, which such an event calls forth, with an enhanced reputation and the hall-mark of a first rank artist.

FIRST VISIT TO ENGLAND.

Switzerland was the vantage ground of his first tour, in the autumn of 1865. In the spring of the following year he visited Holland, and in the autumn he made his way to London, *ætat* twenty-one. Through the influence of Jenny Lind, Wilhelmj made his first appearance before an English audience at the Promenade Concerts given at Covent Garden Theatre under the conductorship of the late Alfred Mellon—who, by the way, was an excellent conductor. It may not be without interest to mention that three great violinists made their first appearances in England at theatres—Miss Wilhelmina Neruda (Lady Hallé), at the Princess's Theatre, Oxford Street; Joseph Joachim, a boy of fourteen, at Drury Lane (the benefit of the versifier, sometimes called the poet, Alfred Bunn); and August Wilhelmj, at Covent Garden. The actual date of his *début* was September 17, 1866. The *Musical World*, probably in the words of Mr. J. W. Davison, thus recorded the event:—

MR. ALFRED MELLON'S CONCERTS.

Mr. Alfred Mellon is a true believer in novelty. No matter what talent he has at command he seeks for more. . . . On Monday a new violinist, Herr Wilhelmj, appeared, and created an extraordinary sensation. Very little is known about Herr Wilhelmj. He is, we hear, a Pole. He is little more than twenty years of age. He played a piece by Paganini and Ernst's 'Airs Hongrois,' and was rapturously encored in both. At present we are obliged to content ourselves with stating that a greater success could not possibly have been achieved; that from the opening notes of the violinist the audience was enraptured and the members of the band astonished; and that all concurred in the opinion that Herr Wilhelmj was a first-rate master of his art.

At one of these concerts he played Paganini's Concerto in D, which on that occasion was conducted by Bottesini, the great performer on the big fiddle.

THE LONDON AND EDINBURGH CRITICS.

The fame of the new violinist soon spread beyond the walls of Covent Garden Theatre. On November 26, 1866, he appeared, for the first time, at the Monday Popular Concerts, when he led Mendelssohn's Ottet, played Beethoven's Romance in F, and took part, with Charles Hallé and Piatti, in Mendelssohn's C minor Trio. The late Prince Leopold (afterwards Duke of Albany) was present at this performance. Concerning Wilhelmj's part in the concert, the *Pall Mall Gazette* (then under Mr. Davison's influence in regard to musical criticism), said: 'In a Romance (in F) of Beethoven he [Wilhelmj] proved himself as consummate a master of the simply "expressive" as in Mendelssohn's Ottet of the "grandiose" in chamber music.' The *Morning Post*, in a notice of the same concert, did not approve of the spelling of the new violinist's name. 'Wilhelmi would be more simple and intelligible to English eyes,' is the recorded opinion of that critic. On the Saturday following his first appearance at St. James's Hall, Wilhelmj played at the Crystal Palace concert of December 1, 1866, with much acceptance, his solos on that occasion being Lipinski's Concert Militaire and Vieuxtemps's 'Reverie.' Subsequent appearances at the 'Pops' confirmed the good impression his initial performances had made, and his fame extended to Edinburgh, where he so worked upon the feelings of a critic of one of the Auld Reekie journals that he was described as 'a gentleman who burst upon (!) the English public lately, and at once took his stand among the first performers of the age.'

His performances in Paris were attended with much enthusiasm. At one of Pasdeloup's concerts populairs pour la musique classique, given in the Cirque Napoléon, on January 20, 1867, he was called by the critics 'le nouveau Paganini,' and the Parisians used to say in tones of admiration, 'Inconnu hier, le voila célèbre aujourd'hui.' He visited Italy in the autumn and at Florence his performances of classical music earned for him the title of Protector of the Societa di Quartetto. In January, 1868, he accepted an invitation from the art-loving Grand Duchess Helena Pawlowna of Russia to visit St. Petersburg. In the Russian capital he resided in the Palais Michel with Hector Berlioz, who said: 'Never before have I heard a violinist with a tone so grand, so enchanting, and so noble as that of August Wilhelmj.'

For many years Wilhelmj led the life of a travelling virtuoso, touring in Europe, America, and Australia, where he met with the greatest success. At Leyden he was even surprised by a torchlight procession; at Milan, where he arranged a series of Evening Chamber concerts of German music, he was created an honorary member of the famous Milan Societa di Quartetto. He re-appeared in England early

in 1875 as one of the artists engaged by Messrs. Novello for their daily concerts given at the Royal Albert Hall during the season of 1874-5, at which he frequently played with much acceptance.

An important event in the life of Professor Wilhelmj (the title of Professor was bestowed on him in 1871) occurred in August, 1876, when he led the orchestra in the memorable performances of Wagner's 'Der Ring des Nibelungen' at Bayreuth. His 'meritorious energy'—to use Wagner's own words in appreciation of his efforts—was on the same high level as the splendid attainments of Dr. Hans Richter as conductor of those famous representations.

AUGUST WILHELMJ, AGED 17,
AS A STUDENT OF THE CONSERVATORIUM, LEIPZIG.

THE WAGNER FESTIVAL IN LONDON.

Professor Wilhelmj initiated the Wagner Festival held in the Royal Albert Hall in May, 1877. The following is a letter (translated from the original German) from Wagner to Wilhelmj relating to this, the last visit paid by the composer to England:—

Bayreuth, March 15, 1877.

My dear Friend,

I have just signed the contract with Messrs. Hodge and Essex. They will receive my further instructions to-morrow. I only hope this undertaking may have a happy outcome.

During the past few years I have often received invitations of a like nature from England. You know, however, that concert-giving is not at all my sphere of action, and those who have wished of late to make my acquaintance I could only invite to Bayreuth. It seems, then, that in this way I have gained good friends, especially in England. You, dearest friend, have so urgently begged me to convince myself of this upon the spot, that I have gladly determined to consent. You had won, in fact, a very definite right, through the splendid share you took in the performances of my 'Bühnenfestspiel' at Bayreuth. Any earnest wish expressed by you, I *had* to comply with! I come to England—I say it openly—upon your invitation. May you never regret my obedience!

You will have much to do for me, since it is your promise to place yourself at the head of the orchestra which I shall conduct, that has made me take kindly to the thought; for I thus am fore-assured that even the most laborious hours of toil will be refreshing to me, and hereafter shape themselves to pleasant memories.

Every detail now will swiftly be in order. Heartily do I rejoice at the prospect of seeing you soon again, and thank you for all your past and future works of friendship.

Yours very sincerely,

RICHARD WAGNER.

Wagner conducted some of the performances of this Grand Wagner Festival, the remainder being under the direction of Hans Richter. The orchestra of 170 performers was led by Wilhelmj. At the conclusion of the Festival the band presented their distinguished leader with the following address:—

WAGNER FESTIVAL.

Royal Albert Hall, May, 1877.

To August Wilhelmj.

Sir,—The members of the orchestra of the Wagner Festival cannot separate without expressing to you their admiration of your great abilities as a violinist and musician. They are assured that to you they are largely indebted for the opportunity that has been afforded them of assisting in the interpretation of the works of the great master, under his own immediate superintendence. For these reasons, and for the great assistance you have rendered in the arrangements for the Festival, and especially as leader of the orchestra, they beg your acceptance of a violin bow as a mark of their respect, and as a memento of one of the most important events in the musical history of this country.

Signed on behalf of the orchestra:—Hermann Franke, Carl Deichmann, Hugo Daubert, Richard Blagrove, Edwin Ould, C. Thomas, Charles Harper, John Hedley (Secretary).

In connection with this Wagner Festival it should be remembered that Dr. Hans Richter made his first appearance in England; moreover, his initial visit to this country was due to Wilhelmj. The great conductor in presenting his old violinist friend with his photograph not long ago inscribed it with these words:

* Dem ersten Concertmeister in Bayreuth, *anno* 1876,
dem ersten Rufer nach London, *anno* 1877;
dem ausgezeichneten Kunstgenossen,
dem lieben Freunde, August Wilhelmj.

HANS RICHTER.

London, 5 November, 1900.

* To the first leader in Bayreuth, *anno* 1876; to the first inviter to London, *anno* 1877; to the excellent brother artist and the dear friend, August Wilhelmj.

QUEEN VICTORIA AND THE SCHERZO.

It is very interesting to hear Professor Wilhelmj converse upon his experiences and the distinguished persons he has met during his long artistic career. He once played before Queen Victoria at Osborne, his colleagues being the late Sir William Cusins and Signor Piatti. The Queen asked for Mendelssohn's D minor Trio—'only three movements,' she said, '*not* the *scherzo*.' 'Piatti didn't like that,' laughingly observes the Professor. The Emperor and Empress Frederick held Wilhelmj

WILHELMJ, THE LONG-BOW!

(A caricature by Mr. Charles Lyall, reproduced—reduced size—by the kind permission of the artist.)

in high esteem. As Prince and Princess Frederick of Prussia they paid him a visit at his place, Mosbach-Biebrich, on the Rhine, when Wilhelmj played on the violin and organ to them, and on the following day he dined with their Royal Highnesses.

MOLTKE A LOVER OF MUSIC.

His recollections of Count von Moltke are unusually interesting. The general impression of that great war strategist is that he was a man of a hard, stern nature. This is largely true of him in regard to his temperament generally, but music melted his cold heart, 'He was the most musical man in the world,' recalls Professor Wilhelmj. 'When he visited Wiesbaden in 1877 his first enquiry of the magistrate who received him was for me. He asked about musical matters in England. Usually a very silent man, Moltke became exceedingly animated when talking about music. When I played to him he cried like a child, and in complimenting me on my performance he said: "It carries one above this mortal world."

Here is a characteristic anecdote of Hans von Bülow. During one of the visits of the redoubtable Hans to London he received tickets from the late Sir Augustus Harris for a performance of Wagner's 'Meistersinger.' These he returned to the impresario, saying, 'I am sorry I cannot use the tickets; I have already booked places for the Canterbury Music Hall'!

AN AMERICAN ENTHUSIAST.

One of several amusing experiences during the round-the-world tour of the subject of this sketch may be related. At Denver, Colorado, Bach's 'Chaconne' was put down in the programme for performance. But the agent, thinking this would be a risky piece for a general audience, suggested that Mendelssohn's Violin Concerto should be substituted. One man in the audience, however, protested against the alteration in the programme. He said that he had travelled one hundred miles to hear the 'Chaconne,' as he was convinced that nobody could play it. In order to satisfy the gentleman Wilhelmj, although greatly fatigued by his exertions at the concert proper, consented to play the 'Chaconne' in private to this protestor. Judge of his feelings when, after he had thrown all his energies into the interpretation of that difficult work, this great connoisseur (!) of Bach (as Wilhelmj thought) calmly said: 'I don't think much of that piece.'

TECHNICAL ATTAINMENTS.

As a violinist Professor Wilhelmj excels equally in his performance of solos and of quartets. His execution of the later quartets of Beethoven—a true test of an executant's musical intuitiveness — and of works by modern composers is especially praiseworthy. He is a great interpreter of Bach. When Wagner heard him play the Chaconne for the first time he embraced him with tears in his eyes and said: 'My dear Wilhelmj, I can scarcely speak, but you must feel the deep impression you have made upon me. It is the most perfect artistic interpretation I have ever heard.' The music of Paganini, which he plays with great finish, is a fine outlet for the display of his technical attainments. But, although he is very eclectic in his tastes, Bach and Paganini appeal very strongly to his artistic temperament.

One remarkable feature of his playing is his fine broad tone. A man of splendid physique, Wilhelmj reflects his massive frame in the rich

tones, beautifully pure withal, which he extracts from the instrument. His long-drawn bow is well portrayed in the caricature sketch of Mr. Charles Lyall, which, by that artist's kind permission, we reproduce. Not in tone only, but in left-hand technique, Wilhelmj, by common consent, is unrivalled. His double-stopping skill manifests itself in the ease with which he plays thirds, sixths, octaves, and tenths. Moreover, as Ferdinand Laub once said: 'I believe August Wilhelmj could not play out of tune, even if he wanted to.' His peculiar treatment of double-stopping is the result of an entirely original and thought-out system, which some day he may give to the world in a detailed form. It is not surprising that he has been the recipient of many orders and distinctions. Of his numerous violins the chief treasure is a Guarnerius, 'the finest ever made.'

As a composer Professor Wilhelmj has written chiefly for the instrument with which his name is so eminently associated. These include solos for violin with orchestral or pianoforte accompaniments, many transcriptions—which he has made a specialty—two string quartets, &c. He has edited many classics for the violin, including the Beethoven and Mendelssohn concertos. He has furnished the Beethoven concerto with a cadenza which Bülow declared to be 'the best.' Compositions for orchestra and songs prove that Wilhelmj has not narrowed his interests in the field of productive activity.

LETTERS FROM WAGNER AND LISZT.

In regard to the transcriptions for the violin already referred to, the following letters from Wagner and Liszt to the transcriber will be read with interest. The first, from Wagner, refers to Wilhelmj's well-known transcription of the Albumblatt and to orchestral matters. It is dated 'Bayreuth, October 6, 1872.'

My dear Herr Konzertmeister *in partibus!*

Your transcription of the poor little Albumblatt has converted the trifle into something very beautiful. Accept my best thanks for it, together with my full appreciation of your talent! I am right in assuming that you wished me to return the manuscript to you??

If you are going to make use of this also, in your efforts on behalf of the Festspiele, you will be rendering a good service, as I cannot, in any case, expect any definite results before this coming winter. On no account, however, should the cost of the orchestra trouble you. It is true that my estimate respecting the orchestra is based upon the assumption that I shall be able to enrol it, for the most part, with musicians from the great Court orchestras, in about the same way as for our performance of the 9th Symphony. In order to obtain the services of these Court musicians, I should, of course, have to apply to the respective sovereigns, and I anticipate no refusal in those quarters. To these musicians, then, who will continue to draw their salaries from home, I shall certainly need to offer no more than an honorarium for their extra expenses, which I believe I estimate sufficiently high at 50 thalers per month. As most orchestras are, at that time, entirely disengaged, I may reasonably assume that many musicians will be glad even of obtaining a little extra pay in this way. Now, it would, of course, be a different matter if I were to have recourse chiefly to unattached musicians, who would expect a larger honorarium. I must confess to you that such an eventuality would embarrass me, and that I should not willingly enter into negotiations with people who have no

RICHARD WAGNER AT THE ROYAL ALBERT HALL IN 1877.
(A caricature by Mr. Charles Lyall, reproduced—reduced size—by the kind permission of the artist.)

real conception of the undertaking, and would look upon it merely as an occasion for earning money for services rendered. Indeed, it can only be a question of compensating them for the expenses of their stay here, which—if no absurd demands are made—should surely be adequately covered by an amount equal to their regular salaries (the principals, for instance, at Dresden, do not get more than 50 thalers). However, do not allow this consideration to stand in the way of your increasing the offer, in particular cases, and the necessary funds will have to be obtained somehow.

Meanwhile, matters are not as yet so far advanced as to necessitate our proceeding in haste. I am myself only planning my journeys for this winter, in order to make myself acquainted with my German vocal coadjutors. Such heaviness of heart do I feel in this respect, that I can only say, if I can find my singers, you will certainly find your players. Had we not better wait till then before we make an official announcement? . . .

Be good enough to present my best compliments to Herr de Swert, and to tell him that we must have 16 first and 16 second violins, as well as 12 violas, twelve violoncellos, and eight double basses.

I hope, ere long, to have the opportunity of seeing you in my approaching travels, either in Wiesbaden or elsewhere. I am looking forward with sincere pleasure to the further extension of our personal acquaintance, which began under such favourable auspices, and remain,

Your truly devoted

Richard Wagner.

The two following letters from Liszt speak for themselves:—

Weimar,

12 June, 1872.

Greatly esteemed Sir and Friend,

Your Chopin transcriptions are very pleasing, tasteful, and well done, the keys aptly chosen and the accompaniments well adapted. Congratulating you upon the success which these transcriptions cannot fail to meet with everywhere, it would give me additional pleasure if you were to play the four Nocturnes and the two Concertos, and if then there should still remain a few grains of criticism to be added by me, I shall take the liberty to indicate such insignificant alterations in the pianoforte accompaniment, as requested.

Anticipating the pleasure of soon again meeting and admiring you at the Musicians' Congress, in Cassel, I remain, with sincere esteem,

Your devoted friend,

F. Liszt.

Please give my most friendly greetings to J. Raff.

Weimar,

18 June, 1883.

Highly esteemed Friend and Colleague in Art,

Kindly excuse the delay in thanking you for your Siegfried-Paraphrase.

It is a by no means easy task to transpose the *motivi* of Wagner's 'Nibelungen,' properly and effectively, upon a single instrument. You have accomplished this most successfully, and genuine praise will always be due to you from

Yours faithfully,

F. Liszt.

By the same post you will receive your manuscript, to which I have merely added a few pedal directions and some fingering. From the first to the last bar, your Siegfried Paraphrase is *excellent*.

PUPILS AND 'A MODERN SCHOOL FOR THE VIOLIN.'

Although Professor Wilhelmj has now settled in London as a teacher, he has not spoken his last word—to quote his own expression—as a public performer. 'I hope to concertize again,' he says, 'and perhaps take another tour in America.' The Professor is held in the greatest esteem—nay, venerated—by his numerous pupils, among whom may be mentioned as having played in public with success:

Misses Dorothy Baly, Margery Bentwitch, Jessie Grimson, Gladys Hooley, Beatrice Langley, Irma Sethe, Ethel Spiller, and Amy Llewellyn Toms; Messrs. Percy Frostick, Harold Grimson, Donald Heintz, William Henley, Hugo Kupferschmid, Otto Spamer, Henry Such, and Gordon Tanner.

Another pupil is Uric Tschaïkowsky, a nephew of the composer. Yet another, in stature the least of them all, little Sybil Keymer, of Aylesbury, who, although a tiny fiddler of seven summers, plays the Mendelssohn Concerto with wonderful technical skill and artistic insight.

Professor Wilhelmj says that 'English lads and lassies are as good as any pupils in the world.' This may account in some measure for the interest he is taking in the new Violin School which, with his able collaborator and old pupil, Mr. James Brown, is now being issued. This complete and exhaustive treatise, so distinctly educational in its scope and design, is the result of his long experience as a performer and wide knowledge of the capabilities of the instrument he loves so well. Thus, by precept and example, does a great artist like August Wilhelmj transmit to posterity his artistic methods and high ideals.

The special supplement portrait of Professor Wilhelmj is by Mr. A. H. Fry, of Brighton.

QUEEN VICTORIA AND MUSIC.

The *Quarterly Review* contains an exceedingly interesting and well informed article on Queen Victoria. This exhaustive and admirably written appreciation is evidently from the pen of one who had unusual opportunities of forming an estimate of the late Queen's character and personality from the inner circle of Court life. In regard to the musicianship of our late Sovereign the following extract furnishes an instance of her outspokenness:—

'A piece of very modern music had been performed in the Queen's presence, manifestly not to her approval. "What is that?" she asked. "It's a drinking song, Ma'am, by Rubinstein." "Nonsense," said the Queen, "no such thing! Why, you could not drink a cup of tea to *that*!"'

The Queen's dislike to Handel may be traced to the predominance of his music in the Georgian Era, which, of course, covered the period of her childhood and girlhood. But the *Quarterly Reviewer* must speak for himself (or herself) in an extract which is amusingly interesting:—

'Her attitude to music and to drama was much more interesting [than to painting], though very simple. She had a sweet soprano voice, and had been trained by Costa to produce it prettily. She was very modest and even

deprecatory about this accomplishment of hers, in which, however, she acquitted herself charmingly. Her favourite musician was Mendelssohn, who had greatly pleased her in early days as a man. She would have nothing to say, until quite late in life, to Wagner or Brahms, and once dismissed them all in one of her abrupt turns of conversation, "Quite incomprehensible!" "I am bored with the Future altogether," she used to say, "and don't want to hear any more about it." She was not more partial to some of the old masters, and once closed a musical discussion by saying, "Handel always tires me, and I won't pretend he doesn't." She carried out her aversion to the last, and forbade that the Dead March in Saul should be played at her funeral.'

In regard to prima donnas, she placed Grisi on a higher level than all other operatic performers. When that actress flung herself across the door in 'The Huguenots,' or arranged the poison scene with the Duke in 'Lucrezia Borgia,' and when Viardot Garcia rose to the height of her invective in the 'Prophète,' the Queen's face blazed with approbation. She would turn in her box and say, 'There! not one of the others could do that; no, not even Alboni!'

The love of humour was a marked characteristic in our late Queen's nature, and, by those well qualified to judge, she possessed remarkable intuitiveness as a musical critic. As the writer of the article observes:—

'She thoroughly enjoyed a good farce, and laughed heartily at the jokes. She delighted in Italian opera, and when she liked a piece, she steeped herself in every part of it, the melody and the romance, and heard it over and over until she knew the music by heart. "Norma" was a great favourite; and in late years Calvé won her heart in "Carmen," to which opera—music, plot, and everything—the Queen became absolutely devoted. And the pieces of Gilbert and Sullivan were an endless delight to her; she would even take a part in these, very drolly and prettily. No one could form a more sympathetic audience, whether in music or drama, than the Queen. She gave her unbroken attention to the performer, and followed whatever was being done with an almost childish eagerness. If the tenor began to be in the least heavy, the Queen would be observed to fidget, as though hardly restrained from breaking into song herself; and at the slightest deviation from perfection of delivery her fan began to move. No part of her character was more singularly interesting than the way in which, in such matters as these, she preserved a charm of juvenile freshness like an atmosphere surrounding the complex machinery of her mind.'

Would it not be interesting to know which parts Queen Victoria took—so 'very drolly and prettily'—in the Gilbert and Sullivan comicalities?

SIR JOHN GOSS.

1800—1880.

(*Concluded from page 231.*)

Before resuming this biographical sketch, a slight error in its first instalment (p. 225), kindly pointed out by Mr. John S. Bumpus, must be rectified. The habitation of Mr. Stafford Smith, with whom the Chapel Royal Children lived in Goss's day, was located at Broad Sanctuary, Westminster, and not at Adelphi Terrace. One of Sir John Goss's daughters has furnished us with a curious side-light on her father's old master. She says: 'In my childhood Stafford Smith lived in Paradise Row, and I remember our servants going to see him as he lay in his coffin, where he was attired in full court dress, satin breeches, buckles, &c. He it was who made all the boys learn the 13th chapter of the first Epistle to the Corinthians, which my father never mentioned without saying, "God bless him for it."'

After his appointment to the organistship of St. Paul's (on April 25, 1838), the life of Sir John Goss was not crowded with incident. He did his work conscientiously and without fuss or self-advertisement, content with doing his duty in that state of life into which it had pleased God to call him. In 1841 (the Preface is dated '30, Sloane Street, October of that year') he issued his well known collection of 'Chants, Ancient and Modern, in score, with an accompaniment for the organ or pianoforte.' This publication of 257 chants contained some practical 'prefatory observations on chanting.'

A COMPOSER OF ANTHEMS.

Goss is best known to posterity as the composer of anthems, just as Handel is regarded as the great oratorioist—if that word may be allowed. Both musicians, however, did not embark upon the great work of their lives till a late period in their careers. In the year 1842, when he was forty-one years of age, Goss contemplated composing an anthem to words from each of the 150 Psalms, but he never got beyond the first—a setting of 'Blessed is the man.' This composition was received with such coldness by the members of his own Cathedral choir, and such unkindly criticisms were passed upon it, that Goss did not write another anthem for ten years. 'Blessed is the man' (the anthem above referred to) was not published till twenty years after its composition, when it formed one of a 'Collection of Anthems for certain Seasons and Festivals of the Church,' edited by Sir Frederick Ouseley. Four years later (in 1846) Goss edited, in collaboration with James Turle, organist of Westminster Abbey, a collection of cathedral services and anthems in two volumes, some of which had not then been printed.*

* For a complete list of these services and anthems, which appeared periodically, see 'The Organists and Composers of St. Paul's,' an invaluable book on the subject, by Mr. John S. Bumpus, p. 162.

The reputation of John Goss as a master-composer of English church music received its hall mark in the two anthems he composed for the state funeral of the Duke of Wellington, in St. Paul's Cathedral, November 18, 1852—the settings of 'If we believe that Jesus died' and the Dirge, beginning 'And the King said to all the people.' The latter, accompanied by wind instruments (flutes, oboes, bassoons, horns, trumpets, cornets, trombones, ophicleide, drums, muffled side-drums, and organ), concluded with the words (recitative), 'And the King said unto his servants, Know ye not that there is a Prince and a Great Man, fall'n this day in Israel?' which led on to the Dead March in 'Saul,' 'during the performance of which the Body was lowered,' as the score indicates. From *The Times* report of that solemn function we learn that there were 'two choirs in two lines,' one being conducted by James Turle, the other by Mr. Francis.* There was no full rehearsal of the music, as the wind instrument players were engaged at a Sacred Harmonic concert at Exeter Hall. As *The Times* said, 'Their absence was a serious drawback.' On that occasion the Precentor presented himself for admittance to the cathedral, but the vergers would not let him in, as his features were to them totally unknown. No wonder that Sidney Smith called this Precentor, the Absentor!

PRAISE THE LORD, O MY SOUL!

Two years later Goss wrote one of his most popular anthems for the Bi-centenary Festival of the Sons of the Clergy, held in St. Paul's Cathedral, May 10, 1854. This was the well known 'Praise the Lord, O my soul.' On that interesting occasion the anthem was accompanied by a full wind band. Goss's neatly written autograph of the full score is before us, and it is interesting to observe that he has indicated the recitative for tenors and basses ('They that put their trust in the Lord') to be sung 'strictly in time,' and at the end 'Go on at once to the chorus.' Mr. John S. Bumpus records that the beautiful slow movement of this anthem ('O pray for the peace of Jerusalem') was sung *sotto voce* by the whole of the choir, 250 voices, on that 1854 occasion, and that the choral recitative—how thrilling in their nobility of expression are those seven simple bars—was given forth by all the tenors and basses in unison — 120 strong. Orchestral accompaniments in church were suspiciously regarded in those days. Even the *Guardian* considered it a duty to observe: 'We do not admire the unnecessary addition of wind instruments.' Who would consider them unnecessary now? To the same year (1854) belongs the editorship of the Psalter and Hymnal known as Mercer's, a meritorious book which enjoyed a large circulation. On November 28, 1856 (to commence his duties on January 1, 1857), Goss was sworn in Composer to Her Majesty's Chapels Royal, in succession to William Knyvett. No better appointment could have been made.

* Thomas Francis (1812—1887), a well known Alto Vicar-Choral of St. Paul's Cathedral.

AN ORATORIO PERFORMANCE IN ST. PAUL'S.

A practically unknown, but important event in the quiet life of our composer has now to be recorded. In 1860 the organ screen in St. Paul's Cathedral was removed and Father Smith's organ placed under the North-East arch of the chancel. At the same time the organ, originally in the Panopticon, Leicester Square, was acquired by the Dean and Chapter and erected over the South door. In connection with the re-opening of the Cathedral after the alterations, and in aid of the funds for the purchase of the organ above referred to, a performance of 'The Messiah' on a festival scale was given in the Cathedral and under the dome, on Friday, January 25, 1861. It was the first time that an oratorio had been performed in St. Paul's since its erection by Wren, nearly two hundred years before; and so important did the event loom in the journalistic horizon of Mr. J. W. Davison, the critic-in-chief of the day, that he devoted to it no less than three leading articles, in three successive weeks, in the columns of the *Musical World*. Here is the announcement of the performance:—

> ST. PAUL'S CATHEDRAL.—Opening of the magnificent New Organ, Friday morning, Jan. 25th, 1861, the Festival of the Conversion of St. Paul, a Grand Performance, under the Dome, of Handel's *Messiah*, in Aid of the Cathedral Fund, especially the purchase and erection of the new organ.
>
> Principal vocalists—Madame Lemmens Sherrington, Mrs. Lockey, Mr. Sims Reeves, Mr. Lockey, Mr. Francis, Mr. H. Buckland, Mr. Winn, Mr. Lewis Thomas. Conductor, MR. GOSS. Organist, Mr. G. Cooper. Band and chorus of 600 performers.
>
> Tickets, under the dome, 1*l.* 1*s.*; transept, 10*s.* 6*d.*; nave, 5*s.*, &c.

Through the kindness of the veteran Mr. Charles Lockey, a Vicar-Choral of St. Paul's Cathedral since 1843, we are enabled to give an interesting letter written to him by Goss in connection with this great oratorio event in St. Paul's Cathedral forty years ago.

> 25, Bessborough Gardens,
> Pimlico.
> 18 Dec., 1860.
>
> My Dear Sir,
>
> We owe you and Francis thanks for advocating the change of the oratorio. I now write to ask you to send word to Mr. Headland (whom perhaps you know), 9, Heathcote Street, Mechlenburgh Square, W.C., that (as I hope) you and Mrs. Lockey consent to be announced for the 'Messiah,' at St. Paul's, on Thursday, the 24th January, at 2 o'clock. I mentioned to Mr. Webber,* &c., the very handsome way in which you alluded to the engagement of Reeves, should it be thought expedient; and, as you are so out of voice, and of course unable to

* Then Sub-dean and Succentor of St. Paul's Cathedral.

answer for being all right at that particular time, I have, with Mr. W.'s concurrence, sent to offer Mr. Reeves an engagement, hoping thus to secure one or both of you. It is, you know, absolutely indispensable to put out an announcement with no further loss of time. We will put in no names of course without the previous consent of the parties.

I did not ask Francis, but do *you* think he would like to sing one of the alto songs?

The quartetts in the 3rd part, except perhaps the treble, might also be taken by our choir.

These are merely thoughts occurring to me at the moment.

Yours ever truly,
J. Goss.

Ch. Lockey, Esq.

Excuse haste—and any advice will be thankfully received.

In sending us the above interesting letter, Mr. Lockey (now an octogenarian) writes: 'I was prevented from taking part in the oratorio performance through severe hoarseness. Mrs. Lockey was the contralto. It would seem that some other oratorio was originally fixed, but in this matter my memory fails me.' Was it Mendelssohn's 'St. Paul'? In this connection the concluding paragraph of one of Mr. Davison's trenchant leaders in The *Musical World* (January 26, 1861) may be quoted:—

To conclude. Would not Mendelssohn's 'St. Paul' have better suited the anniversary of the Festival of St. Paul's (or Saul's) conversion? Answer: decidedly not. 'The Messiah' draws more money; the Dean and Chapter want money; they don't want 'St. Paul'; 'St. Paul' won't pay Mr. E. T. Smith;* 'The Messiah' will (perhaps).

The same journal, in a notice of the performance, said:—

Mr. Goss, the accomplished organist of the Cathedral, wielded the baton over the six hundred who composed the band and chorus; and, taken altogether, a more solemn and impressive rendering of the masterpiece of Handel, which assuredly was 'not for an age, but for all time,' has never been heard in the metropolis. . . . The whole of the tenor part was given to Mr. Sims Reeves, who more than ever distinguished himself, being in remarkably fine voice, and infusing all the pathos, tenderness, and energy of which he is so thorough a master, into his singing from first to last. Mrs. Lockey's wonderfully rich voice was heard to eminent advantage in the *contralto* music. . . . The choruses, with some few exceptions, were impressively given—'All we like sheep,' the 'Hallelujah,' and the final 'Amen' being remarkable for vigour and sonority.

Thus it will be seen that Sir John Goss, in this impressive performance of Handel's 'Messiah,' foreshadowed those notable renderings of oratorios which, under the direction of Sir John Stainer and Sir George Martin, have so largely and so beneficently entered into the musical life of our great Metropolitan Cathedral.

To the same year as 'The Messiah' performance (1861) belongs the well known anthem 'The Wilderness,' written by Goss for the Festival of the Sons of the Clergy and first performed in St. Paul's, May 21, 1862. On December 27, 1866, a banquet was given in his honour, when he was presented with a handsome candelabra and a silver inkstand.

The long period—thirty-four years—of Goss's organistship of St. Paul's came to an end in 1872. It was signalised by an important event in the history of the nation—the Thanksgiving service for the recovery of the Prince of Wales (now King Edward VII.), held in the Cathedral, February 27, 1872. For this event he composed an anthem, 'The Lord is my strength and song,' and a Te Deum, both performed in the Cathedral. Gounod, then residing in London, had composed a Te Deum for that occasion, and he was very desirous of having it performed in St. Paul's. The following correspondence between the French composer and the English organist speaks for itself:—

Tavistock House,
Tavistock Square,
Friday, Jan. 19, 1872.

My Dear Mr. Goss,

I have composed in commemoration, and as a thanksgiving for the recovery of H.R.H. The Prince of Wales, a Te Deum on the text of your English church service for chorus and organ. I should be very happy if it could be performed at St. Paul's on the occasion of Her Majesty's going to St. Paul's to render thanks, as I see it is her intention to do so in February next; and I would be very grateful to you if you could manage this for me.

Believe me, dear Mr. Goss,
to remain, sincerely yours,
Ch. Gounod.

The organist of St. Paul's replied in the following terms:—

Jan. 23, 1872.

My Dear Sir,

As soon as I received your letter about the Te Deum I took it to our Dean, but I have not since heard from him. In all candour I must confess to you that I do not wish it to be accepted for the occasion of the National Thanksgiving in St. Paul's, for the very natural reason that there are yet *Englishmen* in existence who surely are capable of and would be expected to produce the music required for the ceremony. I am quite sure their *hearts* would be in the cause.

You will, I trust, forgive my hasty remarks and, Dear Sir, believe me, with all veneration for your genius,

Yours faithfully,
John Goss.

Very soon after the Thanksgiving Service, Goss, full of years and honour, retired from St. Paul's on his full emoluments and thenceforward lived a quiet life. He was knighted, by Queen Victoria, at Windsor, on March 19, 1872, and five days later he played for the last time in the great Cathedral. On June 1, 1876, in company with his old pupil, Arthur Sullivan, he received the honour of being created a doctor of music (*honoris causâ*) by the University of Cambridge. He was also an Hon. Member of the Royal Academy of Music, and a member of the Royal

* Then proprietor of the Panopticon, now the Alhambra, Leicester Square, who sold the organ to the Dean and Chapter.

Society of Musicians and of the Philharmonic Society, and an original member of the Musical Association (1876). He died, in his eightieth year, at 26, Lambert Road, Brixton Rise, May 10, 1880. The first part of the funeral service was held in St. Paul's Cathedral, when his anthem 'If we believe that Jesus died' was sung. His remains are interred in Kensal Green Cemetery. His grave, surmounted with a runic cross of red granite, is near the last resting-place of Tom Hood, Michael William Balfe, and Vincent Wallace. His devoted wife, Lady Goss, who survived him for nearly fifteen years, died on February 15, 1895, in her ninety-fifth year!

THE GOSS SCHOLARSHIP AND CENOTAPH.

Soon after the retirement of Sir John Goss from St. Paul's Cathedral, steps were taken to commemorate his life-work in the cause of English church music. The testimonial took the form of a Scholarship at the Royal Academy of Music 'for a choir boy intending to enter the profession, and taking the organ as his principal study.' The trust deed was presented to Sir John Goss in the Chapter House, St. Paul's, on April 14, 1875; the first two holders of the Scholarship were Mr. Ernest Ford (1875) and Mr. Edwin H. Lemare (1878). On the sixth anniversary of his death a cenotaph, to the memory of the distinguished composer, was unveiled in the crypt of St. Paul's Cathedral. In this connection the following letter from Mr. Hamo Thornycroft, R.A., to [redacted], dated '18 March, 1901,' may be quoted:—

I am in receipt of your letter of 17th. The memorial was designed by Mr. John Belcher, A.R.A., the architect, and the centre panel, which is in marble, was modelled and carved by me. I selected four or five of the St. Paul's choir boys and they came and sat to me in my studio, but their names I do not recollect.

Yours faithfully,

HAMO THORNYCROFT.

We give a photograph of this chaste and very beautiful memorial. It is not without interest to place on record that one of the St. Paul's choristers who sat to Mr. Hamo Thornycroft was Charles Macpherson, now sub-organist of the Cathedral.

ANTHEMS.

The following is an attempt at a complete list, with dedications, &c., of the anthems composed by Sir John Goss.

Almighty and everlasting God. Congregational Church Music.

Almighty and merciful God. A setting of the Collect for the 13th Sunday after Trinity. 1858.

And the King said to all the people. Dirge. The words selected and altered by Dean Milman. Composed (with 'If we believe') for the State funeral of the Duke of Wellington, in St. Paul's Cathedral, November 18, 1852, and performed with orchestral accompaniment of wind instruments.

Behold, I bring you good tidings. THE MUSICAL TIMES, December, 1857.

Blessed is the man that considereth the poor and needy. 1854. (MS.)

Blessed is the man that hath not walked in the counsel of the ungodly. 1842, but first published in Sir Frederick Ouseley's Collection, 1861.

Brother, thou art gone before us. Dean Milman's words. Composed for the Festival of the Sons of the Clergy, May 17, 1865, and dedicated to H.R.H. the Prince of Wales, who was a Steward on that occasion. (The first movement of this anthem was subsequently adapted to the words, 'Lord, let me know mine end.')

Christ is risen from the dead. Congregational Church Music.

Christ our Passover is sacrificed for us. Easter. Written for THE MUSICAL TIMES, March, 1857, at the request of the then proprietor.

Come and let us return unto the Lord. National Humiliation, 1866.

Enter not into judgment. The Office of Praise, 1870.

Fear not, O land. Harvest. Words selected by the Rev. Precentor Dickson. 1863.

Forsake me not. (MS.)

God so loved the world. Contributed to Sacred Harmony, edited by Henry John Haycraft, A.R.A.M., 1851.

Have mercy upon me, O God. Gresham Prize Anthem, 1833. Inscribed to Thomas Attwood, by 'his gratefully attached pupil.'

Hear, O Lord, and have mercy. 1865.

Hosanna, for unto us is born this day. Congregational Church Music.

I am the Resurrection and the Life.

If we believe that Jesus died. Composed for the State funeral of the Duke of Wellington, in St. Paul's Cathedral, November 18, 1852. (*See* also, 'And the King said.')

I heard a voice from heaven. Dedicated to his son, the Rev. John Goss, Vicar-Choral of Hereford Cathedral, and Vicar of S. John Baptist Church (the Lady Chapel), Hereford, who died September 27, 1877.

In Christ dwelleth all the fulness of the Godhead. Circumcision. Sir Frederick Ouseley's Collection, 1861.

I will magnify Thee, O God, my King. Harvest. 1864.

Let the wicked forsake his way. Contributed to Sacred Harmony, edited by Henry John Haycraft, A.R.A.M., 1851.

Let Thy merciful ear. Congregational Church Music.

Lift up thine eyes round about. Double choir. Epiphany. Composed for the Festival of the Sons of the Clergy, 1863. Dedicated to the Rev. Francis Garden, Sub-Dean of the Chapel Royal.

Lord, let me know mine end. (*See* Brother, thou art gone before us.)

My voice shalt Thou hear in the morning, O Lord. Congregational Church Music.

O give thanks unto the Lord. Dedicated to Henry Buckland. Composed for the Special Sunday evening choir of St. Paul's Cathedral, 1866.

O Lord God, Thou strength of my health. Composed for the funeral of Admiral the Earl of Dundonald, in Westminster Abbey, November 14, 1860.

O Lord, grant the Queen a long life. Composed in celebration of the Coronation of Queen Victoria, 1838.

O Lord, Thou art my God. 1868. In MS., but shortly to be published by Messrs. Novello.

O praise the Lord, laud ye the Name of the Lord. Composed for the enthronement of the Bishop of London (Dr. Tait), December 4, 1856, and sung in procession from the West door to the Choir.

O praise the Lord of heaven. Dedicated to J. Joyce Murray, Esq. This anthem has a footnote to the following effect: 'The first phrase taken inadvertently from Mendelssohn's "St. Paul."' 1868.

O Saviour of the World. Dedicated to his friend, Joseph Barnby, Esq. 1869.

O taste and see how gracious the Lord is. Composed expressly for and inscribed to the members of the special Sunday evening choir of St. Paul's Cathedral. 1863.

Praise the Lord, O my soul. Dedicated to H. C. Hextall, Esq. Composed for the Bi-centenary Festival of the Sons of the Clergy, St. Paul's, 1854, and sung (on May 10) with orchestral accompaniment of wind instruments.

SIR JOHN GOSS, KNT.
MUS: DOC: CANTAB: COMPOSER TO H.M. CHAPELS ROYAL
FOR 34 YEARS ORGANIST & VICAR CHORAL OF THIS CATHL
BORN 27TH DECR 1800. DIED 10TH MAY 1880.

THE CENOTAPH TO THE MEMORY OF SIR JOHN GOSS IN THE CRYPT OF ST. PAUL'S CATHEDRAL.

Praise waiteth for Thee, O God, in Sion. A new handbook of anthems, 1862.

Stand up, and bless the Lord your God. The words selected by the Rev. Dr. John Jebb. Composed for the re-opening of Hereford Cathedral, June 30, 1863.

The glory of the Lord shall endure for ever. Dedicated to Captain Malton. Composed for the seventh annual Festival of the Richmond and Kingston Church Choral Association, 1869.

The Lord is my strength and my song. Composed for the Thanksgiving Service in St. Paul's for the recovery of the Prince of Wales, February 27, 1872, and dedicated to Queen Victoria.

The Queen shall rejoice. Composed in honour of the marriage of Queen Victoria. 1840.

There is none like unto the God of Jeshurun. Unfinished, completed by his pupil, Sir Arthur Sullivan.

These are they which follow the Lamb. Composed for the Feast of the Holy Innocents, 1859. Contributed to Sir Frederick Ouseley's Collection, 1861.

The Wilderness. Dedicated to the Rev. W. C. F. Webber, Sub-dean and Succentor of St. Paul's, the words selected by him. 1861.

Wherewithal shall a young man cleanse his way? Congregational Church Music.

Will God in very deed? Congregational Church Music.

In addition to the information already given in regard to 'Praise the Lord, O my soul,' the following remarks upon three other anthems may be found interesting. The copy of 'O praise the Lord of heaven' which Goss gave to Sir John Stainer is thus endorsed in the composer's own hand: 'The "quotation" from St. Paul was not noticed by me until the anthem was engraved. J. G.' The familiar setting of 'O taste and see' was first sung at the special Sunday Evening Service at St. Paul's, on February 15, 1863. The *Guardian*, in commenting upon the service, said:—

The anthem, 'O taste and see how gracious the Lord is' (34th Psalm, 8, 9, 10), was also sung for the first time at these services. To these words Mr. Goss has composed graceful and expressive music, admirably suited for performance by the numerous and chiefly amateur choir, for which it was recently written by the talented theorist and composer. This little anthem is in good form; the music lies well within the compass of ordinary voices, the tenor part not ranging higher than D, and the harmony is chiefly diatonic.

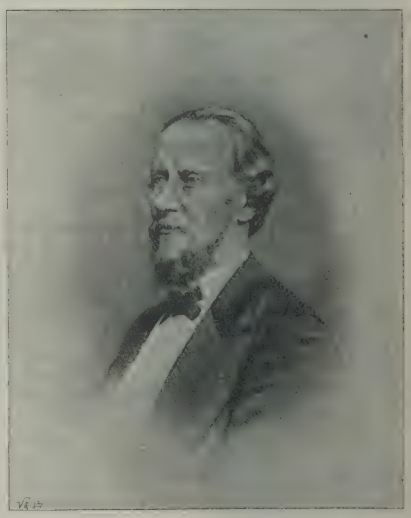
'O SAVIOUR OF THE WORLD.'

His wonderfully expressive anthem, 'O Saviour of the World,' owed its origin to the late Sir Joseph Barnby. 'I was very much struck,' remarked Barnby to the present writer, 'with the beauty of those words in the Order for the visitation of the sick—O Saviour of the World. One day I was sitting with Goss in the organ loft of the Chapel Royal, to which he was Composer. I handed him a prayer-book, and, pointing to the passage, said: "I wish you would set these words to music." Goss, after reading them, replied: "You try your hand." "No," I said, "words like those should be set by an older man than I—one who has had a deeper experience of life."' Goss eventually acceded to Barnby's request and composed the anthem. Barnby finished the story by saying, not without just a touch of pride, 'he dedicated it to me.' The original folio edition bears the inscription: 'To his friend, Joseph Barnby, Esq.'

In addition to the compositions already referred to, mention must be made of his fine Services in C, D (two settings), A, F, and E, and the Burial Service in E minor, hymn tunes, carols, and chants, all of which, while written in the true church style, are as melodiously beautiful as they are devotionally impressive. The double chant in E, the setting of Lyte's words 'Praise, my soul, the King of heaven,' and the carol, 'See, amid the winter's snow,' for example, are models of congregational church music.

GEORGE COOPER.

No biography on Sir John Goss could be considered complete without even a bare mention of his deputy-organist, George Cooper (1820-1876), who was his faithful assistant at St. Paul's for nearly thirty years. Cooper was



GEORGE COOPER (1820-1876).

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL FROM 1834 TO 1876.

(Reproduced by kind permission of the Vicars-Choral and Assistant Vicars-Choral of St. Paul's Cathedral.)

not only one of the greatest organists of his day, but he had some very distinguished pupils—*e.g.*, Sir John Stainer, Sir Arthur Sullivan, and Sir Walter Parratt.

GOSS AND THE DEAN AND CHAPTER.

Much has been said, often to the disparagement of Goss, as to the state of the music at St. Paul's during his organistship. But in justice to him it must be recorded that he tried again and again to rouse the Dean and Chapter to their responsibilities, but without success. Here, for instance, is a specimen of the letters—doubtless one of many—he wrote to the

Cathedral powers that be, on a subject that was constantly giving him the greatest anxiety :—

15, Clarewood Terrace, Brixton,
January 29, 1870.

Very Revd. Sir,

In answer to your question—what is the smallest number of voices requisite for the due performance of Choral Service in St. Paul's Cathedral? I beg to say that at least 18 adults and from 24 to 30 boys should be present at every service, to give anything like proper effect to the music.

With this number of good trained voices, under proper discipline, our daily service, instead of being a humiliation and disgrace to all concerned (as it is now), might be made a worthy pattern for the whole Diocese.

In the above number I, of course, do not take into account absentors. To allow for such our number should be so much the greater.

I am, Very Rev. Sir,
Your obedient servant,
John Goss,
Organist of St. Paul's Cathedral and Composer to Her Majesty's Chapel Royal.

The Very Rev. the Dean of St. Paul's.

P.S.—I would not lengthen my letter by any unnecessary details, but I do wish to lay stress on the necessity for having in our vast edifice voices of *power* as well as sweetness.

The ordinary run of volunteers have little power and, what is worse, they have not skill enough to bring out what they have. Witness the comparatively small effect we obtain from our 200 voices at the Special Sunday Evening Services. During the week-days our service is much deadened by the street noises.

J. G.

PUPILS AND LETTERS.

Sir John Goss was a very busy teacher. His professional pupils included Sir Arthur Sullivan, of whom both he and Lady Goss were very fond, Dr. F. H. Cowen, and the two Bridges—Sir Frederick Bridge, of Westminster Abbey, and Dr. Joseph C. Bridge, organist of Chester Cathedral. Sir Frederick Bridge has kindly lent us some letters—and Goss was an excellent letter writer of the old school—he received from his old master. Here is one, in response to a request that he (Goss) should write an introduction to his anthem (altered to) '*Sister*, thou art gone before us,' sung in Westminster Abbey, on March 12, 1876, the Sunday after the funeral of Lady Augusta Stanley :—

Clarewood House, Brixton,
March, 1876.

My dear Sir,

I am sorry not to have furnished you with what I did put on paper as a prelude. Believe me it was quite an anxiety to me. I did what was not at all to my liking—failing in previous attempts. I forced myself to try again on Sunday morning, and, good or bad, I completed it, and fully meant to bring it with me to afternoon service.

I may someday *shew* you what I wrote, but I think so little of it that you will not be allowed even to touch the paper it is written upon.

Ever yours,
John Goss.

Dr. J. F. Bridge.

Those who are familiar with the caligraphy of Sir Frederick Bridge may read between the lines of the following postscript.

P.S. Forgive my question—but whose ink do you use? It must be Waterlow's I fancy.

The following is the origin of a well known *sobriquet*—Goss being its inventor :—

Clarewood House, Brixton,
July 3, 1875.

My dear Bridge,

I heartily congratulate you on your success in gaining the appointment at Westminster Abbey.

I dine this evening with Stainer at the Albion. He gives his *treat* (if I understand) as I and past vicars-choral had done before him. If a fitting opportunity offers to give such a toast, I mean to give *Westminster Bridge*.

Yours sincerely,
John Goss.

GOSS AND THE INCOME TAX COMMISSIONERS.

Sir Frederick Bridge has been kind enough to record, in his own graphic style, the following amusing incident in the life of his old master :—

Goss once told me an amusing episode in his life—an appeal against the Income Tax Commissioners, who had assessed him too highly on his earnings as a teacher, &c. I will try and tell the story of Goss's successful resistance to this action. It contains a moral which may be useful to other people in a similar dilemma.

Goss presented himself before the Commissioners, some of whom knew him personally—and, of course, all knew who he was. Bowing politely to the row of gentlemen Goss approached the table, carrying in his arms a large number of small neat-looking books. These he spread out carefully in front of himself, and arranged in some special order. His proceedings took a little time (for he was not a man to hurry) and excited the curiosity of the Commissioners.

'Well, Mr. Goss,' said the chairman; 'you are here to appeal against the assessment of your income as being too high?'

'Certainly, sir, with your permission,' was the answer.

'Can you give us any idea of the number of lessons you usually give, and the amount you earn?'

'I can give you exact information, sir.'

'Oh, that's capital; we shall soon settle it,' said Mr. Commissioner.

'I hope so, sir,' said Goss, with a bow.

'Well, now, Mr. Goss, go on.'

At this request Goss hunted about among his numerous books (which were *diaries*, kept with great accuracy, which he wrote up *regularly*), and, after some time, to the relief of the anxious Commissioners (who had many other applicants to attend to), found the right book. After clearing his throat and wiping his spectacles, Goss proceeded to read out every entry from the beginning of the year which had any relation to his teaching. These, and casual earnings, comprised many entries about 'Miss So-and-so's school,' and the number of lessons given at so much an hour. Then came the deduction for travelling expenses—threepence for a 'bus, or two shillings for a cab (*being wet!*), profit on music supplied, &c.

Another entry referred to his journey to act as judge in an organ competition, when his profits were reduced by a donation of 1s. he gave to the blower. There were many

other interesting items which the applicant read out, and having finished one book, he hunted out for the proper one to follow. This was too much for the Commissioners.

'Do you propose to read us the whole of the entries in those books, Mr. Goss?'

'I propose to prove you have assessed me too highly,' was the reply; and on he went with full particulars of the profits he derived from selecting a piano, which (being a *second-hand* one) were somewhat complicated!

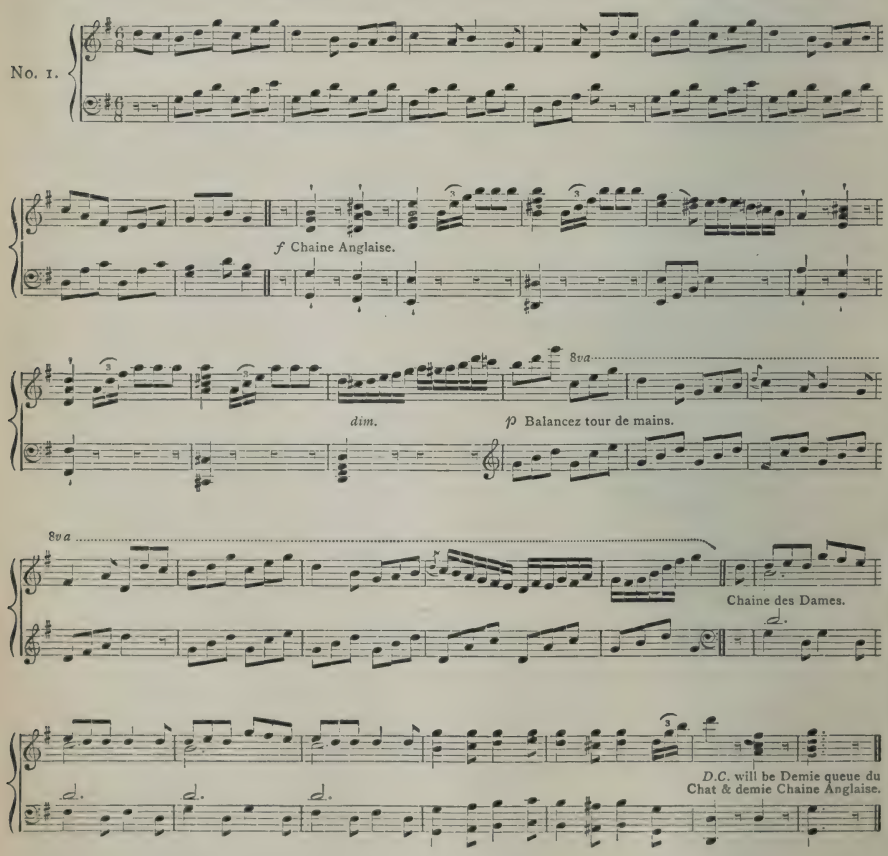
The Commissioners looked blank, and the other applicants outside were furious at being kept. The situation was unbearable, and at last one gentleman said: 'Will you kindly step outside for a moment, Mr. Goss?'

'Certainly, sir,' was the reply; and, after carefully gathering up his books and sorting them, Goss bowed, smiled, and retired.

In a few minutes he was re-admitted and informed that the Commissioners were quite satisfied and *would not trouble him to read the rest of his diaries*, neither would they raise the amount upon which he had formerly paid. 'Thank you, gentlemen,' was the courteous rejoinder, and Goss retired triumphant. Moral—always keep a diary.

THE SERJEANT'S WIFE.

La Pantalon, or The new Figure by Mrs. Wells, as danced at the Theatre Royal English Opera House.



All eight commence with half set to Partners and cross with right hands. Repeat the same till half round (16 Bars) Half Promenade and turn Partners forming two lines facing your Partners (8 Bars) 1st and 3rd Couples advance and retire twice. Cross over giving right hands. Back with the left (16 Bars). All eight move to right and left (1st Lady facing 2nd Gent.: 1st Gent. facing 2nd Lady &c) and turn with both hands (8 Bars) 2nd and 4th Couples advance and retire twice. Cross over giving right hands. Back with the left (16 Bars). All eight move round in a circle to the right and form line joining hands (the Ladies hands under the Gents. hands over) (8 Bars). All eight move to the right and left with hands join'd (8 Bars) retire and perform the honours.

THE SERJEANT'S WIFE QUADRILLES (FIRST FIGURE). COMPOSED IN 1827, BY JOHN GOSS.

CONSECUTIVE FIFTHS.

Like all great musicians, Goss had no fancy for pedantic discussions of the consecutive-fifth-hunting order. Here is a letter to a professional friend in reply to some criticisms passed on his anthem 'The Wilderness':—

Brighton, 28 July, 1871.

Many thanks for your kind letter. Be assured that I value much both your criticism and your judicious and careful corrections of the proofs of the 'Wilderness.' Doctors however will not always agree. I confess to feeling no objection whatever to such consecutives as you so obligingly quote, between the closing chord of my last Chorus and the Amen—by way of Coda. The pause in the former so deadens the sense of progression, that I would rather alter nothing. Between ourselves I confess though that I am sorry I ever appended an Amen to the Chorus. It would musically be better without one.

Let me now reply to your several comments.

At page 8 in the Choral Recit. you draw my attention to the octaves G A which I did not object to, as I considered the G to descend to the following F and be a sufficient escape; however, I shall please you by putting an F in the treble; let the A remain for those who still fancy they find a consecutive (which I do not); and I will carry on a C in the bass clef to satisfy you still further (?).

I own I am pretty free in my treatment of the term octaves. To please my eye, at one time I write in the octaves in notes, at another I indicate that they may be or must be continued by the sign 8ve. I know of course that the hands cannot at times reach all the notes, and I expect that the pedals as a rule are used. I do not however mark the word 'pedals' in general—and I scarcely wish anyone to be at the Organ when my music is going on, if he is unable to follow my meaning. . . . I am really much obliged to you, and especially *re* the consecutives, which candidly I had left as explainable.

Yours very truly,

John Goss.

Through the kindness of Mrs. Sampson (our composer's eldest daughter), we are enabled to give the first figure of her father's 'Serjeant's Wife Quadrilles,' which will serve to illustrate the lighter side of his musicianship, and at the same time furnish fresh proof of his gift of melody in simple dance tunes.

PERSONALITY.

In conclusion, no better estimate of the personality of John Goss could be furnished than that written by his distinguished successor at St. Paul's, and which formed part of the excellent obituary notice the late Sir John Stainer contributed to these columns in the issue of June 1880.

'That Goss was a man of religious life was patent to all who came in contact with him, but an appeal to the general effect of his sacred compositions offers public proof of the fact. It is not less true in music than in other arts, that the artist writes his character in his works. In uncouth modulations and combinations can be traced the man who wishes to be thought original; in over-wrought tone-colouring the bad taste of a man who, had he been trusted with a paint-brush instead of a pen, would have revelled in violent contrasts and in the grotesque; in pedantries and conventional clever tricks stands out the man who is anxious to be thought learned, and values artifice more than art. A careful study and familiar knowledge of the sacred compositions of Goss leaves a very definite feeling that their author was a man of refined thought, religious in life, possessing a keen appreciation of the resources of his art tempered by a firm resolution to use them only in a legitimate manner. There is that gentleness and repose about them which eminently characterised the man himself. His disposition was tender and sweet; an unkindness or rough word did not rouse, it *wounded* him. He treated all others with consideration and goodness, and seemed hurt when he had occasion to realise the fact that others did not always treat him in the same way. He loved quietness, and valued the affection of others.'

Grateful acknowledgment is made to the following for their kind help in preparing this biographical sketch of Sir John Goss:—

Mrs. Sampson (his eldest daughter), Sir Frederick Bridge, Mr. John S. Bumpus (for much valued assistance), Mr. Burnham Horner, Mr. C. T. Johnson, Mr. Charles Lockey, Mr. F. W. Renaut, Secretary of the Royal Academy of Music, Mr. Eugene Spinney, Organist of Fareham Church, and Mr. T. Lea Southgate.

F. G. E.

MUSIC IN THE ROYAL ACADEMY EXHIBITION.

A rough analysis of the various pictures in the present exhibition of the Royal Academy which bear upon the kindred art of music indicates that the favourite instrument of painters is the lyre, their favourite musician Orpheus. This is, perhaps, natural enough, for in early days there was a closer connection between the different manifestations of the artistic faculty; the musician was not satisfied that his instrument should be well-sounding, it must also be well-looking. But as art progressed there came the tendency to specialise: instruments as they improved in tone became less decorative in appearance, and the cottage pianoforte, adorned like a cheerful coffin, but with a tone that would have terrified the players on the beautifully decorated clavichords of olden times, is the last outcome of civilization. Nay, not the very last, for it must in fairness be added that there has been awakening of late; not only have millionaires commissioned Royal Academicians to design and adorn their grand pianofortes, but manufacturers are providing instruments that will harmonize with their surroundings, whether they be Louis XV., or Chippendale, or the unrestrained and irresponsible efforts of the 'Arts and Crafts' school.

In attempting a sketchy review of the musical subjects treated in the pictures now at Burlington House, it may be convenient if they are sorted in a rough series of periods.

There are, first, the prehistoric and archaic subjects, then come the historic times, when persons in picturesque costume strummed on lutes and tinkled on spinets, and lastly we come to modern times, beginning with the violin and ending with the concert grand.

We find the lyre, most ancient, most formly, but surely feeblest of instruments, figuring in five different works. Two of these relate to Orpheus, whose story would seem to show that the powers of the virtuoso to rouse the enthusiasm of his hearers are not limited by any imperfections of his instrument. In Mr. George Wetherbee's 'Orpheus' (423) the instrument is the primitive 'chelys,' a small form of lyre, apparently made of a pair of antelope's horns with the shell of a tortoise as the sounding-board. In this case there are but three strings, so that the resources of the performer must have been exceedingly limited, and we may rest assured that in his time at least there was no danger of the voice being smothered by the accompaniment! Of the power of his song, however, there is no room for doubt, and in the present picture we find it has attracted an attentive audience of sirens and little fishes in the stream on whose bank Orpheus is performing. We are told that the wood-nymphs were his constant companions, but that Eurydice was the only one who made a lasting impression on his heart. Everyone knows the story of his constant affection for her, thanks in a large measure to Gluck, but the sequel is less familiar. According to the faithful Lemprière, Orpheus, when finally bereft of his spouse, withdrew from the society of mankind, and the Thracian women, who had been accustomed to attend his recitals, and mob him in the artists' room with pressing requests for autographs, were so offended at his disregard for their attentions, that they waylaid him, tore him into pieces, and threw into the Hebrus his head, which still articulated the beloved name 'Eurydice!' as it was carried into the Ægean sea. History repeats itself, and virtuosi are still occasionally pulled to pieces by their lady friends, though generally behind their backs, while it is anything but uncommon for injudicious admirers to make them lose their heads. The last incident in the career of Orpheus has been taken by Mr. J. W. Waterhouse for illustration in 'Nymphs finding the head of Orpheus' (231). Here the lyre, floating near the head, is of a more advanced type, being what is more strictly styled a cithar, or kithara. I cannot forbear adding, though it is beyond my present purpose to discuss the quality of the art in the pictures, that the two just mentioned are of exceptionally high quality from a technical and æsthetic standpoint.

The classical lyre appeared in three more works, two paintings and a statue. Mr. F. J. Waugh's 'Springtime and Song' (805) is the first of these, Mr. Sydney Carter's 'A Summer Song' (471) the second. In the latter a maiden, 'clothed in chastity,' is playing on a five-stringed instrument, while in Mr. Horace Montford's fine piece of sculpture, 'A hymn to Demeter' (1,707), the lyre has seven strings, indicating a much higher degree of perfection.

Next to the lyre in the estimation of the ancients came the flute. The one is more closely associated with the Greeks, who especially cultivated vocal music, and used it for the purpose of accompanying their songs, the other was more particularly affected by the Romans. The musician in Sir L. Alma Tadema's picture, 'Under the Roof of blue Ionian weather' (220), who is delighting his hearers, especially two charmingly painted girls, by his performance on the flute, is playing on an ivory instrument, with a raised mouthpiece. It is a true flute according to the modern idea, not the reed instrument with a mouthpiece at the end, in form like the flute à bec or the flageolet, which was very popular in ancient times. Such an instrument is seen in Miss Ella Casella's 'Euterpe' (1,721), one of the small reliefs in coloured wax which she and her sister have made a specialty. In this case it is the double flute, or diaulos, which is being played by the Muse who was regarded as the inventor of the instrument. The conservatism of Oriental nations is illustrated by the appearance of practically the same instrument in the modern Egyptian band represented in Mr. Goodall's 'Snake-charmer, Cairo' (185), in which the music is provided by three performers, one having a double flageolet, the second a six-stringed lyre, not unlike that given to Orpheus in Mr. Wetherbee's picture, and the third, a girl, representing the percussion department on a tambourine. This is scarcely a less crude orchestral combination than the purely fanciful band which, according to Mr. Boughton's imaginative picture, supplies 'The music in the pines' (193); and it is indeed a curious coincidence that he has hit upon an idea which is translated into present-day fact in Mr. Goodall's picture hanging a yard or two away. Again we have the double-pipes, again the lyre, also of six strings, and the only difference is that the percussion is represented by cymbals instead of tambourine, so that the relation of fiction to fact could hardly be closer! As another illustration of barbaric music may be cited Mr. Oliver Wheatley's statue, 'Awakening' (1,817), a recumbent figure of an Egyptian girl-musician, with the typical Egyptian harp by her side; and a piece of sculpture deserving mention here is 'Song and Dance' (1,815), a decorative group for a fountain, by Mr. George Simonds, the dancers being three flamingoes, performing a solemn and stately *pas de trois* round the base of the fountain.

The Lorelei myth, which takes us to rather later times than the corresponding one of Orpheus, has furnished the subject matter of one picture, by Mr. Isaac Snowman (529).

The dangerously seductive songstress seems to have a bodyguard of eagles, and here for the last time we come across the lyre, and that in its purely classical form.

This old German legend of the Rhine brings us, by an easy transition, to mediæval times. The minstrel's harp is now the favourite instrument, and it appears in two pictures, both of which are somewhat theatrical in effect. "The Cloister and the World" (392), which is the title of a painting by Mr. G. Sheridan Knowles, suggests a dramatic contrast that has often been serviceable to painters. Here we have a harpist entertaining a party of four ladies and a gentleman grouped about a carved marble bench, by which a monk is passing. The second picture, 'The Bard' (435), by Mr. George E. Robertson, is best described by the couplet given in the catalogue:

> The bard awakes his lays, and tuneful string,
> To noble deeds wrought by the aged King.

The situation rather suggests Uhland's famous ballad of 'The Minstrel's Curse,' though the quotation is apparently from some other source, for the 'aged King' seems by no means exhilarated by the recital of his youthful prowess, in which the minstrel accompanies himself on a harp of nine strings. After the harp of the minstrel, the lute becomes the popular instrument, and it appears in three pictures at Burlington House. I take it that the instrument on which a musician plays in Miss Eleanor F. Brickdale's quaintly didactic picture, 'The deceitfulness of riches' (449), is an early form of lute, with seven or eight strings, one of the small instruments, not unlike a mandoline, on which the troubadours of the thirteenth century accompanied their songs. The fully developed lute is seen in Mr. S. Goetze's 'The echo of a voice' (406), in which a mysterious vocalist, whose face is shadowed by a capacious hood, awakens the memories of the lady seated near him, probably betrothed, if not wedded, to the gallant who is, physically as well as morally, 'between them.' Still more accurately presented is the lute played by Mr. Seymour Lucas's cleverly drawn figure in his little picture, entitled 'The nimble Galliard' (33). The lively strains of this dance measure, which the severe old Pretorius styled 'an invention of the devil,' are happily reflected in the jovial aspect of the player. Last of the obsolete instruments come the precursors of the modern pianoforte, the clavichord, spinet, and harpsichord. In the water-colour room there is Mr. Rudolf Lehmann's 'The world forgetting, by the world forgot' (1,112), in which a monk fingers an old clavichord or spinet of quaint design, while his older brother is turning over one of the large manuscript service books which could be read by half-a-dozen choir boys at a time. An instrument of the same type is seen in a drawing in the Black and White section, 'Music' (1463), by Mr. A. W. Cooper.

We now come to modern days. The violin and its family appear a good many times, sometimes in 'subject pictures,' sometimes in portraits, and sometimes in paintings that savour of both these types. 'The Gipsy' (315), by Mrs. S. A. Forbes, presents what a character in the latest Savoy operetta politely styles 'an impecunious violinist,' alias a poor fiddler, with her instrument by her side. In 'A Rehearsal' (439), by Mr. W. B. Fortescue, the scene is a ship's cabin, in which a brace of musical tars are apparently scraping acquaintance with an unfamiliar duet for violin and violoncello. And in a piece of still life, 'Old friends' (641), by Miss C. M. Wood, a violin lies in the company of an old fashioned German flute. The violin appears again in a portrait of Miss Norah Nicolas (279), by Mr. R. Lance Owtram, a charming work, suggestive of harmony of tones in two senses, in which the subject is seated with a violin in her lap, while a pianist is seen in the background. Another portrait, of Miss Dorothy Crompton (415), is by Miss Gertrude Homan, the sitter being in this instance a young violoncellist, who plays from an oblong quarto manuscript book that excites one's curiosity.

Chief among the pianists portrayed is the life-size picture, by Mr. C. M. Q. Orchardson, of a lady playing by lamplight, entitled 'Memories' (520). The humorous vein is displayed in Mrs. F. Mura's little picture, 'When the cat's away, the mice will play' (484), in which the housemaids are indulging in 'a little music' on their own account. In a very different vein is Mr. H. J. Stock's water-colour drawing, 'Listening to Brahms' (1,187), in which the rapt attention of the listener is well suggested. The zither appears in two pictures, the more conspicuous being Mr. von Herkomer's very dashing study, 'A zither evening with my students in my studio' (605), which is remarkable for its force, but gives one the impression that the students form a rather unsympathetic and restless audience. As a piece of minute water-colour technique, Miss Lilian Rowney's miniature of 'The Zither Player' (1,335) deserves notice; there is a remarkable sense of reality about the instrument.

There are not many pictures suggested by musical works, and of these the most important by far is Mr. H. J. Draper's 'Tristram and Iseult' (561), which, though presumably suggested by the legend, is equally illustrative of the scene in the great music-drama in which the lovers drink of the magic potion. Mr. Draper has stage-managed his picture excellently, for he is of course not fettered by stage conventions and necessities. In the fore part of the vessel the crew are bending to the oars, and the lovers are hidden from their sight by the great bellying sail spread to catch the favouring wind. As in the drama, Brangäne is there, overwhelmed by the near approach of this great crisis. In the same room is

Mr. Campbell Smith's very remarkable and powerful picture illustrating the ballad of 'The twa Corbies' (568):—

> His hound is to the huntin' gane,
> His hawk to fetch the wild foul hame,
> His lady's ta'en anither mate,
> Sae we may mak' our dinner, sweet.

And another familiar ditty, 'Come lasses and lads!' (798), furnishes the subject and title of a clever picture by Mr. J. Y. Hunter. 'In the Venusberg' (794), by the Hon. J. Collier, is an entirely fresh version, but hardly an improvement, on the scene in 'Tannhäuser,' and Mr. Frank Dicksee's 'Yseult' (52) does not throw any light on the heroine of Wagner's music-drama, if indeed she be the same personage, for there were, of course, two Yseults in the original legend.

Finally, attention must be called to portraits of two personages well known in the musical world. Mr. Watkin Mills's portrait, by Mr. Percy Bigland (800), requires no name for its immediate identification, for it is an unmistakable likeness of the famous baritone. The other is a likeness of Canon Pemberton (1,806), the conductor of the Hovingham Festivals, who is in the New Gallery depicted on perishable canvas by Mr. Llewellyn, but is in the Sculpture room of Burlington House (1,806) immortalized by Miss Ethel Bower in the 'perennial bronze' of a well-modelled medallion.

Herbert Thompson.

OCCASIONAL NOTES.

Influence has played no small part in the world's history, and though talent, not to say genius, will invariably raise its head, a friendly hand to lead the way to the opportunity road is not to be despised. So thought Arthur Sullivan, when, as a young man of twenty-one, he wrote the following letter to the great and mighty Michael Costa:—

47, Claverton Terrace,
St. George's Road, S.W.
February 15, 1864.

My Dear Mr. Costa,

You have always been so kind and helpful to me that I do not hesitate to come again to you now to ask your counsel and assistance.

Some good friends of mine at Birmingham have been using their influence to bring my name before the Festival Committee in order to procure me the honour of having some work of mine performed next September. They have so far succeeded in disposing the Committee to listen favourably, that I am quite convinced that if *you* were to say a word on my behalf I should have the privilege of composing something for the next Birmingham Festival (of which I should not be a little proud). In this case I need scarcely say how grateful I should be, if, through your instrumentality, my name were to come before the public under such honourable circumstances, and I would try and write my very best, in order to bring no discredit upon your recommendation.

You have nearly finished your Oratorio, I suppose, as you will have little time to write when the Opera begins. We are all very anxious to hear it as we expect great things from it. You told me once that you thought it was the best thing you had done.

Hoping that you are in good health and spirits, I am

My dear Mr. Costa, with all esteem,
Yours very sincerely,
Arthur S. Sullivan.

The Costa oratorio was 'Naaman' and Sullivan was represented at the Festival by his 'Kenilworth' cantata. The above letter is from the fine collection of Mr. T. W. Taphouse, by whose kindness we are enabled to print this interesting communication.

'Adeste Fideles' is one of those familiar tunes which have given antiquaries much trouble without any very satisfactory results. It is reputed to be the composition of John Reading (1677-1764), not the John Reading of *Dulce Domum* fame. The fact that more than one John Reading distinguished himself in music has led astray unwary seekers after truth. Indeed, one investigator, in giving the date of the tune as 1680, goes on to describe the John Reading who was then three years old! The latest information on the subject, though it does not remove the obscurity which surrounds the origin of the tune, is interesting. It is to be found in Messrs. Cowan and Love's 'The music of the Church Hymnary,' which we review in another column. The first known appearance of 'Adeste Fideles' in print is contained in 'An Essay on the Church Plain Chant' (London, 1782), a practically unknown book to which we referred in connection with the tune 'Melcombe' in our issue of September last, p. 602. With the above as a preliminary, Messrs. Cowan and Love may speak for themselves:—

Although the Essay on the Church Plain Chant [1782] is at present the earliest book known to contain 'Adeste Fideles,' it is found in manuscripts of older date. The earliest of these yet discovered is a volume preserved at Stonyhurst College, Lancashire. It is the work of John Francis Wade, a priest who seems to have employed himself in writing out music for Roman Catholic families and institutions. The volume is entitled:

Cantus Diversi pro Dominicis et Festis per annum. Gloria Patri. Post Introitum. Kyrie. Gloria in excelsis. Credo. Sanctus and Agnus Dei. Cum Hymnis et Antiphonis ad Elevationem and Benedictionem. Et ex præcordiis sonent præconia. Nicolaus King, Ejus Cantus. Joannes Franciscus Wade, Scriptor. Anno Domini, MDCCLI.

The 'Adeste Fideles' in four stanzas, with the music repeated to each, is the second last piece in the volume, and is headed 'In Nativitate Domini Hymnus.'

The words of the hymn have not been found in any manuscript or book of earlier date than that just described . . . the conclusion seems to be that the hymn and tune came into use together, in the services of the Roman Catholic Church, during the first part of the eighteenth century; that they were in circulation in manuscript before they appeared in print, but that nothing definite can as yet be stated as to the author of either words or music.

Thus we get a definite date, 1751, as to the existence of 'Adeste Fideles.' Perhaps some other 'grubber brudder,' fired by the rivalry natural to the species, will further investigate the tune and its origin and discover a still earlier date.

The R.A.M. Club Magazine for May contains an interesting account of 'A Colonial Examination Tour,' by Mr. Stewart Macpherson, who went to Canada, New Zealand, Queensland, and the northern part of New South Wales as an examiner for the Associated Board. His first task upon arrival at the Antipodes was to examine 700 theory papers. Some of the answers to the questions in the Elements of Music paper were distinctly amusing, *e.g.*—

Q. Define an Arpeggio?

A. A chord, the bottom note of which is shaken alternately with those above.

A running chord; all the notes run after one another.

Q. Define Enharmonic?

A. An unagreeable sound in a piece of music.

Means that the Harmonic is turned into Enharmonic, and is to be played over again when the notes do not sound harmonious or true to the ear.

Q. Give the meaning of *sf*?

A. Sol-forte = solemn and loud.

To the simple enquiry, 'What is the Italian term for the slowest *tempo* in music?' one fair candidate philosophically replied: '*Rallentando*—*i.e.*, gradually getting slower and slower, therefore it *must* be slowest in the end'! Advance, Australia!

In a recent examination of high repute—which need not be specified—one of the 'questions' consisted of a number of abbreviations of Italian words used in music which the candidates were asked to write out in full. Among them was the contraction 'mert.' This so puzzled one of our correspondents—a fair candidate who, we are very glad to learn, passed—that she wrote to us asking for an elucidation of the mysterious letters. As the result of enquiry we find that that dreadful boy—how *he* should *tremolo*—actually reversed the four letters, thus turning what should have been 'trem.' into 'mert.'! Those candidates who worked the few papers in which this curious contraction occurred were, we understand, allowed the benefit of the misprint, and it is to be hoped they duly obtained their certificates of 'mert.,' abbreviationally speaking. By the way, one candidate—he must have been a man—*un*-abbreviated the familiar indication *pf* as *più forzando*, on the analogy of *rf*. To adopt an Italian abbreviation, that candidate was probably *pizz.*

The vocabulary of musical critics is so limited that any additions thereto should be regarded with favour, providing, of course, they appear in a suitable dress (or address). To speak of Mr. Alfred Gibson as a 'perfect fifth,' he being the extra man in the Joachim Quartet when a quintet was performed, was a very happy thought; but when we are told that 'Mr. Mancinelli conducted with his usual authority and address,' we are a little puzzled. Does 'his usual address' refer to his private address? We have heard of old-time conductors beating time with a roll of music, but not with a visiting card.

The London County Council has this year decided to increase the grant for music in the parks and open spaces under its control by £1,000. This will enable the Parks department to increase the number of performers and to keep the season open from May 16 to Michaelmas Day. The combined bands, consisting of the 108 performers specially engaged by the Council, gave a 'dress rehearsal' at Queen's Hall, on the 15th ult., when they furnished abundant proof of their fitness to give pleasure to Londoners and others during the summer. The hand of the new Musical Adviser to the Council, Mr. Carl Armbruster, may be traced in the excellent programme performed on the above occasion, which is a great advance on previous years. If, as may be assumed, it is a specimen selection, the educational value of these performances will be greatly increased while their enjoyment will by no means be lessened. The programme was furnished with brief annotations. It is to be hoped that this feature will find its way into the ordinary programmes of the 1,131 performances to be given at fifty-seven different places during the season.

Here is the programme performed at Queen's Hall on the 15th ult.:—

1. Fackeltanz 'The Princess Royal' .. *Meyerbeer.*
   (Composed for the Wedding of the Empress Frederic, Dowager Empress of Germany.)
2. Overture .. .. 'Rienzi' .. .. *Wagner.*
3. Three Dances from 'Henry VIII.' *Edward German.*
4. Andante con Moto from 'The Unfinished Symphony in B minor' .. .. .. *Schubert.*
5. Overture, 'The Land of the Mountain and the Flood' .. .. .. *Hamish MacCunn.*
6. Allegretto Scherzando from the 8th Symphony .. .. *Beethoven.*
7. Ballet Airs in 'Faust' .. .. .. *Gounod.*
8. Peer Gynt Suite .. .. *Grieg.*
9. Grand Operatic Selection, 'Reminiscences of Rossini' .. .. *F. Godfrey.*
10. Overtura di Ballo .. .. *Sullivan.*

'God save the King.'

The half-score of pieces were capitally played under the direction of Mr. Armbruster, Mr. Hamilton, Mr. Macdonald, and Mr. Mackinnon, the last three name being highly suggestive of 'The Land of the Mountain and the Flood.'

Those boys—there is a trio of them—have been at it again. They hail, or shower their typical comicalities from an English University city, our Great Naval rendezvous, and—must it be said?—London. Here they are, in the order above named:—

1. Miss —— played violin solos by Tscharknosky and Wienramski.
2. Symphony, 'The Cellinor' (Beethoven).
3. The test pieces were taken from Sullivan and from Wagner's 'I Puritani.'

Yet two more, from Leipzig, as contained in the *Zeitschrift der Internationalen Musikgesellschaft* for last month. The address of an English member of the Society is given as

Ressal School, Heetwood, Lanes,

and a biographical article which recently appeared in a certain English musical journal is indexed as

Sir John Gots.

Sir Alexander Mackenzie conducted his 'Ravenswood' Overture and Violin Concerto (soloist, Mr. Hans Wessely) at the 360th Symphony concert given by the Municipal Orchestra of Bournemouth, on the 6th ult., both works being well received. We may take

this opportunity of again calling attention to the excellent work Mr. Dan Godfrey, Jun., is doing for music in Bournemouth. It appears that during the sixth series of sixty symphony concerts just concluded, no less than 223 different works have been given, including fourteen first performances in England, and eighty-five pieces for the first time in the popular watering-place. Moreover, forty-two works by British composers have been played, many of these having been conducted by their composers. This and the fact that all the symphonies of Beethoven, Mendelssohn, Schumann, Dvorák, Brahms, and Tschaïkowsky have been included, is in the highest degree gratifying. If the enthusiastic Bournemouth conductor were under examination we should ungrudgingly award him full marks—and a few over.

Purcell's 'Fairy Queen' was produced at the Queen's (or Dorset Garden) Theatre in 1692, and repeated in the following year with several additions. In 1701, six years after Purcell's death, an advertisement appeared in the *London Gazette* (October 9-13) offering a reward of twenty guineas for the 'score, or a copy thereof.' This advertisement was repeated several times, but in vain. Some of the 'Fairy Queen' songs were published during the life-time of the composer, and much of the instrumental music in 'Ayres for the Theatre,' published by his widow, enough to give a fair, though certainly not full idea of the original work. The complete score has now, after two hundred years, been found in the library of the Royal Academy of Music, evidently the very copy used at the performance or performances of the work in 1693. But a special interest attaches to the score in that some of the music is in the handwriting of Purcell himself. In the *Athenæum* of May 25 there is a letter from Mr. W. Barclay Squire, of the British Museum, attesting this fact. That paper also states that the volume contains the names of R. J. S. Stevens, the well-known glee composer and Gresham Professor, and William Savage. Stevens was the pupil of Savage, and the latter of Dr. Pepusch. It seems, then, as if the score came in some way or other into the possession of Handel's predecessor at Cannons.

A performance of the work mentioned above will be given, under the direction of Mr. J. S. Shedlock, at St. George's Hall, Langham Place, on the 15th inst., at 3.30. The vocalists at present engaged are Miss Evangeline Florence and Mr. Denis O'Sullivan, and Mr. S. Beel will be leading violinist. The chorus will consist of members of the Purcell Operatic Society, by arrangement with Mr. Martin Fallas Shaw and Mr. Edward Gordon Craig, and the accompaniments will be those of 'strings, wind, and harpsichord.' Explanatory comments will be given by Mr. E. F. Jacques. There should be a large audience to hear this interesting work of our great native composer.

A large number of the friends and admirers of the late Sir Arthur Sullivan having expressed a desire that his memory should be perpetuated by some appropriate form of memorial, both visible to the public and useful to the musical profession, it was determined at a meeting held at the Savoy Hotel, on the 17th ult., to form an executive committee, which was forthwith constituted for the purpose of fulfilling the three following objects:—

1. The erection of a monument in St. Paul's Cathedral, the Dean and Chapter having graciously given their consent to this proposal.

2. The endowment of a Scholarship, to be called the Arthur Sullivan Scholarship, to be alternately within the gift of the Royal Academy of Music and the Royal College of Music.

3. The placing in some public position (the Embankment Gardens, immediately in front of the Savoy Theatre, was a position which found favour) of a statue or bust of Sir Arthur Sullivan, if the necessary permission can be obtained from the First Commissioner of Works.

The meeting was called and presided over in a most able manner by Mr. Charles W. Matthews. Among those present were Sir George Martin, Sir Squire Bancroft, Dr. F. H. Cowen, Mr. T. P. Chappell, Mr. Edward German, Mr. Henry J. Wood, Mr. Frank Cellier, Mr. Alfred Littleton, Mr. John Hare, and Capt. Basil Hood, and about £500 was forthwith subscribed towards the fulfilment of the above objects. An account has been opened for the Fund at Lloyd's Bank, Law Courts branch, 222, Strand, into which donations may be paid.

The practicability of Dr. Edward Elgar's setting of 'The Dream of Gerontius' was fully demonstrated at a performance of a selection of the work given by the Worcestershire Philharmonic Society, at the Public Hall, Worcester, on the 9th ult., under the composer's direction. The Worcester amateurs sang well in tune throughout and with real devotional feeling, and the work proved to be well within the capabilities of an intelligent choir. The audience, one of the largest ever assembled in the Hall, was profoundly impressed by the performance, in which Miss Helene Valma, Mr. William Green, and Mr. F. Lightowler were efficient soloists. The concert concluded with a Romance and Bolero for orchestra, composed by Mr. J. W. Austin, Junr., a genial, clever, and well-scored work, which was conducted by the composer, the leader of the orchestra. During its performance the leader of the second violins occupied the place of the principal violin, and Dr. Elgar led the second fiddles.

Dr. Boyce will form the subject of the Biographical Sketch in our next number. The special portrait of the composer will be that which hangs in the Music School at Oxford, and which we believe has not hitherto been reproduced. Important extracts from the interesting and appreciative lectures on the late Sir Arthur Sullivan, delivered by Sir Alexander Mackenzie, at the London Institution, will also be given in the July issue.

Professor Villiers Stanford's new opera, 'Much Ado about Nothing,' was announced to be produced at the Royal Opera, Covent Garden, on the 28th ult., too late for notice in the present issue. We hope to give a full report of the work—its music and initial representation—in our July number.

Dr. Percy Carter Buck, organist of Bristol Cathedral since 1899, has been appointed music-master of Harrow School, in succession to Dr. Eaton Faning, who has resigned that important post, which he has held since 1885.

Professor Niecks is announced to deliver the Queen Victoria Lectures at Trinity College (London) on the 20th and 27th inst. The Professor has chosen 'The Ethical Aspects of Music' as the subject of his discourses.

CHURCH AND ORGAN MUSIC.

SPECIAL SERVICES.

The lamented death of Sir John Stainer has prompted several memorial services as a tribute of respect to his life and work in the cause of church music. This was notably the case in America. At All Angels' Church, New York (organist, Mr. Clement R. Gale), the first Presbyterian Church, Chicago (organist, Mr. Francis S. Moore), and Trinity Church, San Francisco (organist, Dr. H. J. Stewart), special services consisting entirely of Sir John Stainer's compositions were most impressively rendered.——At the Parish Church, Falkirk, N.B., of which Mr. James Love is the organist and choirmaster, a similar *In memoriam* service was held on April 21, when the music, all by Sir John Stainer, was very effectively rendered.——The musical service and organ recital at St. Matthias' Church, Hastings, Barbadoes, on April 23, deserves mention as showing the good work that is being done in the churches in our colonies. Under the direction of Mr. W. D. Bayley, the choirmaster, an excellent selection of music, which included Wesley's 'Blessed be the God and Father,' was performed.——Coming near home, Bach's church cantata, 'Ach Gott, vom Himmel sieh' darein' was sung in Corpus Christi College Chapel, Cambridge, on Sunday, the 5th ult., under the conductorship of Mr. E. S. Roper. There was a small but efficient orchestra of ten performers, which included Dr. Naylor, organist of Emmanuel (one of the violas), and Dr. Sweeting, organist of St. John's (oboist), while Dr. Mann, organist of King's, rendered excellent service at the organ, and played the great Cantor's Prelude and Fugue in C. That the performance was regarded as being very successful is not the least gratifying feature of a service that should have many imitators.——Purcell's Te Deum and Jubilate were sung, with orchestral accompaniment, as the anthem at St. Anne's Church, Soho, at the Evensong of Ascension Day. In an excellent interpretation of Purcell's noble music, the alto soloist displayed his high notes to great advantage, and the trumpet parts were in the safe keeping of Messrs. Morrow and Solomon, who also used their instruments with thrilling effect in the 'Alleluias' of the opening hymn, 'Hail! the day that sees Him rise.' The whole performance was under the able direction of that earnest-minded musician, Mr. E. H. Thorne, organist and choirmaster of St. Anne's.

ALDERMANIC ORGANISTS.

In further response to our enquiry as to instances of church organists and musicians holding Municipal offices, we learn that Alderman Arthur G. Leigh—a reader of The Musical Times for forty years!—has had twenty-one years' continual experience of municipal affairs. Fourteen years ago he was elected Alderman, and he has twice served the office of Mayor of Chorley; moreover, he is the father of the Council, so far as length of service is concerned. Five years ago he resigned the post of organist of St. George's Church, Chorley, which he had held for twenty years, on which occasion he was the recipient of several tokens of the regard in which he is held, both for his musical and municipal attainments. He has raised the sum of £1,000 for the purchase of books for the Free Public Library and edited a tune book. For several years he has been an Overseer of the poor of Chorley. Thus it is abundantly evident that Alderman Leigh has not spared himself in being useful to his fellow men. He fully deserves 'honourable mention' in these columns.

The following letter furnishes yet another candidate for the roll of municipal honour.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The current number of The Musical Times contains a paragraph referring to 'An aldermanic and J.P. organist,' with a note to the effect that it would be of interest to hear of other similar instances.

In this borough (of Portsmouth) we have (1) the ex-Mayor, Harold R. Pink, Esq., J.P., an excellent organist, who has often played at the Town Hall, and who for some years acted as organist at St. Peter's Church, Southsea; (2) Alderman G. Ellis, J.P., who drew up the specification for the large four-manual organ in the Town Hall, and who has himself built an organ for his own use; and (3) the Clerk of the Peace, J. F. Glanville, Esq., who for many years has officiated as organist and choirmaster at several of our local churches, and who is now discharging those duties at the Parish Church, Portsea (of which Canon Lang, the new Bishop of Stepney, was recently the vicar), during the serious illness of the organist, Mr. W. D. Pillow. These instances may perhaps interest you.

Believe me, yours truly,

Bedworth House, W. Monk Gould.
Yarborough Road, Southsea, May 2, 1901.

ORGAN RECITALS.

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh (who played his own MS. Sonata and Andantino in F sharp minor).—Mr. Norman Kendrick, Christ Church Congregational, Penarth (Grand Chœur, Tempo di Menuetto, Hollins).—Mr. J. Gray, Parish Church, Kirkcaldy (Postlude in D, Smart).—Mr. Edward Cutler, K.C., Parish Church, Preston (who played his own Andante in E flat and Postlude in G).—Mr. G. T. Pinches, St. Clement Danes, Strand (Fantasia and Fugue in E minor, Silas).—Mr. R. E. Parker, Parish Church, Wilmslow (Overture in C, Hollins).—Mr. G. Denholm-Walker, Dutch Reformed Church, Adderley Street, Cape Town (Offertoire in C minor, Grison).—Mr. Albert E. Workman, Emmanuel Church, Bootle (Overture to 'Joseph,' Mehul).—Mr. R.W. Strickland, College Street Chapel, Northampton (Fantasia on the Hymn tune 'St. James,' C. E. Stephens).—Mr. F. Gostelow, St. Paul's Wesleyan Chapel, Bedford.—Mr. G. Dorrington Cunningham, Congregational Church, West Hampstead.—Mr. C. J. Brennan, Elmwood Presbyterian Church, Belfast (Reverie, Stainer).—Mr. Ernest H. Smith, St. Bede's, Liverpool.—Mr. J. H. Pearson, Parish Church, Brighouse ('O Sanctissima,' Lux).—Mr. J. Armistead, St. Margaret's, Burnley.—Mr. James Tomlinson, Centenary Church, Stonewell, Lancaster (Guilmant's Sonata in D minor).—Mr. F. A. Sewell, St. George's Chapel, Albemarle Street, opening of new organ (Archer's Andante in D and Smart's Theme and Variations in A).—Mr. H. Crackel, Bethel Primitive Methodist Chapel (Reverie and Jubilant March, Stainer).—Mr. W. Wolstenholme, Leamington Road Baptist Church, Blackburn (Overture in F, Faulkes).—Mr. Percy Birmingham, St. David's, Merthyr Tydvil (Allegretto cantabile, E. J. Hopkins).—Mr. H. E. Baker, Mr. H. M. Higgs, and Mr. Charlton Speer (joint recital), St. Nicholas Parish Church, Sutton.—Mr. W. Gillies Whittaker, St. Paul's Presbyterian Church, South Shields (a Bach recital, which included the lovely chorale prelude 'Schmücke dich, o liebe Seele').

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. T. S. Beswick, Christ Church, Jarrow.

Mr. Kenneth G. Burns, Parish Church, Thirsk.

Mr. William H. Dawes, Baptist Church, Ealing Road, Brentford.

Mr. C. Vincent Fosbery, Daventry Parish Church.

Mr. Ernest Foster, Parish Church, Langley, Bucks.

Mr. Arthur Gosling, St. Andrew's Church, Willesden Green.

Mr. Norman B. Hibbert, St. Luke's Church, Derby.

Mr. R. Higgins, Parish Church, Honiton.

Mr. W. Lucas, St. John's Church, Lewisham High Road.

Mr. C. H. Payne, Monmouth School Chapel.

Mr. Horatio Robinson, St. Leonard's Parish Church.

Mr. Bertram Pearce (choirmaster), Trinity Presbyterian Church, Bromley, Kent.

Mr. Bert Elsmore (Alto), Winchester Cathedral.

REVIEWS.

The Music of the Church Hymnary and the Psalter in Metre: its sources and composers. By William Cowan and James Love. [Henry Frowde.]

The compiler of a bibliographical work is a public benefactor, but only if the work is done well, otherwise he is an irritator. The preparation of the volume before us, which, however, is the product of a joint-authorship, has been prompted by the issue of the 'Church Hymnary,' a Scottish hymnal, of which the late Sir John Stainer was the musical editor. The division of the book into two sections, historical and biographical, is a convenient one. It is no disparagement to the latter portion—which, within its limits, is quite satisfactory—to say that the chief interest and value of this handbook lies in the historical information therein to be found. The research which has tracked so many tunes to their original sources and first appearances must have been very exhaustive and, at the same time, arduous. Only those who have tried their hand at this kind of thing know the difficulties that beset the path of the conscientious investigator. Unqualified praise must therefore be given to the authors for something attempted, something done, and, moreover, very thoroughly done; in fact, speaking from some considerable experience of the subject, we venture to say that nothing quite so complete has been done before. The plan has been to take each tune in alphabetical order and to give the full title and date (whenever possible) of the book in which it made its first appearance. In several cases—*e.g.*, Bedford and Harts—the original form of the tune is given, and thus an interesting study of the metamorphosis which a familiar hymn tune has undergone is rendered possible. Much new and valuable information is furnished in regard to the history of the tunes, as, for instance, 'Adeste Fideles,' to which we refer in our 'Occasional Notes' column. The ordinary reader would probably like to have had the anecdotal element more fully developed, but this would have added to the size of the book, which, as a bibliography pure and simple of the subject, leaves nothing to be desired. In a future edition an index of composers, with the names of the tunes written by them, would be a useful feature. As the 'Church Hymnary' contains the cream—and, must it not be added, some of the skim milk?—of all current hymnals, the practical utility of the publication for general reference is obvious. Some day there may rise up a hymn tune Julian—one who will treat the whole subject as exhaustively as has been so incomparably achieved in the 'Dictionary of Hymnology.' In the meantime, the labours of Messrs. Cowan and Love deserve an unqualified 'well done.' We heartily commend the book to our readers as a most valuable contribution to the literature of the subject which it so ably treats.

The Military Church Parade Service Book. Compiled and arranged by Thomas Conway Brown.

[Novello and Company, Limited.]

This handy little shilling manual has been compiled by Mr. Brown, a serjeant in the Royal Artillery Mounted Band and organist of All Saints' Garrison Church, Aldershot, for the use of military bands and chaplains at parade services in camp and in church. It consists of Morning Prayer, Litany, and Holy Communion, and includes a selection of hymns for open-air services. The Preface says that, as the bands at military parade services are usually small, the condensed score of the music in these pages will not only be found very useful, but it will obviate the necessity of copying out separate parts for the various instruments employed. The three staves used throughout are (A) for B flat clarinets and cornets, (B) for cornets, flutes, and oboes, (C) for bassoons, trombones, and basses, while B and C together are to be played on the organ when that instrument is available. Nothing could be more compact and practical than this manual with its eleven hymn tunes (including, of course, 'Onward, Christian Soldiers'), its varied selection of chants, and its general equipment for the rendering of the choral service in the British Army.

The Primitive Methodist Sunday School Hymnal, with accompanying Tunes. [Robert Bryant.]

The saying that the average life of a hymnal is twenty years seems to be borne out by the fact that the book before us is the third that has been prepared and issued by the Primitive Methodist Church, its predecessors having appeared in 1862 and 1879 respectively. The musical editor of the present publication, Mr. George Booth, M.D., J.P., in the course of his preface, furnishes the following interesting information:—

> The Editor may perhaps be permitted to give an illustration on this point [the progress of Sunday School music] from his own experience. In the first Sunday School in which he taught, the singing was accompanied by a flute, occasionally heard at the beginning and ending of the verses. As a result of a great effort and much self-sacrifice, a harmonium was obtained, and it was then thought that the climax had been reached and nothing further could be desired. In the present school to which the Editor is attached [at Chesterfield], the service of song is accompanied by an organ, pianoforte, and full band of stringed instruments, played by the scholars and teachers. Thus, while the devotional character of the singing has been retained, a new element of interest, first awakened in the day schools, has been added, resulting in an increased love for, and attachment of the children to, their Sabbath School.

This is very satisfactory, and the spread of such aids to worship music is deserving of every encouragement.

This hymnal has been compiled to meet the requirements of the various agencies connected with the Sunday School and its offshoots, thus a certain grownupness which characterises many of the hymns and tunes is accounted for. It contains some 600 hymns, a decidedly comprehensive selection. So far as we can discover, the new tunes number between fifty and sixty, contributed by a score of composers, of whom the best known to fame is Dr. Henry Coward, of Sheffield. Dr. Coward has also revised the harmonies of the old tunes, but we can scarcely think that he is responsible for the mutilated form of the last line of 'Rockingham' (157). 'Ladysmith' and 'Mafeking' appear as names of tunes. In this nomenclature connection, there are no less than twenty-seven instances of the same name being used for two different tunes, and in one case three tunes. Is not this rather confusing? An unsightly typographical excrescence, in the form of ", is used to indicate the end of a line (of words) when there is no double-bar. This unnecessary sign, peculiar to this hymnal, irritatingly asserts itself at all possible beats of the bar, and disfigures concords and discords alike, and it has the effect to the eye of disturbing the natural flow of both the verbal and musical phrases. As we have before remarked in reviewing new hymnals, it seems a pity that, in regard to tunes for children, greater use is not made of unison melodies with simple instrumental accompaniments, instead of dressing every tune, or nearly every tune, in four-part harmony, a garb which ill befits many tunes suitable for singers of tender years. Sullivan's setting of 'Hushed was the evening hymn' (201) is a case in point—it is here in a grown-up four-part form, instead of in its unisonal and more natural version. Every book has its blemishes, and perfection is difficult of attainment in this world. We find in these pages some tunes of the species which the late Sir John Stainer said he would not touch even with a pair of tongs; but its merits far outweigh such shortcomings as a critical eye and experienced worker in the field can detect. Therefore 'for better,' rather than 'for worse,' this collection merits a welcome to the ever growing field of hymnal literature. The care and trouble which have been expended upon its preparation will assuredly not have been labour in vain.

Albert Lortzing. By C. A. Webster. (Novello and Co., Ltd.) A pleasantly written monograph on the composer—shockingly neglected during his lifetime—of meritorious comic operas, of which 'Czar und Zimmermann' (produced in London as 'Peter the Shipwright' in 1871) is the best known. The proceeds of Mrs. Webster's interesting

pamphlet are to be given towards the monument erected to Lortzing's memory in Berlin.——*Organs and Tuning: a Practical Handbook for Organists.* By Thomas Elliston. (Weekes and Co.) The third edition, with new addenda, of a very handy and valuable book of reference to organists. ——*The Organist's Chant Book*, containing original chants for the whole of the Psalter, including the Venite for every day and the proper Psalms for certain days. By the Rev. S. J. Rowton. (Weekes and Co.)——*The Litany and Suffrages from the Book of Common Prayer, with the musick from the Sarum Processional.* (Charles Vincent.) A publication of the Plain Song and Mediæval Music Society.—— *Sims Reeves on the Art of Singing.* (Chappell and Co., Ltd.)——*The Elements of Singing: an Introduction to Voice and Choir-Training and Sight-Singing.* By J. T. Bavin. (Novello and Co., Ltd.)——*The Boy's Voice at the Breaking Period.* By E. Davidson Palmer. (Joseph Williams.)——*The Psalms, Canticles, and the Athanasian Creed, pointed for Chanting.* By L. S. Tuckwell and John Stainer. (A. R. Mowbray.) The fourteenth and a cheaper edition of The Magdalen Psalter.——*How to Learn the Fingering of Scales and Arpeggios.* By Sidney Hann. (Patey and Willis.) A concise method for committing to memory the fingering of scales and arpeggios without the aid of musical notation; for the use of students of the pianoforte ——*Concise Scale and Arpeggio Manual.* By I. Stuart Smyth. (Charles Vincent.) Useful to those who are examinationally inclined. Miss Smyth adopts English fingering in her little book.

THE LONDON MUSICAL FESTIVAL.

WITH the financial aspect of the festival which took place in the Queen's Hall during the week beginning on Monday, April 29, we have nothing to do, though we may presume there are solid considerations which induce Mr. Robert Newman to continue these festivals year after year. As regards the artistic side of the question, if anyone was inclined to doubt the necessity of an orchestral festival in the Metropolis, he might have found an answer in the hosts of provincial musicians present, not only from the smaller towns, but also from the largest centres of population out of London. To hear a week's round of concerts, given by a highly disciplined orchestra, under some of the most famous living conductors, makes it worth while for a country organist to repair to London, brush off the cobwebs of provincialism, and freshen his ideals, which a country town's routine is apt to obscure.

The leading characteristic of this year's festival was undoubtedly the appearance of five eminent conductors—or, to be precise, of four eminent conductors and one famous musician. Dr. Saint-Saëns is, above all things, an all-round musician, and we do not suppose he would care to pose as a virtuoso of the baton. The concert he conducted consisted, with but a single exception, of his own works, and the best performance of all was that of the symphonic poem, 'La Jeunesse d'Hercule,' which was conducted by Ysaye. The great Belgian violinist appeared, indeed, to particular advantage in the less familiar part of a conductor at the second concert of the series. He has a strong, nervous beat, a fine sense of breadth of phrasing, and a complete command over his resources. M. Colonne, who appeared at the opening concert, is more vivacious, if less poetic. He brings out every detail with the utmost clearness, and there is a polish and a smartness beyond praise in his performances. Still, there is not quite the same breadth or tenderness one feels under Ysaye. The finest orchestral performances of the festival were, perhaps, those under the conductorship of Herr Weingartner, who gave quite a superb reading of the C minor Symphony of Beethoven. He combined warmth, dramatic force, and vivacity in a remarkable degree, and the force and character of this most Beethovenish symphony were realised to perfection. Though the titanic power of the music was so well brought out, the performance was polished in the smallest detail, yet details were never forced at the expense of breadth. Finally our own Mr. H. J. Wood conducted the last two concerts, and stood the test of comparison most satisfactorily, giving a characteristic reading of the 'Pathetic' Symphony of Tschaïkowsky, which he has made quite his own. It may be said, indeed, that the symphonies allotted to these four conductors typified not inaccurately their respective individualities: Beethoven's Eighth Symphony, the most vivacious of all, being taken by Colonne; the broad and warmly coloured 'Eroica,' by Ysaye; the forceful and dramatic C minor, by Weingartner, and the strongly emotional 'Pathetic,' by Wood.

There was nothing absolutely new in the programmes, but several quasi-novelties were given. M. Colonne introduced the Symphonic Prelude to Part II. of César Franck's 'Redemption,' a beautiful example of refined and tender polyphony, orchestrated very brilliantly. A manuscript Adagio in C minor for strings, by Guillaume Lekeu, a Belgian composer, who died in 1894, on the threshold of his twenty-fifth year, was given by M. Ysaye. It showed Wagnerian influence, which is only what might be expected, and was in its tender and somewhat elegiac mood not unlike Franck's Adagio. M. Saint-Saëns played, for the first time in London—though the piece has been heard at Sydenham—the brilliant 'Africa' Fantasia for pianoforte and orchestra, which he introduced to this country when he graduated at Cambridge in 1893, and the sparkling character of the solo part proved, it is needless to add, well suited to his incisive style, though, as we have intimated, he did not seem in his very happiest vein on this occasion. Then Herr Weingartner appeared as a composer, through the medium of his symphonic poem, 'Das Gefilde der Seligen' (Op. 21), a composition very sonorous and rich in orchestral colouring, but displaying no very marked individuality in the thematic material. Finally, as samples of native art, there were Dr. Cowen's new and fanciful overture 'The Butterfly's Ball' and Dr. Elgar's now famous Variations, which are too well known to need further criticism.

The instrumental soloists were, in addition to M. Saint-Saëns, Signor Busoni, Lady Hallé, M. Ysaye (who played Saint-Saëns's B minor Concerto very finely), Herr Becker, Dr. Joachim (who introduced a delightful concerto by Mozart, an early work in D major), and Mr. Harold Bauer, who made an excellent impression by his finished and most artistic playing of Saint-Saëns's Fourth Pianoforte Concerto, in C minor. The vocalists were Madame Blanche Marchesi, Miss Marie Brema, Mr. Andrew Black, and Mrs. H. J. Wood, who signalised her first appearance at Queen's Hall by a sympathetic and polished reading of *Tatiana's* Letter Song from 'Eugene Onegin.'

THE NEW OPERA AT THE SAVOY, 'THE EMERALD ISLE.'

ALTHOUGH the Sullivan dynasty has, alas, come to an end in the little kingdom of the Savoy, one felt almost justified by the success which 'The Emerald Isle' achieved when it was first produced, on April 27, in crying 'The King is dead, long live the King.' It was certainly a delicate and difficult situation in which those responsible at the Savoy Theatre found themselves. In 'The Emerald Isle, or the Caves of Carrig Cleena,' a subject had been provided peculiarly suited to Sir Arthur Sullivan's genius. He had always kept a warm corner in his heart for the land of his fathers—witness the work which he always intended for, and in later years acknowledged as, an 'Irish' Symphony. And here was a theme suggestive of reels and jigs, redolent of Hibernian fancy and humour, just such as was calculated to appeal to his fanciful genial humour and lyrical grace. How much it had, in fact, appealed to him is sufficiently indicated by the fragments of composition which he left behind him. Of late years there were, as might be expected, some occasional signs that the stream of inspiration did not run quite so freely as of old; but here there is a delightful freshness in the melodies which he created, an aftermath, so to speak, of the captivating lilts which, perhaps more than anything else, formed the most individual characteristic of his music.

The charm of these fragments made the task of completing them the more difficult, and the undoubted success achieved by Mr. Edward German is, on that account, all the more remarkable. The choice was obviously a wise one. No living English composer is more in sympathy

with Sullivan's individuality as a musician than Mr. German, and we will even venture to say that none would have so commended himself to Sullivan's own mind. The rhythmical grace and energy of his music, the clarity of his orchestration, to which a refined and easy polyphonic method gives the character of a beautifully designed mosaic, rather than the broad brush-work of an oil painting—these are qualities closely akin to those of the older composer.

It may be worth while to record with some particularity the exact share of each composer in the operetta. There are altogether an Introduction and twenty-eight separate 'Numbers.' Of these Sullivan completed Nos. 1 and 2, and left sketches for fifteen others, often consisting of little more than a line of vocal melody. These Mr. German harmonised and orchestrated, composing entirely original music for ten numbers, and adding an Introduction and a Finale based partly on Sullivan's melodies, partly on his own.

It is time, however, before going into details concerning the music, that some idea should be given of the libretto. It is difficult to give a succinct account of Captain Basil Hood's ingenious and amusing drama, for the plot is by no means simple, or even coherent. The scene is in Ireland, the time 'about a hundred years ago,' and the first act takes place just outside the Lord Lieutenant's country residence. The hero is an *O'Brian*, with the inherited instincts of a rebel to Saxon rule, but with the education of a Saxon University. Of course, as will be expected, he loves the Lord Lieutenant's daughter, so that when, after many complications and much mystification, he and his rebellious followers are finally cornered, he has a powerful advocate to soften the Lord Lieutenant's wrath. So far the lines of the story are simplicity itself, but they are amusingly entangled by some characters not material to the plot, but very material to the humours of the drama. There is a blind fiddler, *Pat Murphy*, who isn't really blind, and his sweetheart, who thinks him blind, and treats him accordingly, who provide a subsidiary plot, and there is a quaint personage who, as represented by Mr. Walter Passmore, provides a great proportion of the genuine fun of the piece. *Professor Bunn* (of Bath) is an elocutionist, mesmerist, conjuror, character-impersonator, and anything else you please—an altogether delightful individual, who appears upon the scene with a view to assisting the Lord Lieutenant's scheme of furthering and ameliorating elementary education, but is impressed by the rebels, and, by endeavouring to run with the hare and hunt with the hounds, both complicates the plot and increases the humours of the situation. He is full of devices, mostly futile, and his chief one is as quaint as it is original. The rebels, disturbed in their 'secret' meeting outside His Excellency's park gates—the idea is delightfully Hibernian—adjourn proceedings to the Caves of Carrig-Cleena, that give the sub-title to the operetta, and furnish a charmingly picturesque scene for the second act. In his capacity as 'hound' *Mr. Bunn* gives the Lord Lieutenant information of this change of scene, and then, in the alternative *rôle* of 'hare,' he plans to keep the soldiery away. Learning that they belong to a Devonshire regiment, and may therefore be presumed to have a lively faith in fairies, he plays upon their superstition and makes his appearance, after the manner of Rip van Winkle, with a story of having been entrapped by the fairies of Carrig-Cleena, and kept there for fifty years and more.

Eventually the Gordian knot of complications is cut after the most approved traditions of the House of Savoy. It is discovered that the pompous Lord Lieutenant, being an English peer, has, as a matter of course, Yankee blood in his veins: 'therefore,' as the rebel leader says, 'you are our friend. . . . We are no longer rebels. It would be absurd to shoot us.' This subtle argument, as the Lord Lieutenant ingenuously says, 'sounds conclusive,' and at any rate it affords sufficient reason for all to end happily, which is all one desires at 11 p.m.

The success with which Mr. German has 'played up' to the model set him is quite remarkable, and has more than realized anticipations. His music is sufficiently like Sullivan's to avoid all sense of patchiness, yet this is obtained without sacrifice of individuality. The difference strikes one as being, if one may risk a generalization, that whilst Sullivan's tunes are lyrical and vocal, German's seem to owe their genesis more to dance rhythms. However this may be, he is hardly a whit behind his predecessor in the sense for lightness and gaiety so essential to an operetta. In two respects it may be said that he has made a step in advance. He has put more interest into his orchestration than Sullivan was wont to do, at least for Savoy purposes, and has greatly elaborated his scoring without for a moment obscuring the melodic charm, which is all that appeals to so many opera-goers. And he has greatly heightened the artistic value of the more serious songs. The chief soprano air, 'Oh, setting sun,' is a really beautiful, well-balanced, artistic conception, more dramatic and individual than most songs of its kind.

The operetta owed much to its interpreters, who were all admirably suited by their respective parts. As has been mentioned, Mr. Passmore's intensely humorous impersonation of *Bunn* was the most striking feature of the performance; other characteristic figures were the *Sergeant Pincher* of Mr. Crompton, whose Devonshire burr was delightful, and the very stately Lord Lieutenant of Mr. Jones-Hewson. Miss Isabel Jay's highly artistic singing in the part of the heroine was one of the chief musical successes of the performance, and the excellent singing and acting of Mr. H. Lytton and Miss Louie Pounds made the second pair of lovers more than usually interesting. Mr. Evett was an acceptable hero, and Miss Brandram, Miss Easton-Murray, and Mr. Rous also contributed to the success of the opera, which was, on this initial occasion, conducted by Mr. Edward German himself.

THE ROYAL OPERA.

THE opera should be always with us. As matters stand, however, we have to be content with performances during three summer months, when, in addition to many interesting concerts, there are the counter attractions of fragrant woods and silver streams. The cheaper parts of Covent Garden theatre during the past week have, notwithstanding, been crowded, and this seems to show how well opera all the year round, as in German cities, would be appreciated by the general public. Here, many nights are filled up with certain standard operas, such as 'Faust,' 'Carmen,' 'Lohengrin,' so that there is little room either for old works unduly neglected or for novelties. For the present, however, we must be content with such operas as are presented to us, and, so far at any rate as the first week is concerned, there is little ground for complaint. 'Romeo et Juliette' was selected for the opening night, Monday, the 13th ult. Madame Eames impersonated *Juliette*, and her excellent singing and refined bearing won for her the goodwill of the audience. At first the quality of some of her upper notes was doubtful, but as the evening advanced matters mended; in the second duet for the lovers she was admirable. M. Saléza played the part of *Roméo* exceedingly well, but his voice was not in good order. Of the other performers we only mention Mr. Lawrence Rea, new to the stage, who acquitted himself well in the small *rôle* of *Gregorio*. Signor Mancinelli conducted with his usual skill and enthusiasm.

On the following evening came Humperdinck's 'Hänsel und Gretel,' sung in German, still the cleverest opera on Wagner lines produced since the Bayreuth master ceased to write. The fresh, naïve story, so striking a contrast to the sensational and, at times, coarse libretti of modern opera, explains in part its success; but the marked ability and ease with which the composer develops dainty folk themes arrests and maintains the interest of musicians. With such simple material and so elaborate a method, a composer of ordinary merit would have utterly failed. With regard to the performance we would only mention the clever impersonations of the two children by Fräulein Felser and Fräulein David, the excellent singing of Herr Mühlmann and Mdlle. Olitzka (the father and mother), although it must be said that the make-up of the former bordered somewhat on the grotesque. Miss Agnes Nicholls and Madame Kirkby Lunn, in the small parts of the *Dewman* and *Sandman*, made first and favourable appearances on the Covent Garden stage. Herr Lohse

Lilian.

A FOUR-PART SONG.

Words by TENNYSON. Composed by S. P. WADDINGTON.

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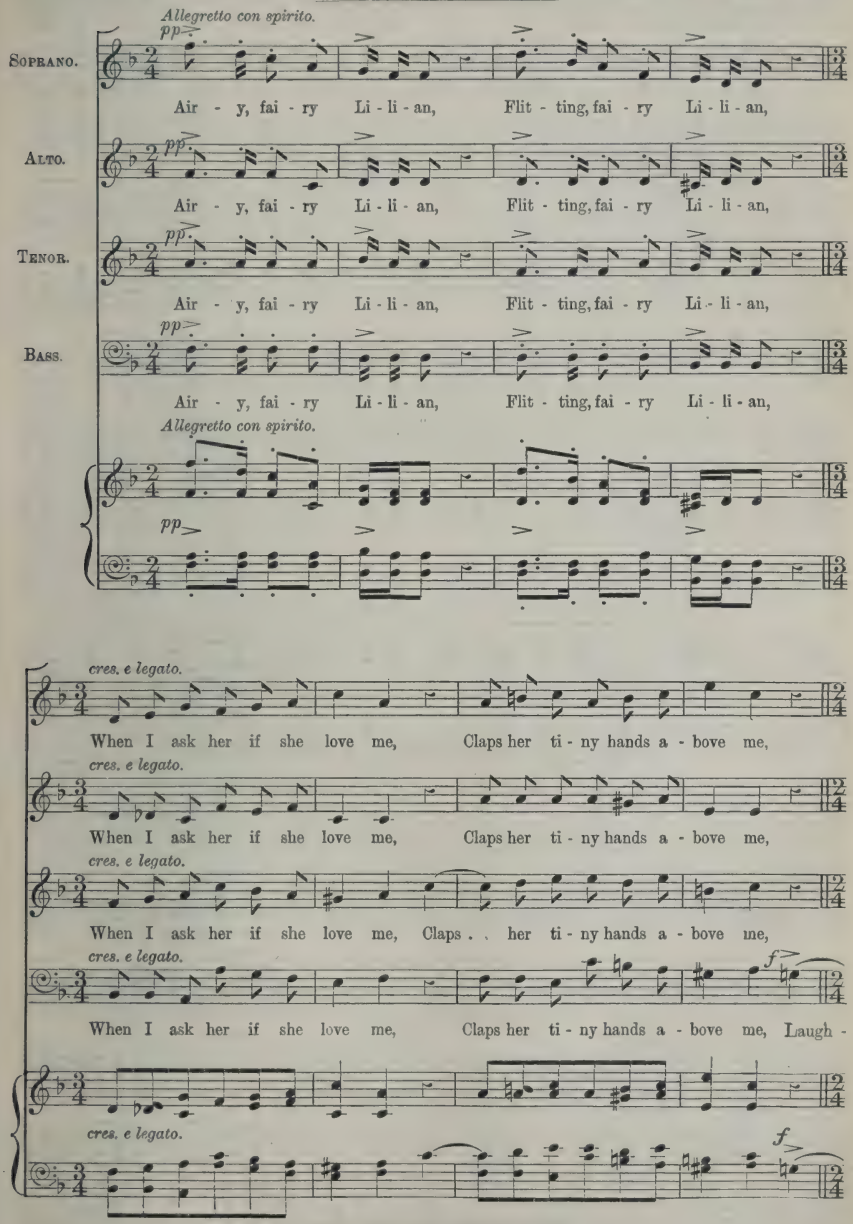
Allegretto con spirito.
pp
SOPRANO.
Air - y, fai - ry Li - li - an, Flit - ting, fai - ry Li - li - an,
ALTO.
Air - y, fai - ry Li - li - an, Flit - ting, fai - ry Li - li - an,
TENOR.
Air - y, fai - ry Li - li - an, Flit - ting, fai - ry Li - li - an,
BASS.
Air - y, fai - ry Li - li - an, Flit - ting, fai - ry Li - li - an,
Allegretto con spirito.
pp
cres. e legato.
When I ask her if she love me, Claps her ti - ny hands a - bove me,
cres. e legato.
When I ask her if she love me, Claps her ti - ny hands a - bove me,
cres. e legato.
When I ask her if she love me, Claps . . her ti - ny hands a - bove me,
cres. e legato.
When I ask her if she love me, Claps her ti - ny hands a - bove me, Laugh -
f
cres. e legato.
f

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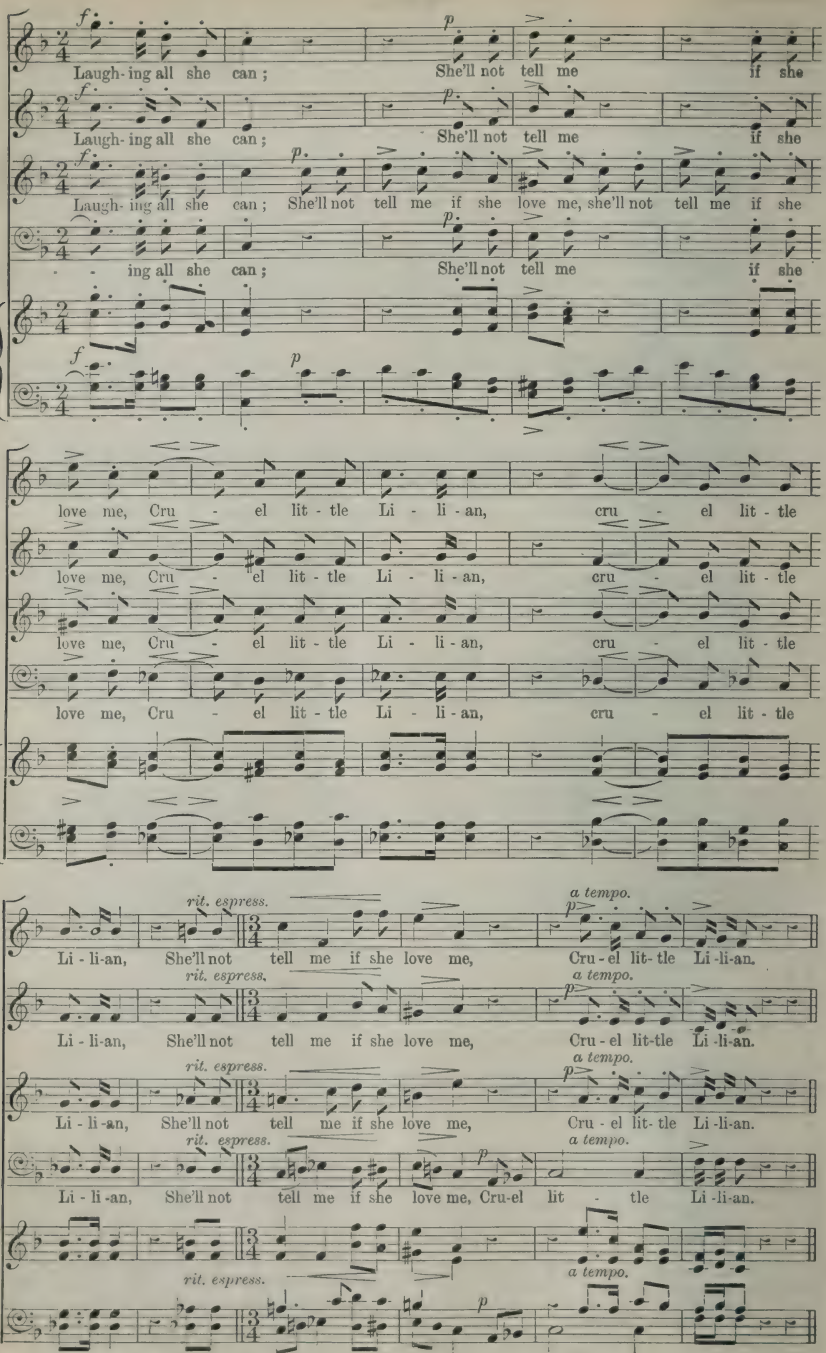
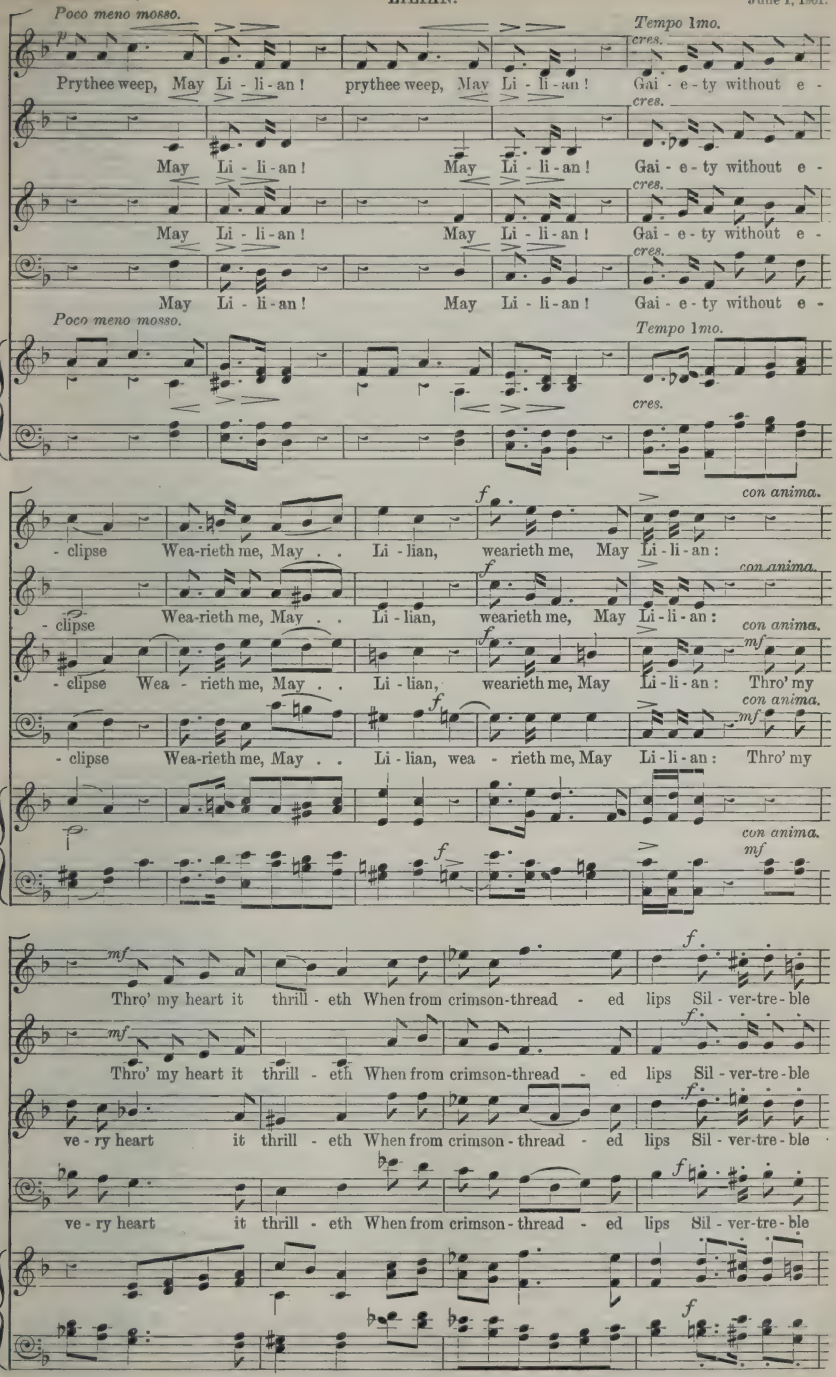
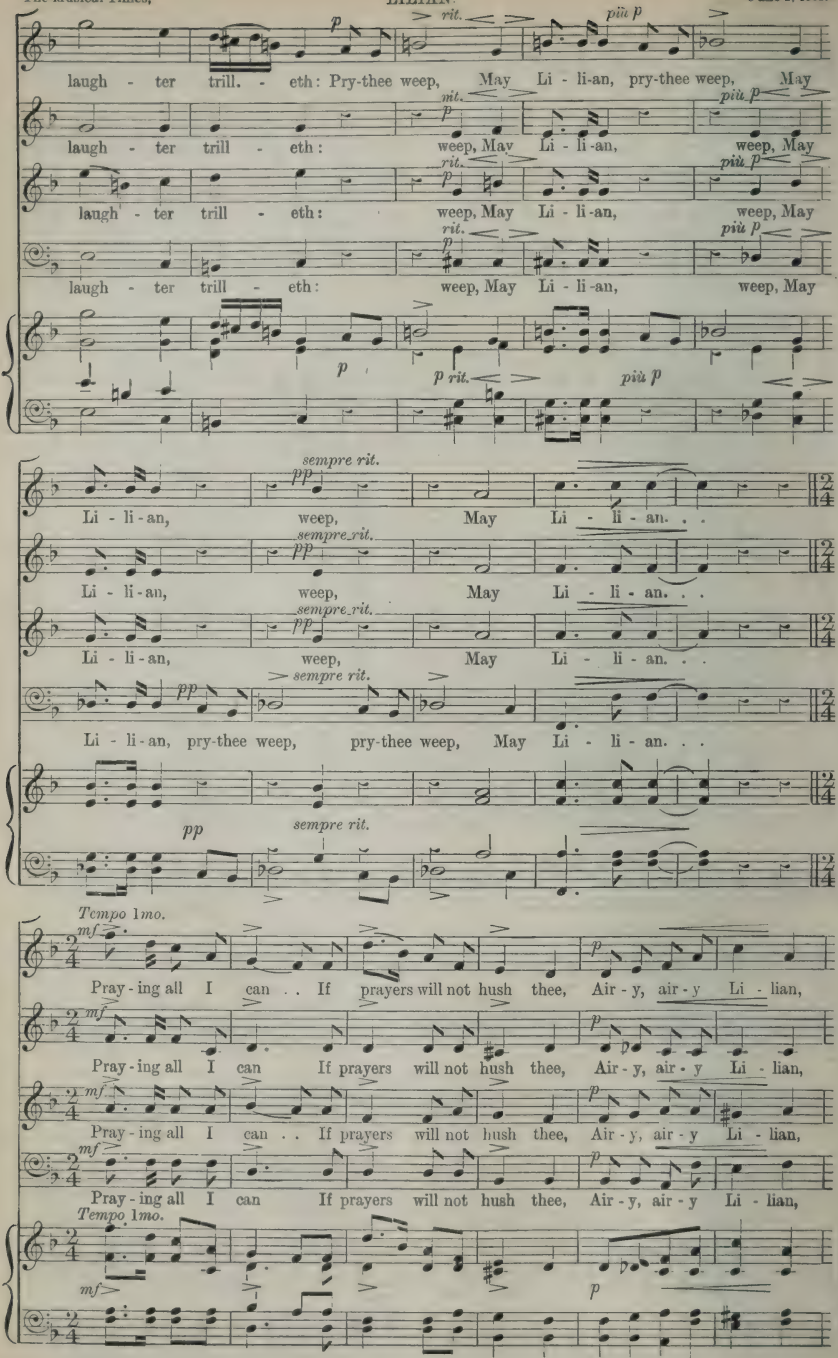

Laugh- ing all she can ; She'll not tell me if she
Laugh- ing all she can ; She'll not tell me if she
Laugh- ing all she can ; She'll not tell me if she love me, she'll not tell me if she
- - ing all she can ; She'll not tell me if she
love me, Cru - el lit - tle Li - li - an, cru - el lit - tle
love me, Cru - el lit - tle Li - li - an, cru - el lit - tle
love me, Cru - el lit - tle Li - li - an, cru - el lit - tle
love me, Cru - el lit - tle Li - li - an, cru - el lit - tle
rit. espress.
a tempo.
Li - li-an, She'll not tell me if she love me, Cru - el lit- tle Li -li-an.
Li - li-an, She'll not tell me if she love me, Cru - el lit- tle Li -li-an.
Li - li -an, She'll not tell me if she love me, Cru - el lit- tle Li -li-an.
Li - li -an, She'll not tell me if she love me, Cru-el lit - tle Li -li-an.


Poco meno mosso.
Tempo 1mo.
cres.
Prythee weep, May Li - li - an! prythee weep, May Li - li - an! Gai - e - ty without e -
May Li - li - an! May Li - li - an! Gai - e - ty without e -
May Li - li - an! May Li - li - an! Gai - e - ty without e -
Poco meno mosso.
Tempo 1mo.
cres.
con anima.
- clipse Wea-rieth me, May . . Li - lian, wearieth me, May Li - li - an:
- clipse Wea - rieth me, May . . Li - lian, wearieth me, May Li - li - an: Thro' my
- clipse Wea-rieth me, May . . Li - lian, wea - rieth me, May Li - li - an: Thro' my
Thro' my heart it thrill - eth When from crimson-thread - ed lips Sil - ver-tre - ble
Thro' my heart it thrill - eth When from crimson-thread - ed lips Sil - ver-tre - ble
ve - ry heart it thrill - eth When from crimson - thread - ed lips Sil - ver-tre - ble
ve - ry heart it thrill - eth When from crimson - thread - ed lips Sil - ver-tre - ble


laugh - ter trill. - eth: Pry-thee weep, May Li - li-an, pry-thee weep, May
laugh - ter trill - eth: weep, May Li - li-an, weep, May
laugh - ter trill - eth: weep, May Li - li-an, weep, May
laugh - ter trill - eth: weep, May Li - li-an, weep, May
Li - li-an, weep, May Li - li-an. . .
Li - li-an, weep, May Li - li-an. . .
Li - li-an, weep, May Li - li-an. . .
Li - li-an, pry-thee weep, pry-thee weep, May Li - li-an. . .
Pray-ing all I can . . If prayers will not hush thee, Air-y, air-y Li - lian,
Pray-ing all I can If prayers will not hush thee, Air-y, air-y Li - lian,
Pray-ing all I can . . If prayers will not hush thee, Air-y, air-y Li - lian,
Pray-ing all I can If prayers will not hush thee, Air-y, air-y Li - lian,

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CREATION'S HYMN

FOUR-PART SONG

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THE MUSIC COMPOSED BY

L. VAN BEETHOVEN.

ARRANGED BY E. SACHS.

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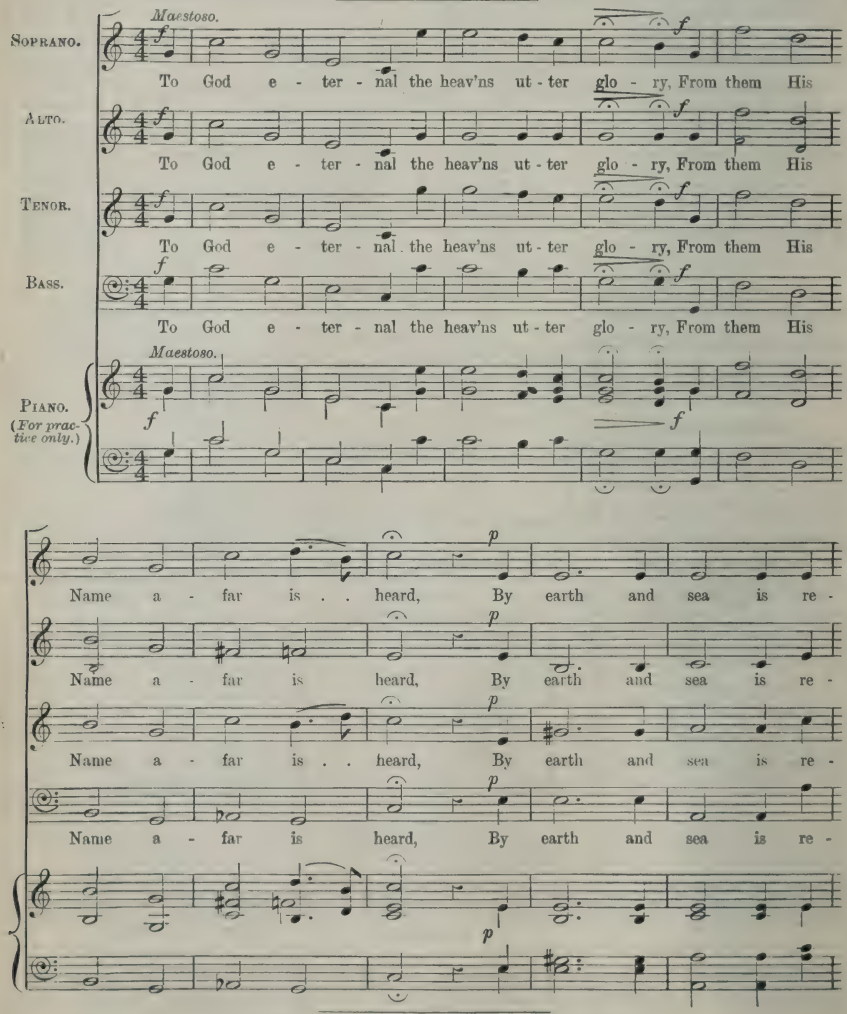
Maestoso.
Soprano.
To God e - ter - nal the heav'ns ut - ter glo - ry, From them His
Alto.
To God e - ter - nal the heav'ns ut - ter glo - ry, From them His
Tenor.
To God e - ter - nal the heav'ns ut - ter glo - ry, From them His
Bass.
To God e - ter - nal the heav'ns ut - ter glo - ry, From them His
Maestoso.
Piano.
(For practice only.)
Name a - far is . . heard, By earth and sea is re -
Name a - far is heard, By earth and sea is re -
Name a - far is . . heard, By earth and sea is re -
Name a - far is heard, By earth and sea is re -

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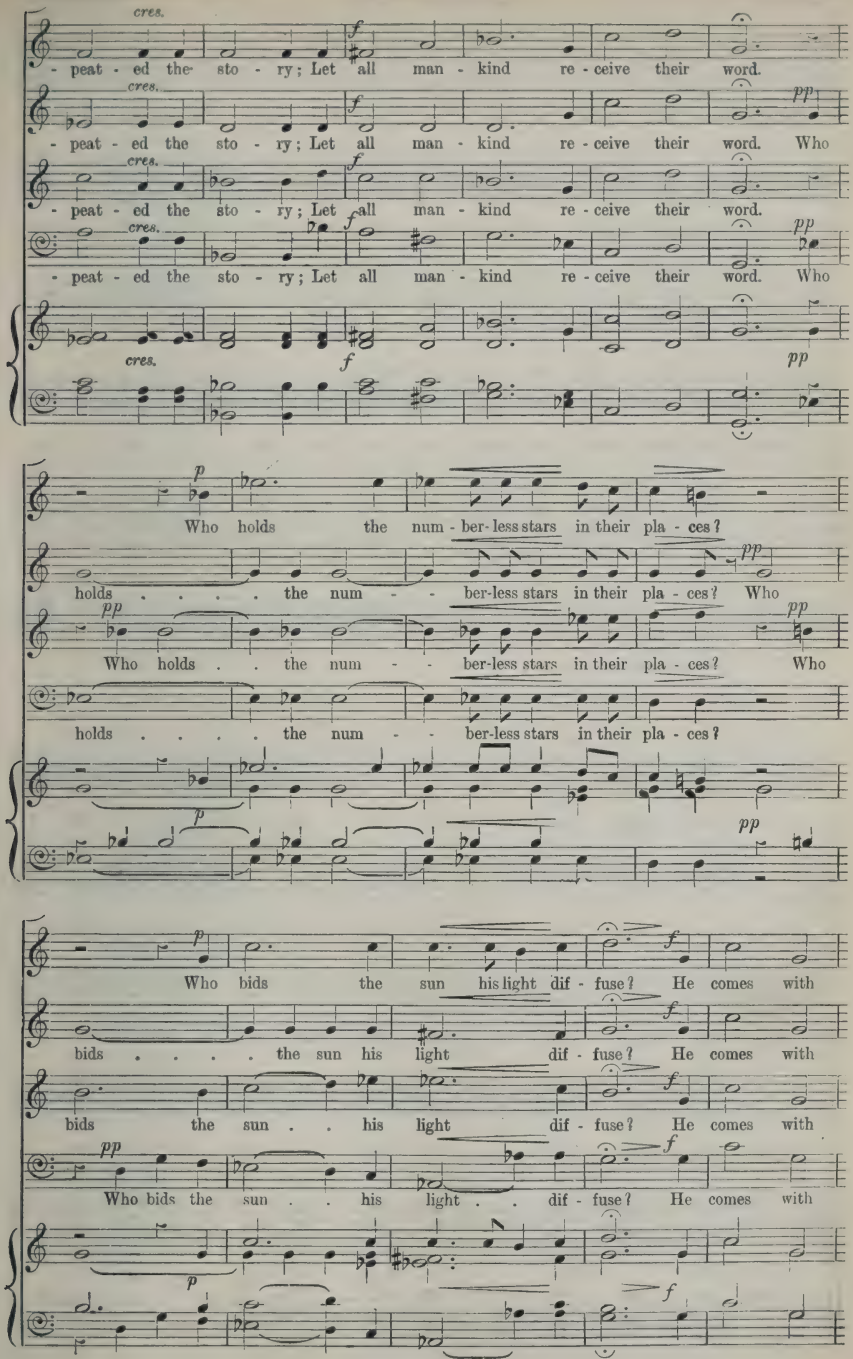
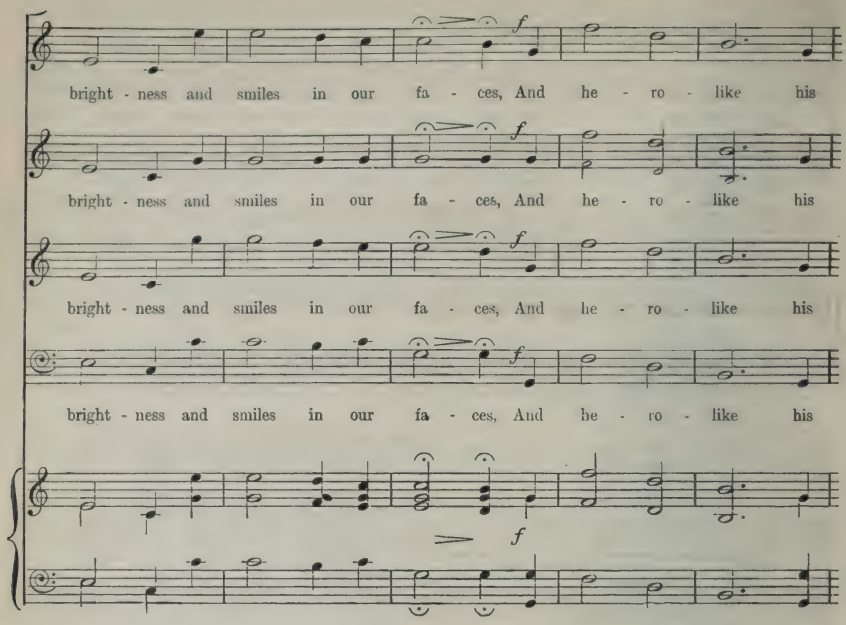
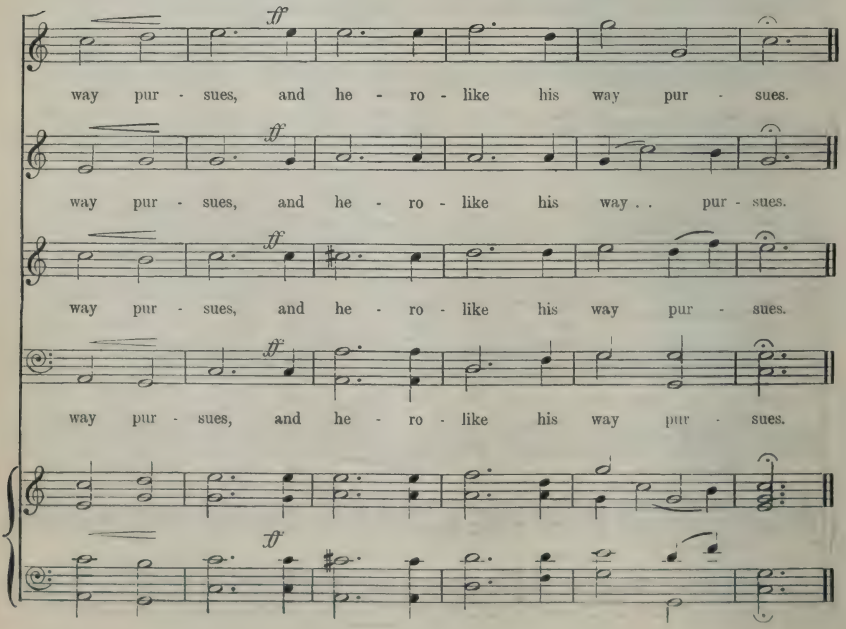
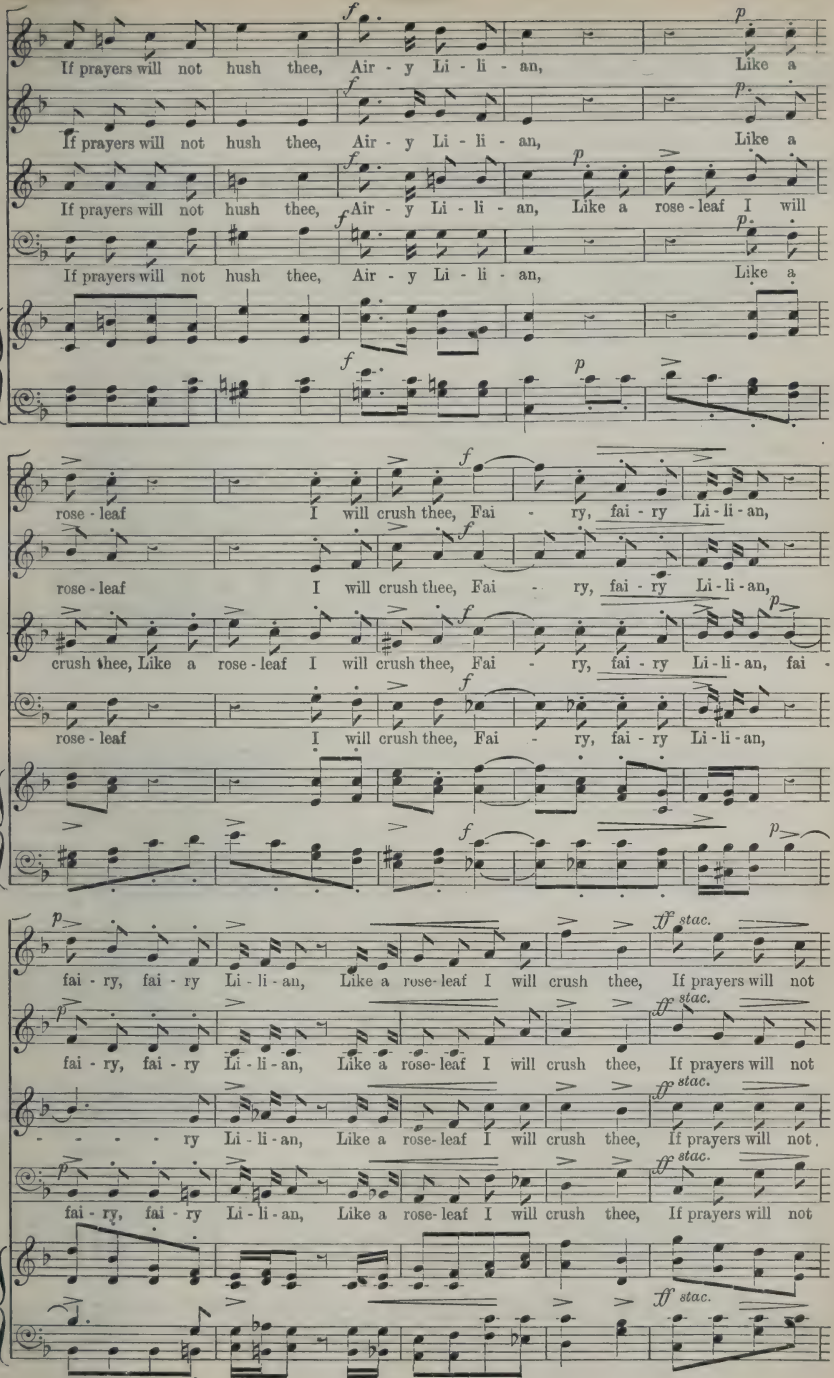
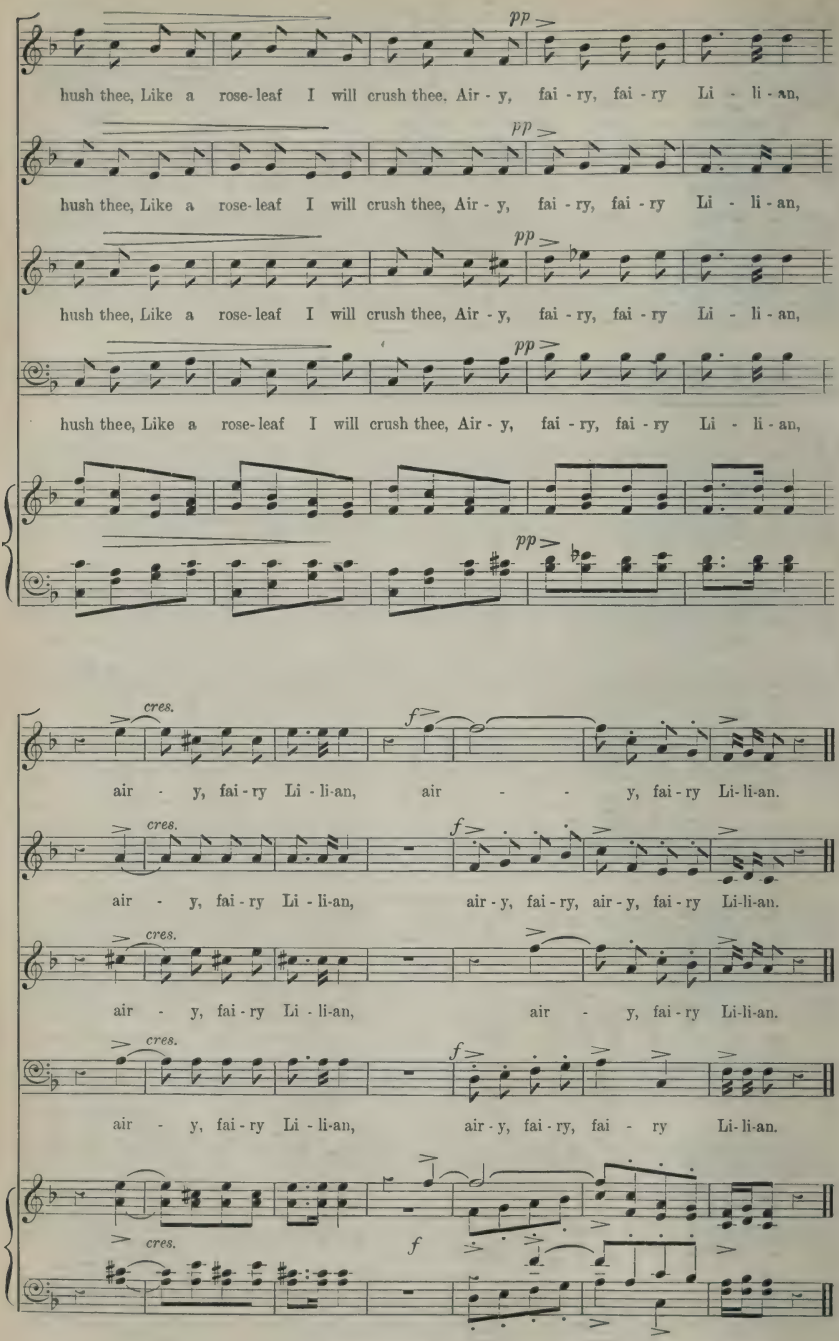

cres.
f
- peat - ed the sto - ry; Let all man - kind re - ceive their word.
pp
Who
Who holds the num - ber-less stars in their pla - ces?
holds . . . . the num - - ber-less stars in their pla - ces?
p
Who bids the sun his light dif - fuse? He comes with
bids . . . . the sun his light dif - fuse? He comes with
bids the sun . . his light dif - fuse? He comes with
Who bids the sun . . his light . . dif - fuse? He comes with

bright - ness and smiles in our fa - ces, And he - ro - like his
bright - ness and smiles in our fa - ces, And he - ro - like his
bright - ness and smiles in our fa - ces, And he - ro - like his
bright - ness and smiles in our fa - ces, And he - ro - like his
f


way pur - sues, and he - ro - like his way pur - sues.
way pur - sues, and he - ro - like his way . . pur - sues.
way pur - sues, and he - ro - like his way pur - sues.
way pur - sues, and he - ro - like his way pur - sues.
ff


If prayers will not hush thee, Air - y Li - li - an, Like a
If prayers will not hush thee, Air - y Li - li - an, Like a
If prayers will not hush thee, Air - y Li - li - an, Like a rose - leaf I will
If prayers will not hush thee, Air - y Li - li - an, Like a
rose - leaf I will crush thee, Fai - ry, fai - ry Li - li - an,
rose - leaf I will crush thee, Fai - ry, fai - ry Li - li - an,
crush thee, Like a rose - leaf I will crush thee, Fai - ry, fai - ry Li - li - an, fai -
rose - leaf I will crush thee, Fai - ry, fai - ry Li - li - an,
fai - ry, fai - ry Li - li - an, Like a rose - leaf I will crush thee, If prayers will not
fai - ry, fai - ry Li - li - an, Like a rose - leaf I will crush thee, If prayers will not
- - - - ry Li - li - an, Like a rose - leaf I will crush thee, If prayers will not
fai - ry, fai - ry Li - li - an, Like a rose - leaf I will crush thee, If prayers will not
stac.


pp
hush thee, Like a rose-leaf I will crush thee. Air - y, fai - ry, fai - ry Li - li - an,
hush thee, Like a rose-leaf I will crush thee, Air - y, fai - ry, fai - ry Li - li - an,
hush thee, Like a rose-leaf I will crush thee, Air - y, fai - ry, fai - ry Li - li - an,
hush thee, Like a rose-leaf I will crush thee, Air - y, fai - ry, fai - ry Li - li - an,
cres.
f
air - y, fai - ry Li - li-an, air - - y, fai - ry Li- li-an.
air - y, fai - ry Li - li-an, air - y, fai - ry, air - y, fai - ry Li-li-an.
air - y, fai - ry Li - li-an, air - y, fai - ry Li-li-an.
air - y, fai - ry Li - li-an, air - y, fai - ry, fai - ry Li- li-an.

conducted with great vigilance, and fair, if not full justice was rendered to the difficult orchestral music. The opera was followed by 'Cavalleria Rusticana,' with Mdlle. Strakosch as *Santuzza* and Signor Valero as *Turiddu*; though the latter sang fairly well, he over-acted his part. Signor Mancinelli conducted. The chorus sang vigorously. Wednesday was devoted to 'Tannhäuser,' with M. Van Dyck in the title-*rôle*. He is one of the finest impersonators of the vacillating minstrel knight, but as a vocalist he is uncertain. This year, however, his voice is in good order, so that he achieved a great and well deserved success. Herr Mohwinkel, the *Wolfram*, made, on the whole, a satisfactory *début*. Fräulein Gadski (*Elisabeth*) sang well, and was especially fine in the *Finale* of the second act, which, indeed, was most impressively rendered.

'Rigoletto' was given on Thursday with Madame Suzanne Adams (*Gilda*), who sang charmingly. Signor Anselmi, the new tenor, and M. Seveilhac (*Rigoletto*) both won favour. In 'Faust,' on Friday, Madame Eames and M. Plançon gained chief honours. On Saturday evening M. Van Dyck impersonated *Tristan* for the first time here. His acting was magnificent and his singing good, though not quite so good as in 'Tannhäuser'; but the *Tristan* music is far more trying. The *Isolde* was Fräulein Fränkel Claus. She is earnest, sometimes over-earnest as an actress, and sings well. Her upper notes are somewhat shrill, and the lower ones somewhat colourless; her voice in the middle register is of pleasing, sympathetic quality. Miss Brema as *Brangäne* and Mr. Bispham as *Kurwenal* were most successful. The rendering of the orchestral music, under the direction of Herr Lohse, deserves high praise.

Much money and time have been spent on the new stage arrangements. As yet the machinery is not in perfect working order; next month we expect to be able to record satisfactory results. The hand of M. Messager is also visible. But Rome was not built in a day, and neither can stage reforms be carried out at a moment's notice.

THE PHILHARMONIC SOCIETY.

M. Basil Sapellnikoff appeared at the fourth concert, on the 9th ult., and played Tschaïkowsky's Pianoforte Concerto in B flat minor, a work which he performed here in 1889 under the composer's direction. M. Sapellnikoff is now, as he was then, a great executant, and in the matter of technique there was nothing wanting; he appears, indeed, to have gained in power and brilliancy. Again his reading of the work showed intelligence of a high order, and the fact of his having been personally acquainted with the Russian composer was a strong guarantee that he understood his intentions. And yet there was something wanting. Tschaïkowsky's concerto makes, in various ways, strong appeal to the senses; but throughout is heard an inner voice speaking to us of the composer's own self, and this personal character of the music was not fully revealed, possibly not fully felt by the pianist. Anyhow, he achieved a brilliant success, and was recalled several times; that he did not grant an encore redounds greatly to his credit. The rest of the programme does not call for detailed notice. Lady Hallé played the Mendelssohn Violin Concerto even better than at the London Festival a fortnight previously. Dr. Cowen gave a refined and sympathetic rendering of Sterndale Bennett's 'Paradise and Peri' Overture. The performance of Beethoven's Symphony in B flat was thoroughly good; that of the *Adagio*, however, created the strongest impression. Miss Ada Crossley, the vocalist, sang an arid aria from Max Bruch's 'Odysseus,' and consequently did not achieve her usual success. The concert took place, as usual, at Queen's Hall.

THE JOACHIM QUARTET CONCERTS.

The six concerts recently given by Dr. Joachim and his able associates, Professors Karl Halir, Emanuel Wirth, and Robert Hausmann, will rank among the most memorable events of the present season. Artists have often been tempted to appear in public, although enfeebled powers have prevented them from doing justice either to the music of great masters or to themselves. And, on the other hand, the public is naturally indulgent towards old favourites, and strongly inclined to ignore any perceptible shortcomings. Dr. Joachim shares the common lot of humanity, and over sixty years of active service in the cause of high art have not passed by without leaving some trace. It would be false flattery to say that he is the same as he was a quarter of a century ago; that neither the strength nor the fire of manhood has in any wise declined. But it may truthfully be said that Dr. Joachim is still a master of his art, and the few signs of advancing age which he gave were more than counterbalanced by his wonderfully pure and dignified readings of the music of various masters. Then, again, the four players were in perfect unity with one another; Dr. Joachim never seemed—to use the common expression—to be *leading* the concerted music.

Each of the six programmes contained three works, for the most part quartets. The first concert was devoted entirely to Beethoven, and the three quartets, Op. 18, No. 5, Op. 95, and Op. 130, represented the composer at various stages of his art career; and in all the other programmes that great master of instrumental music was duly represented. Haydn and Mozart came in for their share of notice, and the renderings of their works were most delightful; the performance of Mozart's Quintet in G minor (with Mr. Alfred Gibson as a capable second viola) was, indeed, superb.

Schubert's D minor Quartet was not omitted in the scheme. Special honour was paid to Brahms, the life-long friend of Dr. Joachim, by the performance of the Quartets in A minor (Op. 51, No. 2) and B flat (Op. 67), and the Sextet in G (second viola, Mr. A. Hobday, and second violoncello, Mr. Percy Such). For many a long year did Dr. Joachim persevere with Brahms's music; the public was cold and many a critic hostile, but he was nothing daunted. And now Brahms ranks among the classics. The last work in the last programme was Schumann's Quartet (Op. 41, No. 3), and that name recalls another fight against coldness and prejudice, and another victory in which Dr. Joachim and the widow of the composer were leading spirits. The fine work was played with rare sympathy by the four artists.

At all six concerts St. James's Hall was crowded, and enthusiasm prevailed from first to last. The Joachim Quartet will pay another visit to London next year. They will be heartily welcomed.

MR. D. F. TOVEY'S PIANOFORTE RECITALS.

Pianists' recital programmes run, as a rule, in one groove: a transcription of a Bach organ fugue, a familiar Beethoven sonata, a group of Chopin solos, and some showy modern pieces by way of conclusion. Mr. Tovey, however, opens up new paths. He has selected for his present series of recitals works with which the public is by no means familiar. At St. James's Hall, on Thursday, the 9th ult., he played the 'Goldberg' Variations of Bach, and for his admirably clear and thoughtful rendering of them deserves all praise. It is really a wonderful work, yet one which requires study ere it can be properly appreciated. We admire Mr. Tovey's courage, but we fear that some of the audience, like the man in the gallery when Beethoven's 'Eroica' was produced at Vienna, heartily wished that the blessed thing would stop. At his second recital, on the following Thursday, Mr. Tovey performed, and skilfully, the 'Diabelli' Variations of Beethoven. For both these elaborate works the interpreter contributed, in the form of essays, a detailed analysis. They show much reading and much thought, also intelligent insight into the music; if less bulky they would, however, probably prove more serviceable. We, however, fully admit the difficulty of describing long works within a short space, but that is what Mr. Tovey should aim at. At both recitals he played some short, refined, and ably written compositions of his own; at the first, three pieces for violin and pianoforte, in which he was indeed fortunate in having Dr. Joachim as an associate; and, at the second, some Bagatelles for pianoforte solo.

COMPETITIONS.

(By our Special Correspondents.)

THE WESTMORLAND FESTIVAL AT KENDAL.

If the sixteenth Westmorland Musical Festival presented no very novel features as compared with its predecessors, this is not very surprising, for indeed the institution is now so highly organized that it is difficult to see in what direction there could be any marked development. According to the custom of late years, it occupied three days, from April 18 to 20. Owing to the gradual heightening of the standard of performance at these competitions, it has been possible to correspondingly increase the searching nature of the tests. It seems, however, as if something like a limit had been reached in this direction, for a slight but noticeable falling off in the number of entries is generally attributed to the difficulty of some of the test pieces. It is by no means a question to be settled without consideration, for, while the selection of music of practically prohibitive character would defeat its own end, the material lowering of the artistic standard would deprive the festivals of their chief reason for existence—the cultivation of a good taste in music. Schumann's male-voice part-song, 'The Lotus Flower,' for instance, with its frequent changes of tonality, is a serious thing for a country choir, with its very limited choice of material, to attempt; while the 'Serenade' of Brahms, being in six parts, presents a very obvious difficulty. Every country choirmaster knows, and it is indeed almost a matter of necessity, that the tenors are numerically by far the weakest section of a chorus, so that the prospect of having to divide them, save for a bar or two, is a very uncomfortable and risky one. United they may stand, divided they will certainly fall. There are no very populous centres in the Westmorland district, which is, by the way, an important reason why these competitions have proved so successful and so useful; but it was noticeable that the largest centre, Kendal, was the only one capable of furnishing a choir that was not severely tried by the 'Lotus Flower' or 'Serenade,' which, with Parry's modern madrigal, 'Come, pretty wag,' were the trial pieces in the competition for the larger village choral societies. In the important madrigal competition, the most honourable of all the series, there was some singing worthy of the highest achievements at these gatherings. How good it was will be understood when it is added that Dr. McNaught, who once again made a truly admirable judge for the choral competitions, awarded to the winning choir from Windermere, fifty-five marks out of a maximum sixty, while Kendal Parish Church gained fifty-three and Grasmere forty-nine.

Mr. J. St. O. Dykes judged the village orchestras, which, in the possibilities they suggest, may be regarded as the most important of all the classes of competitors. The first and second movements of Haydn's 'Military' Symphony afforded a sufficiently severe test for the three miscellaneous assortments of performers that appeared. Here again, even more than in the choirs, the difficulties of getting together in rural districts a well-balanced, to say nothing of skilful, set of executants seem almost insuperable. Wind instrument players have disappeared since the disestablishment of the village church bands in favour of the ubiquitous and convenient organ. Their absence, or at least their scarcity, was a serious disadvantage to the bands that appeared; but though the performances did not attain a high level of accomplishment, the idea is a good one, worth persistent effort, which sooner or later will meet with reward, not only in increased efficiency of orchestras, but in the greater appreciation of audiences.

The solo singers, who were adjudicated upon by Miss Lucy Broadwood, presented no very marked features. Some possible competitors were in all probability frightened away by the difficulty of some of the tests. Such a piece as the duet 'Graceful Consort' from the 'Creation' is peculiarly trying in these days, when singing is so largely practised according to the light of nature, and it was less surprising that only two couples essayed it than that they sang it so well.

The concerts have always been made an important feature at Kendal, and during the last two years their character has been greatly enhanced by the co-operation of a thoroughly efficient orchestra, composed to a large extent of members of the Hallé band, and under the conductorship of Mr. Risegari. Their excellent playing of the 'Eroica' and 'Unfinished' Symphonies, with other familiar classics, furnished a most useful object-lesson, apart from the pure enjoyment they afforded. Another feature of the Kendal festivals is that the choral competitors have all to prepare and take part in performing selected choral works. This time Mr. Coleridge-Taylor's cantatas, 'The Death of Minnehaha' and 'The Departure of Hiawatha,' had been rehearsed by Mr. George Rathbone, the exceptionally able choirmaster of the festival, and they were sung at the two evening concerts by the combined choirs with good effect, the composer conducting. The proportion of chorus to orchestra would not have satisfied Professor Prout's requirements, but it must be remembered that it is not the sole object of these concerts to give ideal performances, but that they are primarily meant to extend the knowledge of good choral music over as wide an area as possible.

On the last day the children had their turn. They competed in the morning, and did some very good work, while in the afternoon they formed a huge chorus of 750 voices to sing in Mr. Luard Selby's tuneful cantata 'The Waits of Bremen,' under the energetic conductorship of Mrs. Argles. This concert was memorable for a delightful performance of Liza Lehmann's 'Daisy Chain' song cycle, peculiarly appropriate under the circumstances, in which the chief soloists of the festival, Miss Evangeline Florence, Miss Mary Wilson—a product of these competitions—Mr. Whitworth Mitton, and Mr. J. McInnes, a very promising baritone, took part. Miss Wakefield, the originator of these festivals, was present as President of the institution, though she has given up her long and arduous labours as its conductor. That her work is thoroughly appreciated was indicated by the presentation, on behalf of some two thousand subscribers, of a diamond ornament in the form of a laurel wreath. It was formally presented by the Countess of Bective, who expressed very happily the debt which Westmorland owes Miss Wakefield, a debt which, it is satisfactory to think, seems to be thoroughly recognised by the inhabitants of that county.

YORK.

That the lady amateur is a force to be reckoned with is indicated by the success of the music competitions which have been organised and engineered at York mainly by the enterprise of Miss Mary Egerton. They follow in all essential particulars the lines laid down by Miss Wakefield at Kendal (above referred to), and elsewhere, and the proceedings on April 23 and 24 gave abundant evidence of the good which is being done in the city of York and the villages and small towns round about.

A very encouraging sign was the singing of the numerous school choirs that took part, in which there was evidence that much care is being bestowed on the teaching of music in elementary schools. For them these competitions are invaluable. They furnish a zest to the labour of practising, a means of testing and comparing results, and, in short, a practical object lesson that should be of the greatest possible value to both the competitors and their teachers. The advantage of being heard and criticised by a judge as competent as Dr. J. C. Bridge, of Chester, is obvious, and indeed the only fault that could be found with his judgments was that they might, in some instances, have been more detailed.

The instrumental competitions, of which Mr. A. Bent was the adjudicator, produced some exceptionally good results. Four pairs were heard in Beethoven's Sonata in F for violin and pianoforte, which was exceedingly well played in more than one case, while the sight test which accompanied it showed that the competitors had considerable musicianship, the winners giving quite finished performances of the pieces placed before them. The pianoforte trios also were very satisfactory, and the playing of Gade's Trio in F by the party to whom the first prize was awarded was perhaps the best performance during the whole of the competitions. It was, indeed, remarkably free from amateurishness. Incidentally, it may be added, the performance furnished an interesting instance of heredity in art, the young violoncellist being a descendant, in the sixth generation, of the first of the Camidges who were organists of York Cathedral.

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TO MRS. ARTHUR HOLLAND.

THE CHASE

FOUR-PART SONG

THE WORDS WRITTEN BY EDWARD OXENFORD

THE MUSIC COMPOSED BY

EDWARD GERMAN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro con spirito.

SOPRANO. *f* A - wake! the gold - en morn is here, The sun - rays bright-ly stream - ing, A -

ALTO. *f* A - wake! the gold - en morn is here, The sun - rays bright-ly stream - ing, A -

TENOR. *f* A - wake! the gold - en morn is here, The sun - rays bright-ly stream - ing, The

BASS. *f* A - wake! the gold - en morn is here, The sun - rays bright-ly stream - ing, The

Allegro con spirito.

f

- wake! . . . . . The time is o'er for dream - ing, the time is o'er for

- wake! . . . . . The time is o'er for dream - ing, the time is o'er for

horns re - ech - o far and near, far and near! And time is o'er for dream - ing, for

horns re - ech - o far and near, far and near! And time is o'er for dream - ing, for

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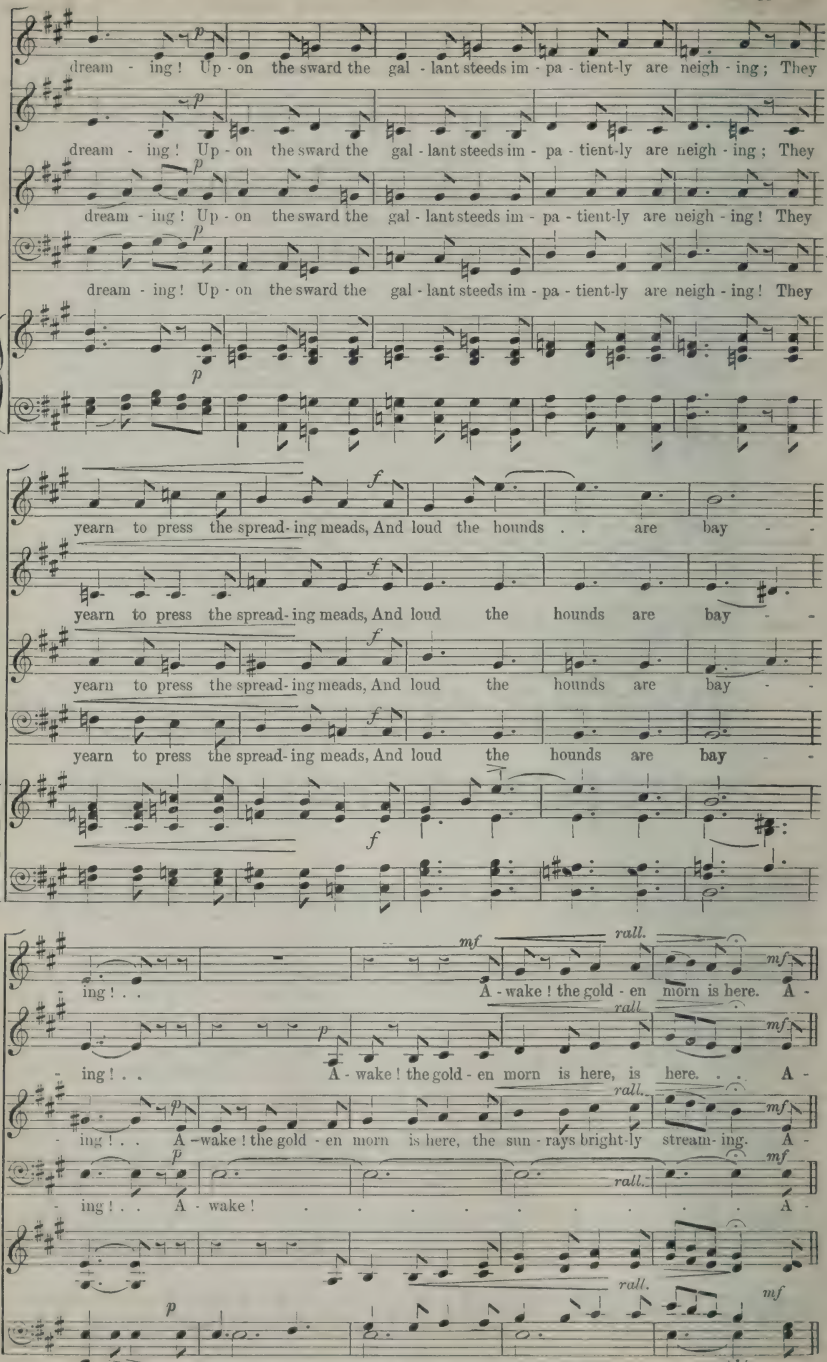
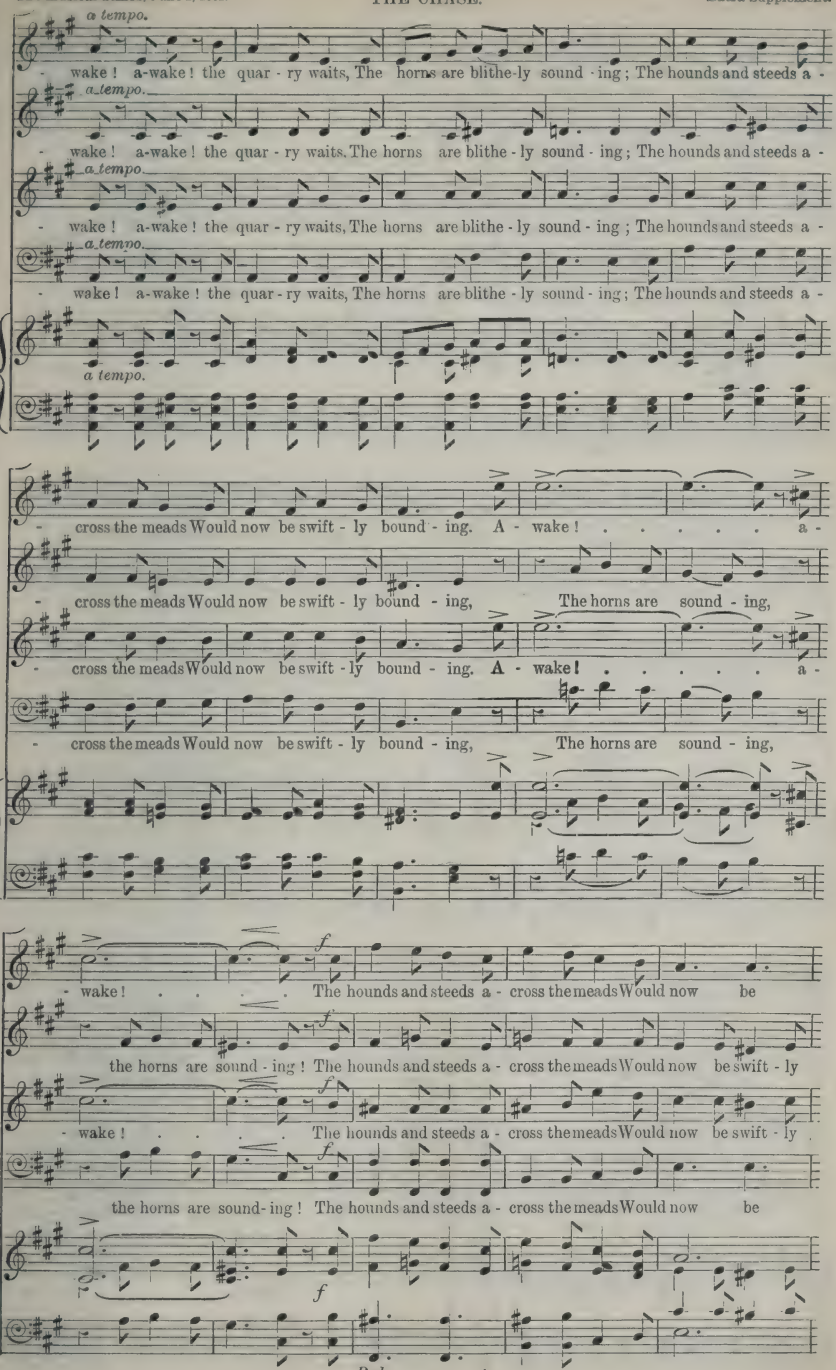
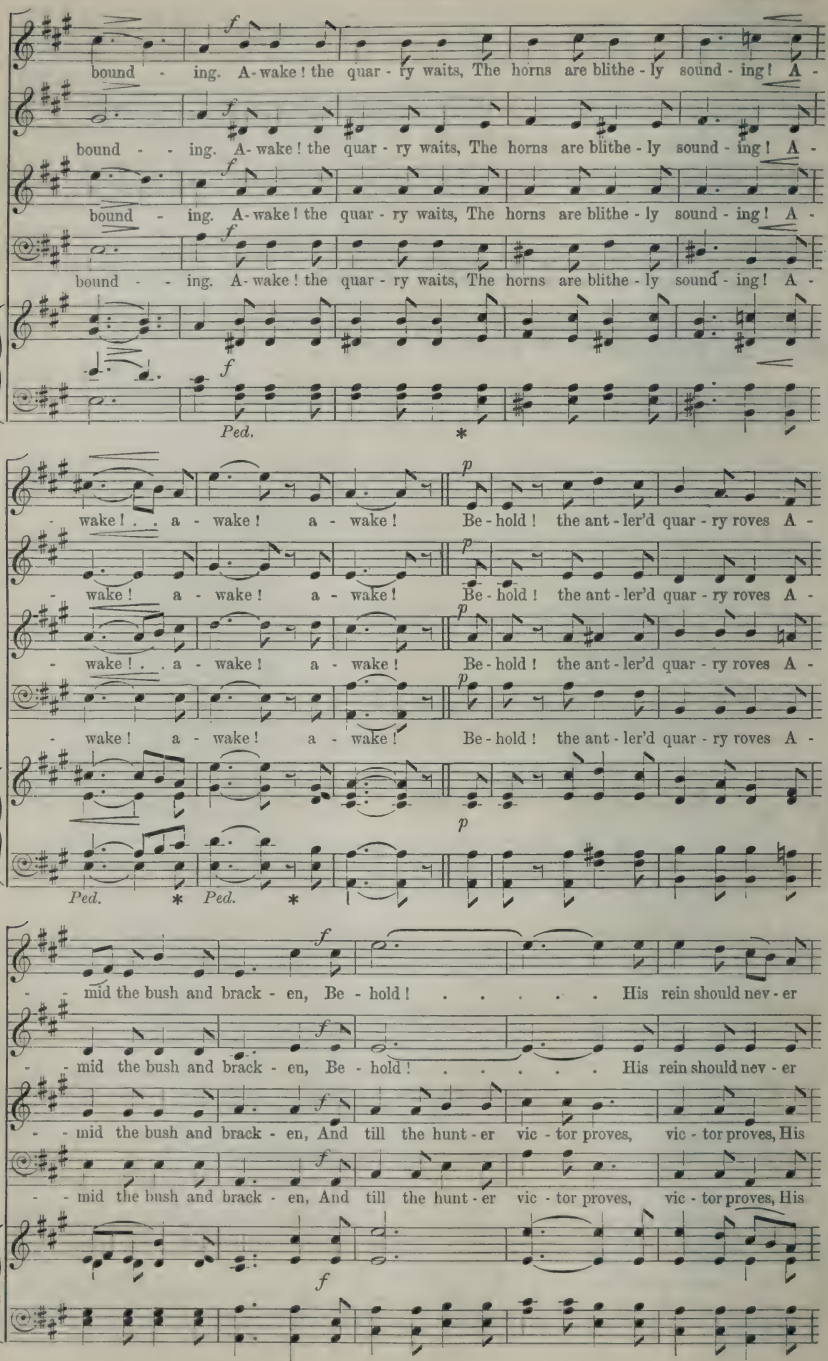
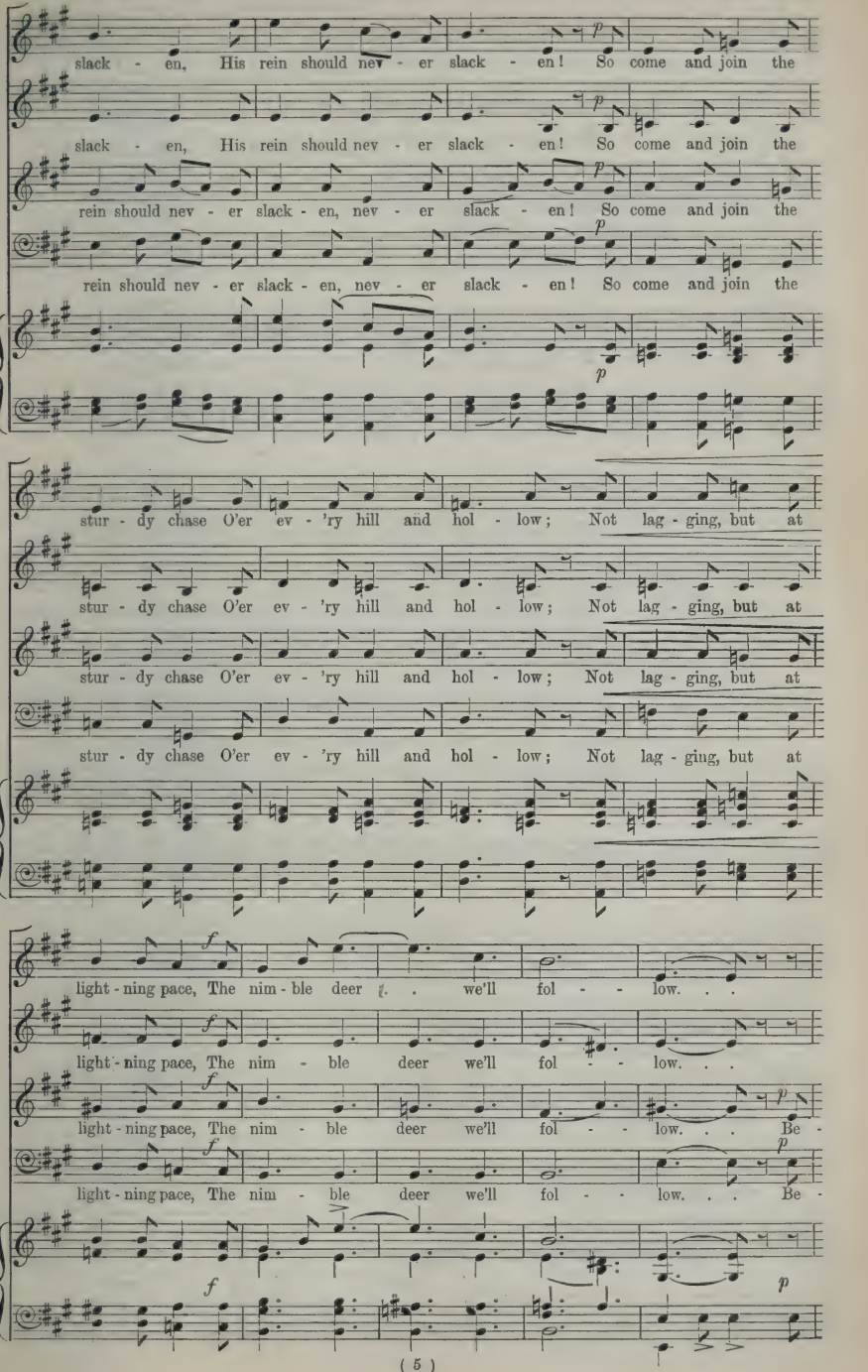

dream - ing! Up - on the sward the gal - lant steeds im - pa - tient-ly are neigh - ing; They
dream - ing! Up - on the sward the gal - lant steeds im - pa - tient-ly are neigh - ing; They
dream - ing! Up - on the sward the gal - lant steeds im - pa - tient-ly are neigh - ing! They
dream - ing! Up - on the sward the gal - lant steeds im - pa - tient-ly are neigh - ing! They
yearn to press the spread - ing meads, And loud the hounds . . are bay - -
yearn to press the spread - ing meads, And loud the hounds are bay - -
yearn to press the spread - ing meads, And loud the hounds are bay - -
yearn to press the spread - ing meads, And loud the hounds are bay - -
- ing! . . A - wake! the gold - en morn is here. A -
- ing! . . A - wake! the gold - en morn is here, is here. . . A -
- ing! . . A - wake! the gold - en morn is here, the sun - rays bright - ly stream - ing. A -
- ing! . . A - wake! . . . . . A -


a tempo.
wake! a-wake! the quar-ry waits, The horns are blithe-ly sound-ing; The hounds and steeds a-
cross the meads Would now be swift-ly bound-ing. A-wake! . . . . . a-
The horns are sound-ing,
wake! . . . . The hounds and steeds a-cross the meads Would now be
the horns are sound-ing! The hounds and steeds a-cross the meads Would now be swift-ly
Ped. *


bound - ing. A-wake! the quar - ry waits, The horns are blithe - ly sound - ing! A -
bound - - ing. A-wake! the quar - ry waits, The horns are blithe - ly sound - ing! A -
bound - ing. A-wake! the quar - ry waits, The horns are blithe - ly sound - ing! A -
bound - - ing. A-wake! the quar - ry waits, The horns are blithe - ly sound - ing! A -
Ped. *
- wake! . . a - wake! a - wake! Be - hold! the ant - ler'd quar - ry roves A -
- wake! a - wake! a - wake! Be - hold! the ant - ler'd quar - ry roves A -
- wake! . . a - wake! a - wake! Be - hold! the ant - ler'd quar - ry roves A -
- wake! a - wake! a - wake! Be - hold! the ant - ler'd quar - ry roves A -
Ped. * Ped. *
- - mid the bush and brack - en, Be - hold! . . . . . His rein should nev - er
- - mid the bush and brack - en, Be - hold! . . . . . His rein should nev - er
- - mid the bush and brack - en, And till the hunt - er vic - tor proves, vic - tor proves, His
- - mid the bush and brack - en, And till the hunt - er vic - tor proves, vic - tor proves, His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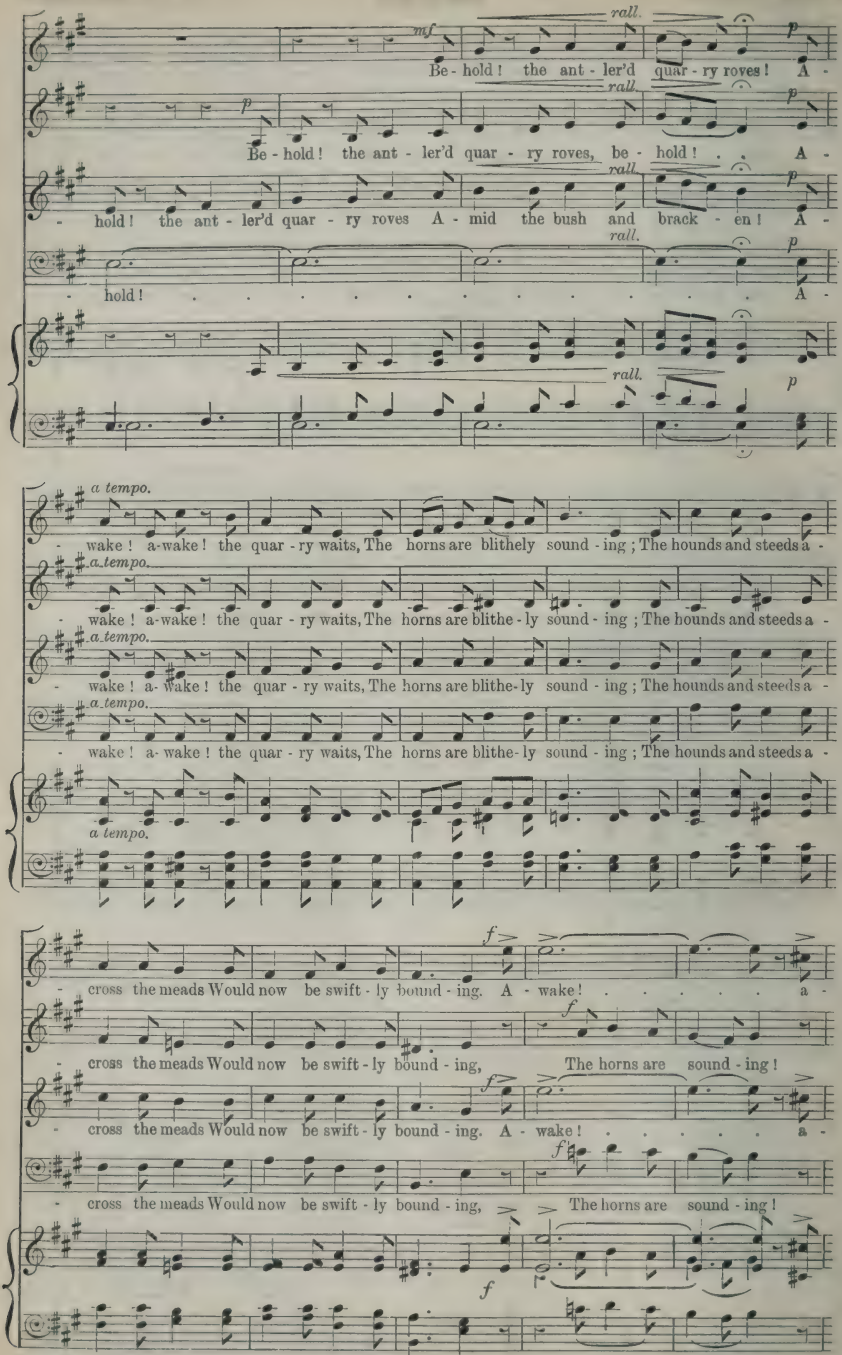
mf
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- hold! A -
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- wake! a- wake! the quar - ry waits, The horns are blithe- ly sound - ing; The hounds and steeds a -
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f
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- cross the meads Would now be swift - ly bound - ing,
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- cross the meads Would now be swift - ly bound - ing. A - wake!
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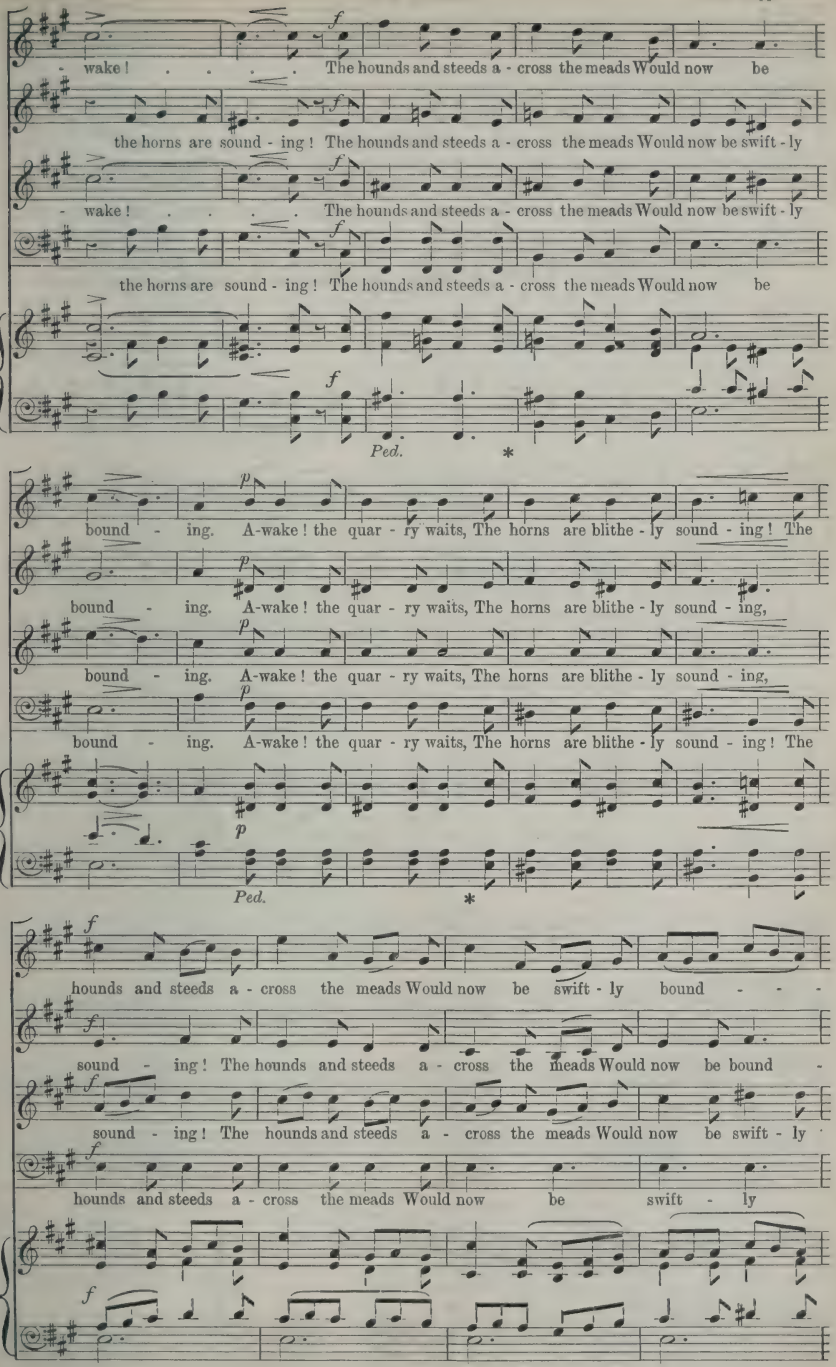
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Ped. *
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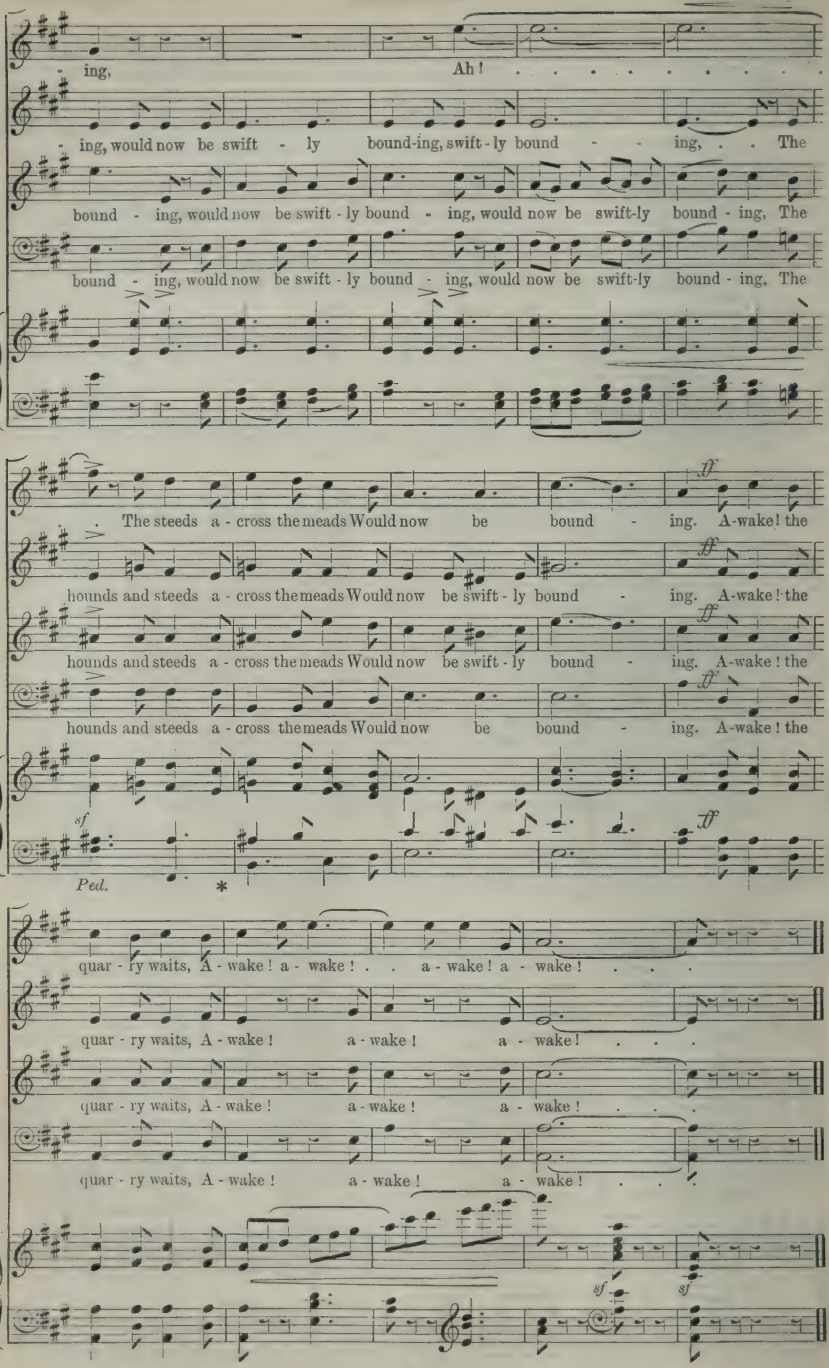
ing, Ah!
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hounds and steeds a - cross the meads Would now be bound - ing. A-wake! the
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quar - ry waits, A - wake! a - wake! . . a - wake! a - wake! . . .
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quar - ry waits, A - wake! a - wake! a - wake! . . .
quar - ry waits, A - wake! a - wake! a - wake! . . .

There was some capital singing in the choral classes heard on the second day. The choirs of female voices were heard in two well-chosen pieces, Schumann's 'Sinks the night' and Dr. C. H. Lloyd's 'Ode to a Skylark,' which were sung with great expression and almost ultra-refinement. The village choral societies showed an all-round improvement, that furnished a very satisfactory proof of the good these competitions have done since they were instituted, that most reverent, touching, and truly devotional old anthem, Farrant's 'Lord, for Thy tender mercies' sake,' being sung very creditably by five choirs in turn. Good results again were obtained in the class for larger villages, Stevens's part-song, 'Blow, blow, thou winter wind,' being the test piece. The closeness of the competition is illustrated by the marks obtained by the first four choirs: Monk Tryston, 48; Healaugh, 47; Ouseburn, 46, and Terrington, 45. The Madrigal competition is always a point of interest on these occasions. Dowland's 'Awake, sweet love,' was chosen at York, and here Healaugh was easily first.

The final section of the competitions was for town choirs, in which there was some keen rivalry. The silver challenge shield, open to choirs within a radius of twenty miles, competed for by nine choirs, was won by the York Centenary Chapel Choir, Pinsuti's popular part-song, 'The sea hath its pearls,' being the test piece.

An interesting feature of the proceedings was the singing by the combined village choirs of Purcell's 'Full fathom five,' which was given with admirable spirit, while the town choirs joined in Mendelssohn's Psalm, 'Judge me, O God,' the fulness and weight of tone being really superb. Both performances were conducted very ably by Miss Egerton.

THE FIRST BLACKPOOL FESTIVAL.

Blackpool is a seaside resort much in favour with the denizens of the manufacturing districts of Lancashire and the West Riding of Yorkshire. Its natural attractions are not particularly conspicuous, but any defect in that direction is more than balanced, in the eyes of its frequenters, by the extraordinary abundance of its places of amusement. It may seriously be doubted whether there can be any other town, all the world over, so lavishly supplied with luxuriously appointed ball-rooms, concert halls, theatres, and the like. Blackpool also boasts of a Glee and Madrigal Society, which has gained much glory in recent competitions at Morecambe and elsewhere, and it possesses a choirmaster, Mr. H. Whittaker, of exceptional ability, so that with such facilities as to locale and executive forces, it is not surprising that it should venture upon a musical festival. The first Blackpool Festival, which took place on the 15th to 18th ult., was of a dual nature. There were three days' competitions, ending with a concert in which their results were, so to say, summed up, and three evening concerts, conducted by Dr. Richter, in which the Hallé orchestra, together with a local chorus of 250 voices, took part.

Let us take the competitions first. These were judged by Dr. McNaught, whose experience and facility in this work is absolutely unique, and Dr. Varley Roberts, whose fame as a choir-trainer is admitted on all hands. There were the usual classes for children, for choirs, for instrumentalists, and for orchestras, while, as a proof that the educational character of the institution was not overlooked, sight-tests were a conspicuous and interesting feature of the event. There were numerous young violinists and pianists of both sexes, of whom the best showed exceptional promise, but a large proportion were so immature that they should not have been allowed to compete. It is to be hoped that at future Festivals the standard set at the first may frighten away the incompetent, whose performances should be reserved for the family circle. The second day's competitions were solely for juniors, and, as I have had occasion to point out with regard to York, abundant proof was afforded of the attention paid to music in elementary schools. The sight-singing was particularly good; as will be understood from the simple fact that three school choirs won 38, 35, and 32 marks respectively out of a maximum 40 for their performances of the sight-test, while the best two soloists in the Tonic Sol-fa division received as the aggregate result of a graduated series of five tests—the last a very stiff one—184 and 169 marks respectively, out of a possible 200.

The orchestral classes, which are of such great importance to general musical culture in the provinces, produced, unfortunately, no contest; but the Nelson orchestra, which was allowed a walk-over in a piece for strings and in Sullivan's 'Di Ballo' Overture, played so well that it would not have been easy to beat. Nelson is a small manufacturing town in Lancashire, and it is said that most of the fifty players in this band are mill hands; but they play with marked refinement, and the quality and intonation of the strings are most praiseworthy. Mr. Charles Townsley, the conductor, must be a teacher of exceptional ability. Nelson also supplied the only string quartet party, which played portions of a Mozart quartet with pleasant tone and even style.

The choral classes were on familiar lines. The Morecambe Madrigal Society was conspicuously successful, winning the open competition for mixed choirs by some highly finished performances, that realised well the spirit of the music, and were technically excellent, especially in the matter of keeping closely to the pitch; while in the supplementary test in sight-reading a wonderfully plucky attempt was made at an unpublished part-song, which presented some abnormal difficulties of modulation and the like. There was some very even singing, and a high standard was adhered to, by five mixed choirs that sang in another class; but here again the fidelity with which the St. Helen's Choir stuck to the pitch largely contributed to their success. Among the male-voice choirs the Manchester Orpheus, whose precision approached the mechanical, was easily first. The competitions culminated on the Saturday evening with a spirited performance of Stanford's 'Phaudrig Crohoore,' by some of the chief choirs, accompanied by the Nelson orchestra, and conducted by Dr. McNaught, who, in spite of lack of rehearsal, managed to get an effective *ensemble* from his heterogeneous force.

The three concerts of choral and orchestral music took place in the sumptuous hall known as the 'Pavilion,' in Blackpool Tower, perhaps the most magnificent and comfortable concert hall in this country, its Rococo decorations being as artistic as they are elaborate. The chief choral works were Bach's cantata 'O Light everlasting,' Beethoven's 'Choral' Symphony, Brahms's 'German Requiem,' Parry's 'Blest Pair of Sirens,' and Stanford's 'Last Post.' The chorus was, as has been mentioned, local, its nucleus being the Glee and Madrigal Society, augmented by singers from the district to the total number of 250, which was in the proportion of five to two of the orchestra, less than is customary, but more in accord with the excellent principles recently enunciated by Professor Prout. The balance of tone was, on the whole, most satisfactory, though the chorus was not very advantageously placed for weight of tone to tell, being too nearly on a level with the band. Considering, too, that hitherto they have been less concerned with great choral works than with the 'glees and madrigals' which give the Blackpool Society its name, their success was very promising for the future of the Festival. The soloists were Madame Blanche Marchesi, Miss Agnes Nicholls, Miss Helen Jaxon, Miss Ada Crossley, Miss Florence Oliver, Messrs. W. Green, Harold Wilde, Watkin Mills, and Fowler Burton, who are for the most part much too well known to need commendation; but an exception may be made in favour of Mr. Burton, a young Manchester singer, who practically made his *début* in Brahms's 'Requiem,' singing the baritone solos with fine voice and considerable intelligence. Dr. Richter and his band, which, under his guidance, has developed even more surprisingly than might have been expected, were in particularly good form, and gave some really superb performances, among which may be singled out Dr. Elgar's poetic and fanciful Variations, the 'Tristan' and 'Meistersinger' Preludes, the 'Hebrides' Overture—taken at a rather brisker *tempo* than usual, with excellent effect—Richard Strauss's 'Don Juan' Fantasia—a masterly performance of a brilliant and fascinating work—and, above all, the 'Choral' Symphony, in which Richter is always seen at his best. Capital organisation and a policy of judicious enterprise have certainly marked this first festival at Blackpool, and there can be little doubt that a strong effort will be made to perpetuate the event.

MORECAMBE.

The annual musical festival at Morecambe was held on the 1st, 2nd, 3rd, and 4th ult. In spite of counter attractions this well organised event continues to hold a premier position. This year the competitors were over 3,000 in number and the interest throughout was keen. The first day was mainly for local performers. An evening concert followed, at which Mr. Plunket Greene sang a dozen or so songs in his well known style, and the adult choralists united in giving Gade's 'Spring's Message.' The second day was given up to the children, and a wonderfully interesting day it turned out to be. The action songs, maypole and morris dancing exhibited the skill of the local teachers in a very favourable light. The singing, almost throughout, was of a high standard. A children's concert concluded the day's proceedings. The winners performed their test pieces, and all the children united to sing the cantata 'The Hare and the Tortoise' under Dr. McNaught, who up to the present was the only adjudicator. On the third day there were no competitions.

Sir Frederick Bridge gave a lecture on 'Handel's "Messiah," its composition and mutilation, with some suggestions for its restoration.' The lecture was illustrated by performances of many of the former compositions of the composer, which he redressed for use in 'The Messiah.' Sir Frederick made some strong remarks on the wholesale tampering with Handel's accompaniments which has for so long been tolerated in this country.

The last or 'open' day at Morecambe is regarded as the most important because it attracts choirs and other musical organisations of great repute from many parts of the North country and the Midlands. Eight female voice choirs competed. A delightful performance of the Blackpool ladies, under Mr. Whittaker, secured the first position; the Barrow ladies, under Miss Lones, coming only one mark behind. Elgar's charming Serenade in E minor for strings brought forward five small orchestras. Some of the performances elicited the astonishment of the adjudicator of this section, Mr. Adolf Brodsky. He gave fifty-seven marks out of sixty to Miss Cassidy's orchestra and fifty-three to Mr. Wildman's orchestra. Only three mixed voice choirs were bold enough to enter for sight-singing. The test given was a stiff one, but it was well performed by the winner, the Morecambe Society, under Mr. Howson. The chief event of the day was the struggle for the Challenge Shield offered in the open mixed voice class. Last year the Blackpool choristers won the trophy, and it was known that a determined effort was to be made by some first-rate choirs to wrest it from them this year. The test pieces were 'Autumn' (Brahms), 'I love the jocund dance' (F. Corder), and 'To Mary in Heaven' (G. J. Bennett), all three of which had to be sung, and, of course, unaccompanied. The contest was a memorable one. Many good judges present, including the adjudicators, Sir Frederick Bridge and Dr. McNaught, declared that they had never before heard finer singing. The result was that Blackpool, under Mr. Whittaker, retains the Shield. Blackburn, under Mr. W. Tattersall, Nottingham Tabernacle Choir, under Mr. W. Riley, and the Morecambe Madrigal Society, under Mr. R. G. W. Howson, followed in the order named. Four orchestras played Cherubini's Overture 'Anacreon' in the orchestral class. The playing of the Colne band, under Mr. Lascelles Wildman, gained fifty-three marks out of sixty, the Nelson band, under Mr. Townsley, following with forty-seven marks. The male-voice choirs were not up to the highest standard, except in the case of the Manchester Orpheus Society, under Mr. W. S. Nesbitt. The test pieces were 'T'other day as I sat' (Goss) and 'With thee, sweet hope' (J. C. Bridge). The Manchester men sang superbly, but as they were disqualified for the prize because they came late, the Colne Society, under Mr. J. P. Hey, was placed first.

The competitions in the evening were blended with performances by the combined choirs and bands. Professor Stanford's 'Phaudrig Crohoore' was given with great spirit by an orchestra of 100 players and a choir of about 200, under Dr. McNaught. A fine rendering of the Cherubini overture was also given by the combined orchestra, under Sir Frederick Bridge. These performances strikingly illustrated the excellence of the amateur resources attracted to the Festival. The attention and enthusiasm of the audience of about five thousand persons was a great encouragement to the performers.

It is possible to find some fault with competitions as a means of stimulating musical activity. But no objections that may be raised could balance the obvious advantages gained. In the first place, many scores of musical societies are set practising first-rate music all the winter, more or less with a view to the prospect of exhibiting their skill at Morecambe. In their own small place it would be difficult for them to find an audience interested in their efforts. But at Morecambe they know that every laudable effort will be duly appreciated. The amount of good done in this way cannot be fully estimated.

THE MADRESFIELD COMPETITIONS.

The annual music competitions instituted in 1896 by Lady Mary Lygon, in order to stimulate musical study in the Malvern district, were held in Malvern, on April 27 and 29. The movement seems to have taken firm root, for, notwithstanding the unavoidable absence of the foundress, there were numerous entries, and the standard of the performances showed steady progress. Most of the first day was devoted to the children. Thirteen classes competed, the honours falling to Newland and to Castlemorton. The voices, as a rule, were well trained. Other classes on this and the next day were for church choirs, female voice choirs, village choirs in two sets, instrumental trios and string quartets, choral societies, and choral sight-singing. Mrs. Glover Eaton's choir; the Malvern Link Society, under Mr. Harvey; and Newland Choir, under Mr. Cook, who is certainly a first-rate choir-trainer, were amongst the prize-winners. Dr. McNaught adjudicated. A concert was given on the evening of the second day, under the direction of Dr. Elgar. The adult choralists united to sing the motet 'Blessing, Glory, and Wisdom' (Bach) and 'Blest Pair of Sirens' (Parry). A full orchestra played the accompaniments and performed the Overture to 'Egmont' and Dvorák's Slavonic Dance in E minor. The Misses Salter were the soloists.

CARLISLE.

The Carlisle and District Musical Festival was held on April 17 and 18. It is open to all places within thirty miles from Carlisle. There were fifteen classes arranged for. Seventeen school choirs entered. Some of the performances were refined. The Bishop Goodwin School Choir of boys was particularly excellent both in the singing of their prepared piece and in singing at sight. Brunswick Road, Holy Trinity, and Caldewgate were also commendable. A performance of 'The Waits of Bremen' (B. Luard Selby) was given by the united choirs. In the adult classes the chief choral section was headed by Charlotte Street, and Greystoke was not far behind. Each choir sang the madrigal 'Now, O now' (Dowland) and a selection from 'The Song of Miriam' (Schubert). The latter work was given complete, with orchestral accompaniment, by the united choirs as part of the programme of an evening concert and prize distribution. Miss Mabel Elliott sang the solo, and at the children's concert contributed several songs. She sings with acceptable refinement. A large number attended the concert and there was always a good audience at the competitions. Dr. McNaught adjudicated and conducted the concerts. The arrangements worked very smoothly. Mr. David Hodgson is still the secretary of the committee, which included most of the well known residents.

BRIGG.

Brigg, in Lincolnshire, encouraged by the success of last year's first attempt at competitions, which were concentrated into one day, ventured this year to make arrangements on a more extended scale.

The interest was so great on this occasion that even on the two days, April 23 and 24, the entries were too numerous for one adjudicator to deal with. Children's choirs, town choral societies, village choirs, church choirs, soloists, and instrumentalists streamed in from many adjacent places. This year Grimsby was included in the scope of the operations, and choirs and singers generally of experience put the standard of execution up considerably.

The chief promoters and workers of the scheme are Mr. Gervase Cary-Elwes and his wife, Lady Winefrede, but they are fortunately aided by a strong local committee.

The school choir singing was often very creditable, and the choirs in the chief choral section were particularly good. In the latter class, the Brigg Choir, very much on its mettle, gained the first place with 103 marks, and were closely followed by an admirably led choir from Grimsby. Two choirs from Scunthorpe were not far behind. In all there were twenty-five sections in the competitions and approaching one thousand competitors. The proceedings were brought to a close by a most successful evening concert, in which the united adult choir of 300 voices, under the conductorship of Mr. Gervase Cary-Elwes, took part. The singing of the choir was excellent, and completely disposed of the tradition that there are no good voices in Lincolnshire. Dr. McNaught adjudicated.

LONDON GIRLS' CLUBS.

At the fourteenth annual singing competition, held at the Guildhall, on the 11th ult., the challenge trophy was awarded, for the third year in succession, to the Eton Mission Girls' Choir (trained by Mr. D. A. Fox), which retains it. Eaton Faning's 'Buttercups and Daisies' was performed by the combined choirs, under the conductorship of Mr. Henry Dart, and the tests included two-part sight-reading. Dr. W. G. McNaught was the adjudicator.

THE FEIS CEOIL.

The fifth Feis Ceoil, or Irish Festival of Music, took place in Dublin during the week commencing the 6th ult., and met with greater success than any hitherto held. The attendance at the evening concerts was exceptionally large, that on the Thursday evening, when the orchestral works were performed, being quite phenomenal. At this concert the prize cantata by Carl G. Hardebeck, prize overture by F. R. McClintock, and 'Phaudrig Crohoore' by Stanford were performed, and some Irish airs were sung by Mrs. Stewart and Mr. Denis O'Sullivan, specially orchestrated by Dr. Stanford and the conductor, Signor Esposito. The cantata, 'The Red Hand of Ulster,' proved to be quite up to the average of such works, and Mr. Hardebeck is to be congratulated upon his achievement. The performance of 'Phaudrig Crohoore' was a signal success, the band and chorus acquitting themselves admirably in the difficult and beautiful music. Mr. O'Sullivan's singing of the Irish airs, 'The lark in the clear air' and 'The Smith's Song,' fairly entranced the audience, the effect of the latter in particular being quite electrical. At the Tuesday concert the programme consisted entirely of arrangements of Irish traditional music, with the exception of three prize works, that for solo violin, admirably played by the composer, Mr. P. Delány, a beautiful song by Mr. Leopold Dix, which Mr. D'Alton sang, and an Irish song by Mr. R. A. MacAlister. The four part-song arrangements, 'Far away,' 'The Irish Reel,' 'Arranmore Boat Song,' and 'Battle Song,' by Dr. T. R. G. Jozé, sung by the choir, were much admired, and the audience made an emphatic demand for two of them to be repeated. Mr. Denis O'Sullivan sang several Irish songs in his inimitable style, his performance of Stanford's 'Chieftain of Tyrconnell' being a perfect revelation of dramatic and impassioned pathos. Miss Treacy's beautiful voice never sounded to greater advantage than in Mr. R. A. MacAlister's prize song, 'An Mhaighdean Threighte,' with Irish words; and Mrs. A. McC. Stewart sang Robinson's arrangement of 'Shule agra' with the greatest expression and pathos.

The competitions occupied every day of the week and took place in the Rotunda. In the solo singing classes the greatest interest attached to the soprano and the Irish solo singing, in which the first prizes were won by Miss Malone and Master J. J. Fuery respectively. The former, who possesses a phenomenally beautiful voice, should have a brilliant career before her. An altogether satisfactory competition was that for the best performance of Mendelssohn's Trio in D minor, for which there were no fewer than twelve entries, and which resulted in the first prize being won by Miss Mabel Love's trio. Hardly less gratifying were the string quartets, for which there were five entries, the prize going to Miss Helen Irvine's party, the same lady also securing the gold medal for violin solo playing. The vocal trios were exceptionally good and the male quartets an immense advance on those of former years.

The chief choral competition took place on Friday evening, and resulted in a victory for Mr. Vincent O'Brien's choir, the test pieces being the Credo from the 'Missa Papæ Marcelli' and 'Dainty fine bird' (O. Lassus). The Belfast male choir (conductor, Mr. George Ferguson) were greatly complimented on their singing of Palestrina's 'Tantum Ergo' and Sullivan's 'The Beleaguered,' by Mr. Ivor Atkins, the adjudicator, who took the opportunity of expressing his approval of the selection of test pieces in all the choral competitions. The prize in the ladies' choirs went to Mr. F. J. Moffett, who brought an admirably trained choir from Belfast. An altogether satisfactory performance was given by the orchestra of the Loreto Abbey, of Rathfarnham, conducted by Mr. Myerscough, the orchestra consisting of past and present pupils of the school, with the exception of the wind instrument players. The entire day of Saturday was taken up with hearing competitions in solo wind instruments and in two band contests for brass, and brass and reed bands. On the same day a large number of pipers and fiddlers played Irish airs with a view to obtaining hitherto unpublished airs, any such airs being afterwards recorded by the phonograph, and prizes awarded for them.

The working details of the Feis never went so smoothly, thanks to the indefatigable exertions of the committee and their officers. There were a larger number of entries and a greater number of competitions than in any previous year, and the difficulties in organisation correspondingly increased. But the entire Festival went without a hitch from start to finish. Two events must not be forgotten, the first on Monday evening, when Mr. A. P. Graves delivered a lecture on 'New Songs of Old Ireland,' at which the musical illustrations were charmingly sung by Miss A. McCabe, Miss Florence Crawford, Mr. N. Smith, and Mr. J. C. Doyle, all former gold medalists of the Feis. The second, an afternoon chamber music concert, at which the prize string quartet by Mr. F. R. McClintock and the prize pianoforte trio by Mr. Herbert H. Harty were played by Mr. Arthur Darley, Mr. Griffiths, Mr. Grisard, Mr. Harty, and Mr. Carl Fuchs, who undertook the violoncello parts in these works and in the orchestral concert at the shortest notice, owing to Herr Bast being temporarily disabled by an accident. The adjudicators were Mr. Ivor Atkins, Mr. Oscar Beringer, Mr. Fuchs, Mr. Denis O'Sullivan, and for wind instruments, Mr. J. Ord Hume.

LONDON CONCERTS.

Dr. Richter's first concert this season was given at St. James's Hall, on the 20th ult. It is sufficient to say that the 'Meistersinger' Overture and the 'Eroica' Symphony were played with all the skill to which the great conductor has accustomed us. Tschaïkowsky's Pianoforte Concerto in B flat minor, the solo part played with great ability by Miss Katharine Goodson, was also included in the programme.

The programme of the Handel Society's Invitation concert, at St. James's Hall, on the 14th ult., included several features of special interest. It opened with a Kyrie in D minor, by Mozart, by choir and orchestra. This was followed by a selection from Sir Hubert Parry's incidental music to 'Hypatia' (written for the Haymarket Theatre), a highly interesting selection from Handel's opera 'Alcina,' and Stanford's stirring choral ballad, 'The Revenge,' all conducted by Mr. J. S. Liddle. Mr. Coleridge-Taylor's cantata 'The Death of Minnehaha,' admirably performed by choir and orchestra, under the composer's direction, completed a very attractive evening's music. The solos in the cantata were excellently sung by Miss Ethel Wood and Mr. Denis O'Sullivan, the former artist, with Miss Bessie Grant, being responsible for the airs in 'Alcina,' the accompaniment to these being well played by Mr. Leonard Bevan.

The Ysaye concert on the 18th ult., at the Queen's Hall, afforded another proof of the Belgian artist's musical talents. He gave superb readings of the solo parts of Bach's Violin Concerto in E and Beethoven's, and was heard in a clever composition by himself, entitled 'Chant d'Hiver.' This may be described as a symphonic poem in miniature, having for its programme the deadening effects of winter, a melancholy subject, but gracefully treated, with some individuality.

The Royal Amateur Orchestral Society, under the direction of Mr. Ernest Ford, gave two of its enjoyable concerts on the 8th and 15th ult., at the Queen's Hall.

Mr. George A. Clinton commenced his ninth series of chamber concerts, largely devoted to wind chamber music, on the 6th ult., at the Queen's (Small) Hall. Mr. Clinton's programmes generally contain some new or little known work, and at the opening concert he brought forward an Octet in F, by Haydn, for two oboes, two clarinets, two horns, and two bassoons, not before performed in London. The themes possess the frankness and directness of expression common to music by the old Papa, and structurally the work is well designed; but it is not one of Haydn's happiest productions. Mr. Clinton has engaged a number of excellent instrumentalists, and the performances testified to careful rehearsal.

'The London Octuor,' a new body of instrumentalists formed for the purpose of performing the larger chamber works, gave its first concert on the 16th ult., at Steinway Hall. The members comprise Messrs. Wallace Sutcliffe, W. A. Boxall, W. Sewell, H. J. Poole, Claude Hobday, W. H. Hall, E. Hall, and A. E. Brain—a goodly company, which should be able to give excellent performances.

Of the many pianoforte recitals given last month, that of Mr. Harold Bauer, on the 15th ult., at St. James's Hall, is the most memorable, and, at the same time, promising. Mr. Bauer comes back to us, after some ten years of study, with a reputation acquired on the Continent and in America as an artist of the first rank. We have no hesitation in endorsing this achievement. Schumann's Sonata in G minor (Op. 22), Beethoven's in A (Op. 101), and Chopin's Scherzo in C sharp minor (Op. 39) each requires for its due exposition not only complete executive command of the keyboard, but individuality of treatment, and the man who can successively play these works and satisfactorily meet the requirements of each is entitled to be placed amongst the leading pianists of the day. Need anything more be said?

Mr. Waddington Cooke gave a pianoforte recital at St. James's Hall, on the 6th ult., when his interpretations of Beethoven's Sonata in E (Op. 109) and a Chopin selection showed him to be an intelligent and well trianed musician.

Miss Hope Squire, a young Yorkshire pianist, made a very favourable impression at her recital, on the 7th ult., at the Salle Erard. Miss Squire should have a successful future.

Señor Sarasate and Madame Berthe Marx gave the first of two violin and pianoforte recitals, on the 21st ult., at St. James's Hall. The two artists were associated in Schubert's 'Rondeau Brillant' (Op. 70) and Raff's Second Grand Sonata (Op. 78), both of which were interpreted with great brilliancy and finish.

M. Kubelik began a series of six violin recitals on the 4th ult., at St. James's Hall. It is unnecessary to notice these in detail, as M. Kubelik's programmes consist of works for the most part familiar to admirers of violin music, and to such his readings are well known. He shows some advance in depth of expression, a hopeful sign for his ultimately becoming a really great artist; but at present his interpretations are most remarkable for their brilliancy and the extraordinary command they display of the technicalities of the finger-board.

Miss Jessie Grimson gave a violin recital at St. James's Hall, on the 16th ult., when she displayed excellent technique and good expression in the *Adagio* from Max Bruch's Second Concerto, two Slavonic Dances by Dvorák, and Ernst's Concerto in F sharp minor.

M. Michel de Sicard, a Russian violinist, gave, on the 11th ult., the first of three recitals on successive Saturday afternoons, at the Steinway Hall. This artist, who enjoys a considerable reputation in his own country, produced a remarkably powerful tone from his instrument, and his style was commanding and assertive. His readings were chiefly remarkable for their energy, intensity, and passion; but in music of tender sentiment it lacked sympathy, and the intonation was not always true.

Miss Amy Llewellyn Jones showed the results of good training by her master, Professor Wilhelmj, at her violin recital, given at the Sallé Erard, on the 17th ult. She was heard in Tartini's Sonata in G minor, Vieuxtemps's Concerto (No. 4), and other pieces. Mr. Hugo Heintz and Miss Agnes Witting were the vocalists, and Miss May Mukle played a violoncello solo with much skill.

At Miss Maude Rihll and Mr. Herbert Walenn's concert, on the 21st ult., at St. James's Hall, was given the first performance in London of David Popper's Violoncello Concerto in B minor.

Miss Stanley Lucas and Miss Lucie Johnstone gave their annual concert at St. James's Hall on the 22nd ult., when they had the valuable co-operation of Mrs. Helen Trust, Miss Hilda Wilson, Mr. Ben Davies, Mr. Kennerley Rumford, Mr. Santley, Mdlle Janotha, and Mr. John Thomas. Mr. Hawkins's Part-Song Choir also assisted.

Mr. Whitney Tew has given two vocal recitals, respectively on the 11th and 22nd ult., which merit praise for their artistic selections of songs and the admirable manner of their interpretation.

Madame Sinico's concert, on the 10th ult., at Steinway Hall, served to introduce to public notice her daughter, Miss Campbell Sinico, the possessor of a high soprano voice, clear articulation, and pleasing style.

The People's Palace Choral Society gave a very admirable performance of Elgar's 'King Olaf,' on the 11th ult., under the able direction of Mr. Allen Gill. The choir sang throughout with much spirit, and the accompaniments were excellently played by the orchestra, with Mr. B. Jackson at the organ. Madame Medora Henson, Mr. Edward Branscombe, and Mr. Daniel Price were a highly capable trio of vocalists.

The building and grounds of the Alexandra Palace were officially opened to the public, on the 18th ult., by the Duke of Bedford. The Alexandra Palace Choral and Orchestral Society, assisted by the band of the Coldstream Guards, took part in the official ceremony and afterwards gave a concert, when the programme included Sullivan's Imperial March, 'Hallelujah' Chorus ('Messiah'), Soldiers' Chorus ('Faust'), 'Hail, bright abode' ('Tannhäuser'), and 'The King,' a new patriotic chorus by Charles Vincent. Mr. Allen Gill conducted.

An interesting concert was given by the North London Orchestral Society, at the Portman Rooms, on April 26. Its most notable feature was the fine performance of Dvorák's Violin Concerto (Op. 53), by Mr. Josef Blaha. The intensely national character of this somewhat neglected composition was admirably brought out by the soloist, himself a compatriot of the composer. The orchestra gave excellent renderings of Schumann's Second Symphony, 'Die Meistersinger' Overture, two movements from Délibes's 'Sylvia,' and Saint-Saëns's 'Marche Heroïque.' Mr. Chilver Wilson sang 'Credo di Iago,' from Verdi's 'Otello,' in a dramatic manner, and two Cavalier songs set by Davidson Arnott and Maude V. White. Mr. Lennox Clayton conducted with considerable ability, and the Society is to be congratulated on the good work that it is doing. The analytical notes to the programme were contributed by Mr. Richard H. Walthew.

The annual meeting of the Tonic Sol-fa College drew an immense audience to the Queen's Hall, on the 20th ult. Mr. J. C. Horobin, M.A., Principal of Homerton New College, Cambridge, occupied the chair, and made a capital speech. He contrasted the position of school music in the past and the present, claiming that the improvement was owing to the Tonic Sol-fa system. A great feature of the meeting was a demonstration of school singing given by

three divisions from the Haselrigge Road Higher Grade School. The infants, under Miss P. J. Reed, quite captivated the audience by their singing of various tests and songs. The juniors performed very creditably, under the lead of Miss L. Windley; and the seniors, directed by Mr. A. G. Gibbs, astonished by their clever performances of difficult tests. A large choir of adult certificated singers gave a good rendering of part-songs and choruses, under the baton of Mr. William Holmes, while Mr. Albert Wood presided at the organ. Mrs. Alicia A. Needham handed silver medals, commemorating the late John Curwen, to eleven veteran teachers of Tonic Sol-fa. Short speeches were also given by the President (Mr. J. S. Curwen), the Secretary (Mr. Walter Harrison), Rev J. Finnemore, and Mr. W. Dobson.

THE Kensington Choral Society, a newly-formed institution, gave its first concert, on the 15th ult., at the Town Hall, Kensington, when the young, fresh-voiced choir rendered a very good account of itself, under the able conductorship of Mr. A. Pattison George. Indeed, the interpretation of the choral numbers, including Macfarren's cantata 'May Day' (with Madame Lisbeth Kelve in the solo part), the epilogue from Dr. Elgar's 'Caractacus,' and the four-part songs, 'Full Fathom Five' (Wood) and 'Love and Summer' (West), reflected much credit upon all concerned, although the addition of a few more male voices would be an advantage.

AT the Westminster Town Hall, on April 29, the choir and orchestra of the London Organ School gave a performance of Coleridge-Taylor's cantatas 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha.' The choir was efficiently trained by Mr. Henry Beauchamp, who conducted, and the orchestra (led by Mr. Edward O'Brien) was excellent. The solo music was sung by Miss Ianthe May, Mr. Beauchamp, and Mr. Sandbrook. Mendelssohn's Pianoforte Concerto in G minor (the solo part by Miss Alice Claudet) was also performed.

THE Bermondsey Settlement Choral and Orchestral Union gave its final concert this season, in the Bermondsey Town Hall, on the 2nd ult., when the chief features of a highly interesting programme were Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha,' Stanford's 'The Last Post,' and Schubert's 'Song of Miriam.' The chorus and orchestra (led by Mr. Henry Lewis) performed their arduous duties in a highly efficient manner, and the vocal solos were successfully undertaken by Miss Helen Jaxon, Mr. Henry Franckiss, and Mr. Daniel Price. Mr. John E. Borland conducted.

OTHER concerts worthy of mention are: Miss Frederica Taylor, 8th ult., Steinway Hall; Miss Marian Jay, violin recital, 13th ult., Steinway Hall; The London Trio, 14th ult., at the Royal Institute of Painters; Mr. Sterling Mackinlay and Miss Mabel Elliot's recital, 14th ult., at the Salle Erard; Mr. Ernest Schelling, pianoforte recital, 14th ult., St. James's Hall; Miss Harriett Solly's chamber concert, 17th ult., Steinway Hall; Miss Florence Dawes' pianoforte recital, 17th ult., St. James's Hall; Miss Margolies' pianoforte recital, 20th ult., St. James's Hall.

SUBURBAN CONCERTS.

THE first concert of the Crystal Palace Amateur Orchestral Society took place on April 30, the programme including Schubert's 'Rosamunde' Overture and *Entr'acte* (No. 2), the incidental music to the 'Merchant of Venice' (Sullivan), Beethoven's Symphony (No. 1) in C, and Mackenzie's 'Benedictus,' arranged for violins and small orchestra. The Crystal Palace Choir also assisted, singing Mendelssohn's motet 'Judge me, O God,' three part-songs, and a chorus from Sullivan's cantata 'On shore and sea.' Miss Ethelwynn Weager made a successful first appearance as solo violinist, playing a Nocturne of Chopin and Zarzycki's 'Mazur.' The orchestra had the advantage of the veteran Mr. August Manns as its conductor.

THE Marlborough Place Amateur Orchestral Society gave its seventh annual concert, at the Hampstead Conservatoire, on the 11th ult., with traditional success. The programme included commendable performances of Schubert's 'Rosamunde' Overture, Godard's 'Berceuse de Jocelyn,' two movements from Beethoven's Seventh Symphony, and two of Moszkowski's Spanish Dances. Mr. Aldebert Allen played the solo part of Hofmann's Concerto for the flute with great brilliancy, while Mr. H. Geehl, in Mozart's Pianoforte Concerto in A (No. 23), and Mr. R. J. Stephens, in De Beriot's Ninth Violin Concerto, were excellent in their respective interpretations. Miss Margaret Ruby was the vocalist, and Mr. Paul Oppenheimer, the energetic and ever alert conductor, had his orchestral forces well under control. Mr. H. H. Hanes proved himself to be, as heretofore, a capital leader.

THE Maze Pond Choral Society closed a very successful season with a performance of Mendelssohn's 'Elijah,' on the 9th ult., in Maze Pond Chapel, Old Kent Road. The choir more than maintained its reputation for good training and heartiness, for it sang with a vigour, accuracy, and evident love of the work that are rarely heard, even in the large choirs. All praise should be given to Miss Maggie Purvis for her soulful rendering of the *Widow* and other soprano music, and to Mr. Arthur Barlow for his dramatic singing as *Elijah*. Miss Frances Lake and Mr. Harry Stubbs sang well, and a word of commendation is due to the subsidiary quartet, comprising Miss Edith Potter, Miss Lydia Hopkins, Messrs. Alfred Sears and T. Harry Bull. The accompaniment was played by a small band (under the leadership of Mr. T. Harry Smith) and pianoforte and organ, respectively played by Miss M. Tyrer and Mr. Edward Partridge. Mr. W. Dexter Miller conducted with his usual care and efficiency.

THE Borough of Woolwich Orchestral Society gave a concert at Freemasons' Hall, Plumstead, on April 29. The pieces which call for special mention were Sullivan's 'In Memoriam' Overture, Gounod's 'Judex' (from 'Mors et Vita'), 'Two Characteristic Valses,' by Coleridge-Taylor, and an 'Elégie' for violoncello and orchestra, by Dr. H. W. Jones. All these pieces were excellently played, especially the 'Judex,' which was encored; and the 'Elégie' (the solo part ably played by Mr. Lionel Horton) was very successful. The *Andante* movement from Schubert's Symphony (No. 7) in A minor also received a satisfactory interpretation. Miss Gertrude Drinkwater contributed several songs with much success, and Madame Kate Tester Jones was a sympathetic accompanist. Mr. Sidney Horton, the honorary conductor, is to be congratulated on the success of the performance.

THE Devonshire Square Church Choral Society concluded its first season at Stoke Newington, on the 9th ult., with a performance of Mendelssohn's 'Athalie' and a miscellaneous selection. The choir sang very steadily and in good time and tune. The solos were well sustained by Madame Louise Burns, Miss Lilian Haymes, and Madame Edith Hands, all of whom acquitted themselves admirably; and the Rev. G. P. McKay was an excellent reciter. Good service was rendered by Miss Edith Wells (pianoforte), Mr. John Jefferys (organ), and Mr. J. F. Wallis (cornet). Mr. G. Ernest Arundel conducted with his accustomed care.

THE Wilton Square (N.) Choir gave its annual concert on the 2nd ult., when Dr. Henry Coward's cantata 'The Story of Bethany' was performed, under the able conductorship of Mr. Hugh Edwards. The principal vocalists were Miss Gertrude Hughes, Miss Hannah Jones, and Mr. Meurig James. The rendering of the cantata by the choir and the principals was excellent, and the accompaniments were ably played by Mr. Merlin Morgan.

THE Moody Manners Opera Company, which has not appeared in London for two years, gave a very successful week of performances at the Borough Theatre, Stratford, from the 5th to the 11th ult., the representations being 'Tannhäuser,' 'Faust' (twice), 'Lohengrin,' Maritana,' 'Carmen,' and the 'Bohemian Girl.'

THE Sidcup Musical Society gave a performance of Parts II. and III. of S. Coleridge-Taylor's 'Scenes from the Song of Hiawatha,' in the Public Hall, Sidcup, on the 6th ult. The solo vocalists were Mdlle. Marie Altona, Mr. Ronald Marshall, and the Rev. Bryan F. Browning; the orchestra was led by Mr. H. Lewis, and Mr. A. E. Butterworth conducted.

MUSIC IN VIENNA.

(By our Special Correspondent.)

Vienna, May 19.

Touring musicians there have been at all times, but the travelling orchestra is an innovation of our days. Bülow, as in other respects, set the example with his Meiningen orchestra. The subjectivity of the modern conductor has been developed to such a degree that, in order to exhibit his skill properly, he must carry his instrument—*i.e.*, his own orchestra—along with him wherever he goes. And yet, in doing so, he is apt sometimes to forget that the highest aim of the executive artist should be to place his ability at the service of the creative artist, instead, as sometimes happens, of merely utilising the work of the latter for the purpose of converting it into something of his own. Objectivity has, in fact, almost entirely ceased to be a factor in the interpretation of not a few German conductors of the present day. A notable illustration of this phenomenon is furnished by Herr Arthur Nikisch, who is just now making a tour, with the Berlin Philharmonic orchestra, through Austria, Italy, Spain, France, and Germany. They also gave a concert here, with a programme including the third 'Leonora' Overture of Beethoven, the 'Pathetic' Symphony of Tschaïkowsky, the Tannhäuser' Overture of Wagner, and a few smaller pieces, and in all these Herr Nikisch presented to us, not so much the works as they actually are, but as what, in his opinion, they ought to be. It is impossible to entirely acquit this otherwise excellent conductor of the charge of an undue and very inartistic exaggeration for the sake of effect. All his performances have been most carefully thought out and prepared, and yet he tears the *tempi* to pieces and deals with some passages in an *outré* fashion, which is really incomprehensible. Such deliberate exaggeration cannot be the outcome of spontaneous musical feeling, and is particularly out of place in the works of the classical masters, amongst whom, in this connection, Wagner must be classed. In the case of Tschaïkowsky it is not, perhaps, altogether misplaced, whose somewhat more superficial art admits of a certain amount of elasticity in interpretation—nay, even demands it at times. And when so treated, one frequently discovers that there is, after all, less of profundity of thought in Tschaïkowsky's music than at first appeared. Thus, in listening to the over-elaborated and eminently subjective interpretation of the 'Pathetic' Symphony on the part of Herr Nikisch, one could not help feeling that the importance of the work has been a trifle overrated. It produced the impression rather of a show piece, and yet the composer conceived it in a very solemn spirit too.

An interesting concert was that given by the choir of the church connected with the Russian Embassy, which, since the rebuilding of the latter, has been much enlarged and converted into an artistically efficient body of mixed voices. The performance on the occasion in question consisted of a number of sacred compositions by Russian composers—Bortniansky, Glinka, Lwoff, and others—all of which were rendered in the specifically Russian manner, with strictest attention to the most minute effects in regard to dynamic gradations, and with a certain spontaneity of rhythm, apparently guided more by the words than by the music. Somewhat monotonous and uninteresting, from a purely musical point of view, as many of these compositions were, they were nevertheless rendered extremely impressive by the beauty of the voices and the unconventional, yet highly artistic, interpretation of the choir.

Quite a series of concerts and dramatic representations have been given by the Conservatorium for the purpose of introducing its most gifted pupils of both sexes to public notice. While affording an opportunity for the display of an abundance of talent amongst the rising generation, these occasions likewise furnish some interesting matter for the musician to reflect upon. Thus, for the first time, a pianoforte concerto by Dvorák was included in the performances, a fact which augurs well for the progressive spirit prevailing at the Institution. The interpretations, by the pupils' orchestra, of a Serenade by Robert Fuchs, and of songs by Brahms, on the part of the choir, were deserving of all praise. By the operatic class, various excerpts and entire acts from the modern *répertoire*, suitable to the capacities of the most gifted and advanced pupils, were produced. In all departments the results of earnest study and an abiding spirit of lofty aspiration could be observed.

Considerable interest was aroused by the repeated appearance of Pietro Mascagni, in his capacity of conductor. In the first place, he had come to direct two performances of Verdi's 'Requiem,' in memory of his great countryman, and in which the solo parts were sung by Giuseppina Uffreduzzi, of the Theatre della Scala, in Milan; Edith Walker, of the Vienna Opera; Francesco Marconi, of the Teatro Argentina, in Rome; and Francesco Navarrini, likewise of La Scala. Attracted by these distinguished names, a very numerous audience, appertaining to the well-to-do classes, filled the hall of the Musikverein on both occasions, and the proceedings resembled great social manifestations rather than musically important events. From an artistic point of view, Fräulein Edith Walker, with her indescribably beautiful voice and great vocal art, and Signor Navarrini, with his noble conception of his part, were the most successful amongst the interpreters. Navarrini's art was, however, still more brilliantly displayed in the subsequent concert, arranged by Mascagni with a view to his appearance as a conductor of German music. Mascagni gave a very acceptable reading of Goldmark's Second Symphony and a rather sentimentally drawn-out interpretation of the *Allegretto* from Brahms's Third Symphony, followed by a gavotte and the Overture to 'Le Maschere' of his own composition. Amongst the vocal solos by which the programme was varied, there was an air from Rossini's 'Il Barbiere,' in the rendering of which Signor Navarrini proved himself one of the greatest vocal artists of the day.

The death of Gottfried Preyer, the greatly esteemed Capellmeister of St. Stephen's, has elicited much sympathy in musical circles. Preyer, who was in his ninety-fifth year, conducted the services every Sunday and Holyday at St. Stephen's up to within a short time of his death. His energy and mental vigour were simply marvellous. More than half-a-century ago he occupied the post of director of the Vienna Conservatorium, and has, since that time, also acquired a considerable reputation as a composer of church music. His compositions are not great, but well adapted for their purpose, effective and perfect in form. Hence they have been introduced in many of the Catholic churches in Austria. He derived his greatest pleasure in life from the small but extremely valuable collection of pictures which he had gathered together in the course of time. It is said to contain some works of inestimable value.

Mandyczewski.

MUSIC IN MOSCOW.

(From a Correspondent.)

The opening of the new Concert Hall of the Imperial Conservatoire of Music, Moscow, by the Grand Duke Constantine, took place on April 7 (20). In the evening the last of the season's Symphonic concerts was given, under the directorship of M. Safonoff. The first part of the programme was entirely devoted to the works of Russian composers—Glinka, Tschaïkowsky, Borodine, and Rubinstein; and the second part was the great 'Choral' Symphony of Beethoven. The chorus consisted of pupils of the Conservatoire, and the soloists were artists from the Imperial Opera.

M. Widor, who gave two recitals on the magnificent new organ, built by Cavaillé-Coll (presented to the Conservatoire by M. von Dervas), showed the capabilities of the instrument in organ music of various styles, from Bach to the present day.

An extra Symphonic concert, in aid of the widows and orphans of musicians, was given on April 14 (27), under the direction of MM. Safonoff and Widor. The concert opened with a Symphony for organ and orchestra, by M. Widor, conducted by the composer, the organ part being played by Mr. Bernard Ramsey, Professor of the organ at the Conservatoire. M. Schalyapine, a young artist of the Imperial Opera, who has already become the favourite of the Moscow public, sang Rimsky-Korsakoff's 'Prorok' ('The Prophet') and Glinka's 'Nochnoi Smotr' ('The Night Review), and the orchestra played short pieces by Rubinstein, Davidoff, Lyadoff, and Ippolitoff-Ivanoff.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

THE fourth Subscription concert of the Philharmonic Society, on March 22 (inadvertently omitted to be noticed in our last issue), was occupied entirely by a performance of Coleridge-Taylor's 'Hiawatha.' The work was given almost in its entirety, and the principals were Miss Ethel Wood and Messrs. William Green and Watkin Mills. The chorus parts were very creditably sung and proved with what care the conductor, Dr. F. Koeller, had prepared his forces; and the orchestra, largely amateur, also deserve credit for their attainments.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

A NEW musical organisation made its first public appearance at the very close of the season, the Birmingham String Quartet, consisting of local artists—Messrs. H. T. Freeman and D. Reggel (violins), A. J. Beard (viola), and R. B. Day (violoncello). These gave a chamber concert, in the Masonic Hall, on April 27. The programme comprised Haydn's String Quartet in D minor (Op. 76, No. 2), Tschaïkowsky's Quartet (Op. 11), and a movement from Smetana's Quartet in E minor. Miss Rosina Buckmann sang Beethoven's Gellert songs (Op. 48) and songs by Schubert, Mr. Wymark Stratton ably officiating as accompanist. There was a good attendance, and the executants established their claim to recognition and support.

The Court and Alley Concert Society is now starting its work of bringing light and sweetness into the slums of the City, and the sound of music is beginning to be heard in the various parks. For the rest, recent musical doings are confined to the churches. On April 30 the Silver Jubilee of the Roman Catholic Church of St. Catherine was celebrated, and a new organ was opened by the Rev. H. McDonnell, formerly organist at Oscott College. On Sunday, the 5th ult., at the same church, Paladilhe's 'Messe Solennelle de la Pentecote' for soli, chorus, orchestra, and organ, was performed for the first time in England, under the direction of Mr. F. W. Beard. On the evening of Ascension Day, the 16th ult., Sullivan's oratorio, 'The Prodigal Son,' was performed in the Parish Church of Birmingham (St. Martin's) by a choir of seventy voices, conducted by Dr. W. J. Reynolds. The vocal principals were Miss Edith Dudley, Mr. Ernest Millward, Mr. Horace Reid, and Mr. Henry Sims. Mr. A. Davies gave efficient aid at the organ. The oratorio was repeated on the following Sunday without a conductor, Dr. Reynolds presiding at the organ.

Mr. C. W. Perkins, the city organist, gave a recital upon the new electric organ in the Parish Church of Sutton Coldfield, on the 16th ult. The capabilities of the instrument were admirably demonstrated.

Taking time by the forelock, the City Choral Society, at its annual meeting, announced the probable programme for next season. There will be three concerts, and the works proposed to be performed are 'Elijah,' 'Samson and Delilah,' and either Cowen's 'Ode to the Passions' or Stanford's 'Phaudrig Crohoore,' with a Wagner selection.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE Ladies' Night of the Bristol Royal Orpheus Glee Society, which is usually held on the Thursday immediately preceding Lent, was this year postponed on account of the death of Queen Victoria, and held on April 25, at Colston Hall, under the direction of Mr. George Riseley. A new composition by Mr. C. Lee Williams was sung, the piece in question being a setting of Tom Hood's 'Faithless Sally Brown.' The alto solo in the glee was capitally rendered by Mr. Albery, of Bristol Cathedral choir. The composer conducted his piece, which evoked considerable merriment and applause. The soloists in some of the glees were Mr. G. W. Brierley (tenor, Bristol Cathedral) and Mr. Watkin Mills.

The Bristol Choral Society gave its last concert of the season on April 27, at Colston Hall, choir and band numbering about 600. The works performed were Dvorák's 'Spectre's Bride' and Barnett's 'Ancient Mariner.' In the former the soloists were Madame Emily Squire, Mr. Charles Saunders, and Mr. Watkin Mills, and, in the latter, to these was added Miss Edith Leslie. Both cantatas were admirably rendered under the judicious direction of Mr. Riseley.

The City Road Choral Society, on the 2nd ult., gave a concert, and in the first part Mendelssohn's 'Hymn of Praise' was presented, with Miss Edith Evans, Miss L. Lewis, and Mr. Brierley as principal vocalists. There was a small band, with Mr. Ernest Lane as leader. Mr. C. J. Sprankling directed the performance.

The second annual concert of the Portishead Choral Society was held on the 2nd ult., Mr. Edward Cook, of Bristol, conducting the performance. The 'Hymn of Praise' was given, with Miss Katharine Gerrish, Miss Eveline Gerrish, and Mr. Albert Edgar (all of Bristol) as principal vocalists.

A concert was given, on the 4th ult., by the St. Bartholomew's Choral Society, who sang Sterndale Bennett's 'May Queen,' the solo parts being taken by Miss Amy Perry, Mr. Boddy, and Mr. Elliott. Mr. A. B. Gridley was the conductor.

The Clifton Choral Society, on the 8th ult., gave its annual concert at the Victoria Rooms, the chief attraction being a performance of Scenes 1 and 3 of Coleridge-Taylor's 'Hiawatha.' The first scene had been given by the Society last year, and produced such a favourable impression that it was decided to repeat it with the third. A large audience testified approval of the composition by repeated applause. The principal vocalists were Miss Alice Boaden, Mr. Charles Saunders, and Mr. Charles Knowles. Mr. F. S. Gardner was leader of the orchestra, and Mr. F. W. Rootham directed the performance. In the second part of the concert, an ode for chorus and orchestra, 'How sleep the brave,' composed by Mr. Cyril Rootham (son of Mr. D. W. Rootham, conductor of the Bristol Madrigal Society and organist of St. Asaph's Cathedral), was given in public for the first time, the composer conducting. The work obtained a favourable hearing.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE University Choral Society gave Coleridge-Taylor's 'Hiawatha' music on the 3rd ult. The solos were taken by Mr. Gordon Cleather, Mr. Dan Jones, and some lady members of the choir. The chorus was good throughout, but the orchestra left much to be desired. Mr. Charles Marchant conducted.

The Orpheus Society gave the last concert of the season on the 17th ult., Dr. Culwick conducting. Some excellent part-singing was heard, notably in Farrant's 'Call to remembrance, O Lord.' Miss Anna Lang played Beethoven's Romance in F with success, and Mr. J. C. Doyle was heard to advantage in 'Confutatis Maledictis,' from Verdi's 'Requiem,' and some Irish airs. The accompaniments were played by Miss Constance Greene.

A detailed notice of the Feis Ceoil appears on p. 403.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE series of organ recitals given by Dr. Bunnett during the winter Saturday evenings in St. Andrew's Hall, under the auspices of the Corporation of Norwich, has just been brought to a close. At the final recital the Mayor stated that the series of entertainments had been attended by about 3,000 more visitors than last year, and that both musically and financially they had been a great success.

Mr. Arthur Bent's orchestral class gave an excellent concert in St. Andrew's Hall, Norwich, on the 9th ult. The programme consisted of Gounod's Overture 'Mirella,'

the Germanische Tanze Suite, by Emil Kreuz, conducted by the composer, Mozart's Symphony in G minor, Tschaïkowsky's 'Elegie' for strings, Luigini's Egyptian Ballet Music, and Wieniawski's Violin Concerto in D minor, the solo part being most artistically played by Mr. Bent. Miss Lena Maitland was the vocalist.

The Great Yarmouth Musical Society gave its second concert of the season on the 22nd ult. The work selected was Barnett's 'Ancient Mariner,' the soloists being Miss Agnes Nicholls, Miss Parsons Norman, Mr. Charles Saunders, and Mr. Bantock Pierpoint, all of whom did full justice to the cantata. The chorus, conducted by Mr. Haydon Hare, sang admirably. The band was, as usual, led by Mr. C. W. Moss.

The Lowestoft Orchestral Society, conducted by Mr. Flowers, gave a concert in the Public Hall, on the 8th ult. The programme included four orchestral selections, of which the band, led by Mr. Coote Suggit, gave a very creditable performance. The vocalists were Misses Luchett and Gazely and Messrs. J. H. Sawford Dye and J. H. Brockbank, and Mr. Coote Suggit ably contributed two violin solos.

The Diss Choral Society chose for its last concert of the season, on the 7th ult., Macfarren's cantata 'May-Day,' the principal vocalists being Miss Perceval Allen, Mrs. Eastwood, and Mr. J. W. Bocking. A violin solo by Mr. T. E. Gatehouse and a flute solo by Mr. J. Root were welcome additions to the programme. Messrs. S. Venables and Hemstock were the accompanists, and Mr. J. M. Pullen conducted.

The Loddon Choral Society gave its second concert on the 2nd ult., its chief feature being Sterndale Bennett's 'May Queen.' The soloists were Miss Mildred Rix, Mr. Hemmings, and Mr. Brockbank. A string quartet, with pianoforte, supplied the accompaniments. For so young a society, the chorus, numbering about forty voices, gave a spirited rendering of the work, which was conducted by Mr. T. Brown.

The Bungay Choral Society held its annual concert on the 1st ult. The work chosen was Barnett's 'Ancient Mariner,' to which full justice was done by the choir. The soloists, Miss Marwood, Miss Leila Kemball, Mr. Sawford Dye, and Mr. Montague Borwell, sang with great taste, and the accompaniments were played by a small orchestra led by Mr. F. W. B. Noverre. Mr. Warden Harvey conducted, and Miss Adkin accompanied the second part of the programme.

The programme of the second concert of the season given by the Hunstanton Choral Society, on the 8th ult., was composed chiefly of Sullivan's compositions. The chorus, conducted by Mr. A. H. Cross, gave a good rendering of the cantata 'On Shore and Sea,' the solos being successfully sung by Miss Eva Platten. The second part of the programme was miscellaneous, opening with the chorus 'O Gladsome Light,' from the 'Golden Legend,' while quartets and songs were rendered by Miss Platten, Mrs. Hayter, Mr. Watson, Mr. Ingleby, and Mr. A. H. Cross.

The Parochial Choral Society of St. Mary Stoke, Ipswich, gave an excellent rendering of Stainer's 'Daughter of Jairus,' in that Church, on April 30. The choir and orchestra were conducted by the organist, Mr. T. W. Brooks, and the solos were well sung by Miss Kathleen Todd, Mr. A. King, and Mr. J. Watson.

The Ipswich Choral Society, conducted by Mr. Bunnell Burton, gave a most successful concert on the 7th ult. The programme consisted of works of modern composers, the choral items being Stanford's 'The Revenge,' Brahms's 'Song of Destiny,' and choruses from Wagner's 'Flying Dutchman,' 'Tannhäuser,' and 'Lohengrin.' The orchestra played the Introduction to Act III. of 'Lohengrin' as well as Sullivan's 'In Memoriam' Overture. The soloists, Miss Agnes Nicholls and Mr. Overton Moyle, gave great satisfaction in their respective songs.

The Thetford Choral Society held its annual concert on the 14th ult. The chief feature of the programme consisted of Elgar's cantata 'The Banner of St. George' (the solos being taken by Miss King), ably conducted by Mr. A. M. Purcell.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The opening of the International Exhibition, which took place on the 2nd ult., was robbed of much of its interest, from a musical point of view, by the absence of the usual 'Ode.' The Choral Union supplied some miscellaneous pieces with band and organ accompaniment. The musical arrangements at the Exhibition comprise a daily organ recital (which, unfortunately, takes place at an inconveniently early hour in the afternoon), a children's concert on Monday afternoons, a choral or other concert on Thursday evenings, and military band performances twice daily. On the 9th and 10th ult. the Glasgow Amateur Orchestral Society gave concerts in the Grand Hall, the programmes being largely composed of works performed by them elsewhere last season.

Choral concerts have been given by the Uddingston Choral Union, the Glasgow Select Choir, and the Pollokshields Philharmonic Society. The performances of the band of the Royal Engineers and the Denton prize band have been much enjoyed. The Grand Hall is, unfortunately, acoustically defective, a very marked echo marring much of the music. Attempts, however, are being made to remedy this. The organ is an excellent specimen of Messrs. Lewis and Co.'s workmanship. The organists of the month have been Messrs. Berry, Walton, and McCulley, the first-named having the honour of 'opening' the organ. An interesting feature of Mr. Walton's recitals was the performance of Mendelssohn's six sonatas, one being played each day.

Mr. James Richardson, J.P., died on April 24, aged seventy-three. He was a man of wide general culture, an excellent amateur flautist and singer, and, as president of the Choral Union in the early seventies, took a prominent part in the establishment of the choral and orchestral concerts, in which his interest never abated. His death is a deep loss to art in Glasgow.

MUSIC IN LINCOLN.

(From a Correspondent.)

Few places have advanced so rapidly in musical matters of late years as the city of Lincoln, thanks mainly to the enthusiasm of Dr. George J. Bennett, the Cathedral organist, who may be said to be the leading spirit in the movement, and to the admirable support accorded him by the ladies and gentlemen of the local Musical Society, of which he has been the hon. conductor since its establishment. One of the latest of the Society's achievements was an orchestral concert given in the Volunteer Drill Hall, on the 17th ult. At this the orchestral class connected with the Society rendered excellent service, the members being supplemented by an able body of professionals of festival renown, with Mr. H. Lyell Tayler as principal first violin. Finished performances were given of Beethoven's 'Leonora' Overture (No. 3), Mendelssohn's 'Italian' Symphony, Tschaïkowsky's 'Casse-Noisette' Suite, and 'The Ride of the Valkyries.' Mendelssohn's Capriccio Brillant in B minor for pianoforte and orchestra was also performed, the pianoforte part being played with great executive facility by Miss Grace Ellis. The choral portion of the programme, excellently rendered, by the way, consisted of Stanford's 'The Revenge' and Schumann's 'The Two Grenadiers,' the latter sung by the Rev. H. A. Tapsfield, formerly a priest-vicar of Lincoln Cathedral, and now a minor canon of St. Paul's.

The Society also gave in the Cathedral, under the baton of Dr. Bennett, a fortnight later, an impressive performance of Spohr's 'Last Judgment.' The fine Willis organ, at which Mr. N. S. Trevitt presided, was supplemented by a band of some sixty performers, with Mr. Edward O'Brien as leader. The choir attained a high level of excellence throughout, and the solos, taken by Mr. E. Dunkerton, Mr. C. Woodward, Mr. J. Orange, and Masters Webb and Gooder, of the Cathedral choir, were sung with great refinement and expression. Dr. Bennett conducted with great tact and skill. 'Now thank we all our God,' the accompaniment scored for orchestra by Dr. Bennett, was sung with much heartiness by a vast congregation which

filled the nave. A finished performance of Sir A. Mackenzie's 'Benedictus' was given before the service proper commenced.

On the 9th ult. a large audience assembled in the Corn Exchange to hear Sir Frederick Bridge's popular lecture, 'Shakespeare and Music,' for which Dr. Bennett had carefully prepared the musical illustrations. The soloists were Miss Kate Cherry and Messrs. E. Dunkerton and C. Woodward.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

The second annual Festival of the Liverpool Church Choir Association was held in St. George's Hall on April 30. With Dr. Peace at the organ, a chorus of 650, trumpets and drums, Miss Mary Langdon (St. Nicholas), Master Keating (Liverpool Cathedral), Mr. Charles Aspinall (St. Nicholas), Mr. Henry Brearley (Leeds Parish Church), and Mr. Richard Miles (St. Paul's Cathedral) as soloists, an astonishing wealth of sound was the feature of the festival—volume rather than variety of tone. The programme included three anthems—Goss's 'O praise the Lord of Heaven,' Purcell's 'O sing unto the Lord,' and Gounod's 'Come unto Him'; Stainer's Te Deum in B flat, Myles B. Foster's Jubilate in C, Stanford's Nicene Creed in B flat, Mendelssohn's 'Hear my Prayer,' Smart's Magnificat and Nunc dimittis in B flat, and the 'Hallelujah' Chorus. All these were sung with great spirit, and the second Festival may be designated an emphatic success. The solos were sung by Miss Langdon and Mr. Miles, though the choice of Braga's Serenata by the former singer was by no means commendable. Mr. H. A. Branscombe conducted, whilst Dr. Peace's playing of Wesley's 'Holsworthy Church Bells' and Choral Song and Fugue was a notable feature of the festival.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The Chester-le-Street Choral Society, under the conductorship of Canon Anson Firth, of Durham, closed a very successful season, on the 7th ult., with a performance of Mr. J. F. Barnett's cantata 'The Building of the Ship,' in the Co-operative Society's New Hall, Chester-le-Street. The soloists were Miss Janet Reed, Miss Edith Armstrong, Mr. Edward Horn, and Mr. W. Peacock. Mr. F. Lonsdale was principal first violin, Mr. John Young presided at the organ, and Canon Firth conducted. The choruses were well sung and the performance in every other respect reflected credit upon all concerned.

On the 13th ult. the Durham Amateur Orchestral Society gave its ninth concert in the Town Hall, Durham. The principal work performed was Beethoven's Fourth Symphony in B flat, which was very creditably played. The conductor on this occasion was Herr Sigmund Oppenheim, who has succeeded to the position held for some time by Mr. Arthur Wallerstein. Mr. Alfred Oppenheim played two movements of Mendelssohn's Violin Concerto in C minor, and Mr. John Nutton, of Durham Cathedral, was the vocalist.

For its final concert of the season, on the 2nd ult., the Newcastle Chamber Music Society engaged the Joachim Quartet, who played Beethoven's fine Quartet in C sharp minor (Op. 131) and Schubert's Quartet in A minor (Op. 29) in magnificent style, evoking the heartiest applause from an audience by no means easy to move to enthusiasm. Mr. J. C. McInnes sang songs by Handel and Brahms, and Mr. J. M. Preston was an admirable accompanist.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The Sheffield Amateur Musical Society's Spring concert generally terminates the local musical season. That on the 7th ult. proved no exception to the rule, and marked the close of the busiest and, generally speaking, most prosperous season on record. Barnett's 'The Ancient Mariner,' a work twice previously performed by the Society, occupied the principal place on the programme. The tuneful cantata received, under Mr. Schollhammer's direction, a thoroughly admirable rendering, the high quality of the chorus-singing and the capable quartet of principals, drawn from the ranks of the Society, being the most notable features. Two part-songs, Pearsall's 'Who shall win my lady fair?' and Leslie's 'Homeward,' a couple of organ solos from Mr. J. W. Phillips, and Hummel's Rondo in E flat for pianoforte, violin, and violoncello (Messrs. Phillips, Peck, and Thorpe), were included in the second half of the programme.

The Chesterfield Harmonic Society gave a concert in the Stephenson Hall, on the 14th ult., under the direction of Mr. G. A. Seed. The choir sang a number of interesting pieces, including Dudley Buck's 'Hymn to Music,' Pearsall's 'Who shall win my lady fair?' Smart's 'Night smiles on the wave' (ladies' voices), Gounod's 'By Babylon's Wave,' and Gaul's 'The Silent Land.' The chorus singing attained a high standard. Mr. J. H. Gaunt was the accompanist.

At Eyam, on the 4th ult., the Choral Society performed Stainer's 'Daughter of Jairus,' under Mr. J. W. Froggatt's direction. The solos were capably sung by Master Eddie Unwin, Mr. Froggatt, and Mr. Cheetham. Mr. T. Mellor was the organist.

Mendelssohn's 'Hymn of Praise' was performed in the Albert Hall, Sheffield, on the 25th ult. The principals were Miss M. Parker, Miss Nellie Chisholm, and Mr. G. E. Kitching. Dr. Coward conducted.

MUSIC IN WALES.

(From our own Correspondent.)

The Cardiff Orchestral Society gave its concluding concert for the season on April 18. The orchestra rendered the Overtures to 'Tannhäuser' (Wagner) and 'Masaniello' (Auber), and Berlioz's 'Marche Hongroise,' conducted by Mr. J. E. Deacon; also two movements from Cowen's 'Welsh' Symphony and 'Four English Dances in the olden style,' under the direction of the composer. Violin solos were contributed by M. Johannes Wolf, and songs by Madame Elvey and Mr. Ben Davies. Mrs. Novello Davies acted as accompanist.

On the same date Sterndale Bennett's 'The Woman of Samaria' was performed by the Newtown (Montgomeryshire) Harmonic and Orchestral Society, under the conductorship of Mr. J. C. Gittings and Mr. T. Mark Taylor; the principal soloists being Miss Maggie Jaques, Miss Rina Robinson, Mr. Richard Thomas, and Mr. David Hughes. The cantata was followed by a miscellaneous selection.

Also, on the same day, a performance of Mendelssohn's 'Hymn of Praise' was given at Swansea, by the Ebenezer Choral Society, conducted by Mr. J. D. Thomas, the solo parts being taken by Miss Maggie Davies, Miss Sarah Gwen Davies, and Mr. William Green; Mr. E. G. Woodward leading the orchestra. And at Llandilo (Carmarthenshire), Smart's 'Bride of Dunkerron,' by the Choral Society, under Mr. R. C. Jenkins' conductorship; an orchestra led by Mr. Hulley; and Miss Sarah Davies, Mr. Seth Hughes, and Mr. Meurig James, soloists.

The Cardiff Musical Society brought its season to a close on April 24, with a performance of Coleridge-Taylor's 'Death of Minnehaha' and Parker's 'Hora Novissima,' Mr. Aylward conducting, as usual. The soloists were Miss Esther Palliser, Miss Alice Lakin, Mr. Henry Beaumont, and Mr. Leo Wilson.

A performance of 'Judas Maccabæus' was given on the same date at Barry (Glamorganshire), under the conductorship of Mr. W. T. Samuel, the artists engaged being Miss May John, Miss Dora Gilpin, Mr. Trevor Evans, and Mr. G. T. Llewelyn. The band was led by Mr. Paul Draper, Mr. J. M. Lloyd and Mr. Lewis Thomas presiding at the organ and pianoforte respectively.

On the 1st ult. 'Judas Maccabæus' was also performed at Llandaff Cathedral, by the Diocesan Choral Association. The chorus and orchestra numbered 300, and were led by Mr. R. Seaton; Mr. George Beale, the organist of the Cathedral, presiding at the organ. Miss Bertha Seaton, Miss Ida Brown, Mr. Harold Green, and Mr. Harry Miller were the soloists.

FOREIGN NOTES.

ANTWERP.—M. Jan Blockx, the well-known Flemish composer, has been appointed director of the Royal Conservatorium in succession to the late Peter Benoit.

BERGEN (NORWAY).—A statue erected to Ole Bull, the famous violinist and patriotic Norwegian citizen, has just been unveiled in this, his native city, the sculptor being Herr Stephen Sinding, a brother to the composer of that name. Edvard Grieg, completely recovered from his recent severe indisposition, conducted the performance, by a choir of 300 voices, of a chorus specially written by him for the occasion.

BINGEN.—The first performance was given last month, by the Cæcilian Verein, of Friedrich Hegar's oratorio 'Manasse,' with great success.

BRUSSELS.—The season of opera at the Théâtre de la Monnaie concluded most brilliantly with two performances, on the 6th and 9th ult., of Wagner's 'Tristan and Isolde,' under Herr Mottl's direction ——M. Eduard Zeldenrust, a Dutch pianist, favourably known also to London audiences, recently gave his first recital here, with considerable success.

CARLSRUHE.—It would seem to have required nothing less than the death of its composer for Verdi's 'Traviata' to be performed, as it was, for the first time, recently, at the Court Theatre, under Herr Mottl's direction. Frau Mottl sang the title-part with much success.

CHIERE (ITALY).—A new oratorio, 'L'Addorata,' by Marziano Perosi, a brother of the celebrated Don Lorenzo, was produced on Good Friday, at the Jesuit Church, attracting much favourable attention.

COLOGNE.—At one of the recent Gürzenich concerts, under Professor Wüllner's direction, a first hearing was given to the interesting and deeply religious new Passion oratorio by Felix Woyrsch, which produced a profound impression. A Verdi commemoration, held under the same conductorship, combined the performance of the Italian master's 'Requiem' with that of Bach's 'Ode of Mourning,' an appropriate and suggestive combination.

DARMSTADT.—An important new choral work, for mixed choir, solo voices, and orchestra, by Hugo Rückbeil, entitled 'Gerlind,' was produced by the Gesangverein last month and received with considerable favour. At the Court Theatre, Thuille's new opera, 'Gugeline,' achieved cons derable success.

DRESDEN.—The newly-formed People's Singakademie, the members of which are almost exclusively drawn from the working classes, recently gave a very successful performance, at its third concert, of Haydn's oratorio 'The Seasons,' under the direction of Herr Johannes Reichert.

FLORENCE.—The first performance of Puccini's new opera, 'Tosca,' took place last month, with great success. The number of recalls received by the composer—if our informant has counted correctly—was no less than twenty-four!

GRONINGEN.—The opera 'Der Fremdling,' by the late eminent Wagner tenor, Heinrich Vogl, was produced at the Municipal Theatre recently, with much success.

HAMBURG.—Siegfried Wagner's new comic opera, 'Herzog Wildfang,' was received with great favour on its first production, on April 25, at the Stadt-Theater, and in the presence of its much gratified composer.

HELSINGFORS.—Just previous to the close of the concert season the Philharmonic Society gave no less than four performances of Bach's Mass in B minor, the last one taking place in church. Under the direction of Herr Robert Kajanus, the work was most worthily produced, the interpreters of the solo parts being all natives of Finland.

LEIPZIG.—Dr. Hugo Riemann, who has been appointed to a Professorship of Musical History and Science at the University, delivered his inaugural lecture on April 27, having chosen for his subject 'The place of Philology in Music.' The discourse was listened to with the closest attention by a numerous audience.——Eugene d'Albert's new opera 'Cain' was produced on the 9th ult., at the Stadt-Theater, with great success, the principal interpreters being recalled a number of times.

MAGDEBURG.—The twenty-fifth anniversary of the opening of the Stadt-Theater was signalised by a series of Wagner performances, from the 6th to the 16th ult., in grateful recognition of the important share which the Bayreuth master's works have had in the success of that institution.

MUNICH. — Herr Hermann Zumpe, the well-known Schwerin conductor, has been appointed first Capellmeister at the Royal Opera, where he made his *début*, on the 5th ult., with an excellent performance of 'Lohengrin.'—— An interesting recital was given by Herr von Possart and Eugen Gura, the former declaiming, with admirable effect, several of Schiller's poems, with melodramatic music by Zenger and Schillings (played on the pianoforte by Herr Schmid-Lindner), while his distinguished partner contributed a number of Schiller's lyrics, set to music by Schubert, Loewe, and Richard Strauss. It was a graceful act of homage rendered to the genius of the great poet.—— At a concert given by the Cathedral choir, under Dom-Capellmeister Woehrle's direction, the interesting programme included an eight-part motet, 'Jubilate Deo,' by Giovanni Gabrieli, the Bach motet, 'Fürchte dich nicht,' and the Psalm-paraphrase, 'O Dio, perché,' by Benedetto Marcello. A song cycle for mixed choir, entitled 'Stray Leaves,' by Arnold Krug, was given a first hearing on this occasion and very favourably received.

PARIS.—The 'Euterpe' Society, at its concert of the 11th ult., gave an excellent interpretation, under M. d'Ozanne's direction, of the second part of Handel's 'Alexander's Feast,' which was greatly appreciated by the *habitués* of these concerts. The programme also included Saint-Saëns's 'Oratorio de Noël.'——Four *séances*, illustrative of the development of the sonata, given by MM. Eugène Ysaye and Raoul Pugno, last month, attracted a numerous audience and met with much appreciation.——The new three-act opera, 'L'Ouragan,' by MM. Emile Zola and Alfred Bruneau, was produced at the Opéra Comique, for the first time, on April 29, and, on the whole, very favourably received.——At the Opéra, the new three-act opera 'Le Roi de Paris,' by M. Georges Hüe, a former laureate of the Conservatoire, was brought out recently, with, however, but little success.

PFORZHEIM.—Spohr's now seldom heard oratorio, 'Des Heilands letzte Stunden,' was produced by the Kirchenmusik Verein, under Herr Epp's conductorship, in Passion week.

PRAGUE.—A highly successful performance of a cycle of Verdi's operas, terminating with that of the deceased master's 'Requiem,' took place last month, at the German Theatre, under the very active and intelligent management of Herr Angelo Neumann.

RUDOLSTADT.—A most marked impression was created by the recent first performance of the new Passion Oratorio by Felix Woyrsch. The work was produced by the Oratorio Verein, under the direction of Herr Rudolph Herfurth.

SAARBRÜCKEN.—A very successful performance by the Music Verein took place recently, of a new dramatic oratorio, entitled 'Ekkehard,' by Hugo Roehr, under the direction of Capellmeister Hermann Scholz.

STOCKHOLM.—A very favourable reception has been accorded, at a concert recently given here, to Mdlle. Teresita Carreño, a gifted young pianist, daughter of Madame Teresa Carreño.

ULM.—The choral society 'Liederkranz' celebrated, last month, the seventy-fifth anniversary of its foundation. Some special interest attaches to the event, inasmuch as the Society can boast of its being the direct descendant of the last school of Meistersingers existing in Germany which carried on the traditions of the guild and continued to hold its meetings in Ulm down to the year 1832, when it was finally dissolved.

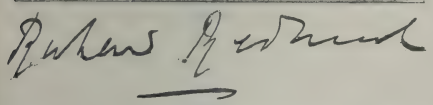
WAHRENBRÜCK (SAXONY).—The bi-centenary of the birth of Carl Heinrich Graun, the whilom Capellmeister at the Court of Frederick the Great, was celebrated at this, his native town, on the 7th ult., with the performance of his greatest and best known work, the Passion oratorio 'Der Tod Jesu.' Of his very numerous sacred compositions, only the last-named work and a Te Deum (written in celebration of the battle of Prague, in 1756) have survived to the present day.

WARSAW.—Wagner's 'Tannhäuser,' most coldly received on its last performance here, at the Polish Theatre, some twenty years ago, created an immense enthusiasm on its reproduction last month. *Tempora mutantur!*

OBITUARY.

RICHARD REDHEAD.

WELL past the life-limit of the Psalmist, RICHARD REDHEAD, one of the pioneers of Gregorian music and choral celebrations, drew his last breath at Hellingly, Sussex, on April 27. He was born at Harrow on March 1, 1820, and became a chorister of Magdalen College, Oxford, and a pupil of Vicary, the organist. At the request of the Rev. Frederick Oakeley, himself an accomplished musician, who had influenced him at Magdalen, Redhead accepted, in 1839, the post of organist of Margaret Street Chapel, the precursor of All Saints' Church, Margaret Street, so often called the Tractarian Cathedral. The services at the chapel were chorally rendered—an almost unheard of thing in those days, except in cathedrals—and Redhead's best work, *Laudes Diurnæ*, the Psalms and Canticles set to Gregorian tones, were produced and used within that



sanctuary. Concurrently with his appointment at Margaret Street Chapel he was organist for a short time at St. Thomas's Church, Portman Square, and, in 1847, of St. Andrew's, Wells Street, where he laid the foundation of the choral service of that celebrated church. Mr. Redhead officiated at the consecration of All Saints' Church, Margaret Street, May 28, 1859, and became organist of that fine church; but he soon changed his sphere of labour by accepting (in 1864) the post of organist of St. Mary Magdalene, Paddington. For the long period of thirty years, his reverential and devout manner of rendering every detail of the music characterised the services of that church. As the composer of the familiar setting of 'Rock of ages, cleft for me' and 'When our heads are bowed with woe,' Mr. Redhead was widely known in churches beyond his own communion. Thus church music, of which the deceased musician was so earnest a disciple, rises above mere denominational or sectarian differences. Mr. Alfred Redhead, the deceased musician's son, is organist of St. Augustine's Church, Kilburn.

ON April 26, at Malvern, WILLIAM HAYNES, formerly of 'St. Cecilia Lodge,' Malvern, and Palace Yard, Worcester, for upwards of forty-three years organist of the Priory Church, Malvern, in his seventy-second year. Mr. Haynes was an uncle of the late Mr. Battison Haynes.

FRANZ RUMMEL.

With sincere regret we have to record the death of Professor FRANZ RUMMEL, which took place at his residence in Berlin, on the 3rd ult. Franz Rummel, the worthy descendant of a German musical family, and on whom the title of 'Professor' was bestowed by the Duke of Anhalt in 1897, was born in London on January 11, 1853. At the age of fourteen he was sent to Brussels, where he studied under the late Louis Brassin, first as a private pupil, and subsequently as a member of the Conservatoire, where he won the first prize for pianoforte playing in 1872, and afterwards joined the staff of teachers. His first appearance in public was at Antwerp, on December 22, 1872, when he came forward with Henselt's Pianoforte Concerto, which Liszt in his time regarded as the most difficult of all concertos. He has been no stranger to England, for in July, 1873, he played Schumann's Concerto at the Albert Hall, and in 1877 and 1881 appeared at the Crystal Palace. He remained as a teacher at the Brussels Conservatoire till 1876, when, on the advice of Rubinstein, he resigned his post, and started on his travels in the capacity of a *pianiste ambulant*, as Liszt appropriately designated such a state of life. He began by playing in the Rhine Provinces, Holland, and France, touring through Holland with Ole Bull and Minnie Hauk. He made at least three tours in America, during 1878, 1886, and 1898, up to which latter date he had played in about 700 concerts. It was during his first tour in America that he made the acquaintance of Miss Leila Morse, a daughter of the celebrated pioneer of electric telegraphy, whom he married, and who, with three sons, survives him. For some years (1893-8) he made Dessau his home-quarters, on account of the educational advantages which that city provided for his children, and then removed to Berlin. While in Dessau he celebrated, in November, 1897, the twenty-fifth anniversary of his artistic career, on which occasion he was much fêted. Latterly he seems to have suffered from ill-health arising from overwork. Franz Rummel may certainly be ranked among the most distinguished of latter day pianists.

HENRY FREDERICK FROST.

A familiar figure in the ranks of the London musical critics has been removed by the death of Mr. HENRY FREDERICK FROST, which took place on the 3rd ult. Born in London, March 15, 1848, Mr. Frost began his musical career as a chorister of St. George's Chapel, Windsor, in the year 1856. He had a beautiful voice and soon distinguished himself as a solo boy. He became head of the school a fortnight before his eleventh birthday. He sang at the funeral of the Prince Consort and at the wedding of King Edward VII., and frequently gave proof of his vocal attainments before Queen Victoria privately at Windsor. He studied the organ under Mr. R. S. Hart, organist of St. Peter's, Windmill Street, and soon played at the afternoon services at a small salary. In December, 1865, he became organist of the Chapel Royal, Savoy, a post which he held for twenty-five years till 1891, when he was succeeded by the late Battison Haynes. For eight years —from 1880—he was one of the professors of the pianoforte at the Guildhall School of Music. He commenced his journalistic career in 1874, when he was appointed musical critic of the *Weekly Dispatch*. Three years later he became a colleague of Professor Prout as critic of *The Academy*, and in 1880 he transferred his services to *The Athenæum*, which post he resigned in 1898, when he was succeeded by Mr. J. S. Shedlock. In 1888 Mr. Frost succeeded the late Desmond Ryan as musical critic of the *Standard*. His permanent contributions to the literature of music consist of a monograph on Schubert, which forms one of the Great Musicians series, the articles on 'Part-song,' 'Prelude,' and 'Chapel Royal, Savoy,' to Grove's 'Dictionary of Music and Musicians'; and a paper read before the Musical Association, on May 1, 1882, entitled 'Some remarks on Richard Wagner's music-drama "Tristan und Isolde."' Three of his hymn tunes were sung at the first part of the Burial Service at the Chapel Royal, Savoy, on the 6th ult.; the second part was read at St. John's Crematorium Chapel, Woking, on the following day. Mr. Frost, who possessed a well-developed and keen critical faculty, was for many years on the staff of THE MUSICAL TIMES.

OBITUARY—*Continued.*

On April 11, at 21, St. Mary's, York, John Groves, aged sixty-two. Mr. Groves, a native of York, was a well known violoncello player and an orchestral conductor of ability.

On the 13th ult., suddenly, at his residence, Hawkesmoor, Windermere, Charles John Hall, D.Mus. Lond., of 23, Fountain Street, Manchester, solicitor. An enthusiastic amateur, who rendered invaluable aid to the cause of music in Manchester.

CORRESPONDENCE.

DR. ARNE'S 'THOMAS AND SALLY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—So far as I have been able to discover there are only two authorities anterior to Grove who ascribe this work to London rather than to Dublin. The first is 'The Harmonicon,' which notes thereupon (Vol. III., p. 72, 1825): 'Here (Drury Lane Theatre) Arne produced (amongst others) "Thomas and Sally," an afterpiece.' The second is Clément ('Dictionnaire des Opéras,' p. 1084), who says: 'representé à Londres vers 1760.' Gerber ('Lexikon der Tonkuenstler,' p. 153, 1812) mentions this work between two others, 1765 and 1770, and Fétis, as was his custom when in doubt, gives no date at all!

Whilst on the subject, and to clear up a doubt, perhaps some of your numerous readers can kindly say to what class 'Thomas and Sally' really belongs. It is indifferently quoted as an 'Opera,' an 'Afterpiece,' 'Incidental music to a play,' an 'English Opera,' a 'Farce,' and a 'Comic Operetta.'

If composers only knew the amount of extra work their indifference and carelessness as to dates and titles of all kinds imposes upon their long-suffering biographers, they would, in common pity, turn over a fresh leaf, at once, if not sooner!

John Towers.

Capon Bridge,
West Virginia, U.S.A.

MISCELLANEOUS.

His Majesty has conferred upon Mr. John Thomas (Pencerdd Gwalia) the honorary title of Harpist to the King.

'Music, its place and purpose in public worship,' was the subject of a lecture delivered on the 9th ult., at the Downs Chapel, Clapton, by the organist and choirmaster, Mr. W. C. Webb. Musical illustrations, showing the progress of the Art, were given by the lecturer and by the choir.

The following is the result of the competitions which have taken place at the Royal Academy of Music during the past month:—The Goring Thomas Scholarship, for Lyrical Composition, has been awarded to Paul Corder, of London. The Dove Scholarship, for Violin playing, to Ruth Clarkson, of London.

Mr. H. W. Richards (organist of Christ Church, Lancaster Gate) has been appointed by the Associated Board of the R.A.M. and R.C.M. to examine in Canada, Australia, and New Zealand. He sailed for Canada on the 29th ult. and will return to England at the beginning of December.

The many friends of Dr. James Higgs will entertain that much-esteemed musician at a banquet in his honour, at the Holborn Restaurant, on the 17th inst., when a testimonial will be presented to him in recognition of his long services in the best interests of the art.

Dr. Charles Maclean read a paper, entitled 'The Libretti of Wagner,' at the monthly meeting of the Incorporated Society of Musicians (London Section), on the 11th ult., at 20, Hanover Square.

The National Co-operative Festival will be held at the Crystal Palace on August 17, when the choir of the Society will perform Franco Leoni's 'Light of Life,' under the direction of Mr. Allen Gill.

Erratum—Page 312, line 11 from bottom of column 2 in our last issue, *for* 'affecting' *read* 'effecting.'

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Basingstoke.—The second concert of the Choral Society was given in the Drill Hall, on April 23, when Mendelssohn's 'Hymn of Praise,' Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' and Schubert's Overture 'Rosamunde' were performed. The solo vocalists were Miss Stanley Lucas and Mr. Samuel Masters, while Mr. Charles Griffiths led the orchestra. Mr. Walton Hickin presided at the harmonium and Mr. H. E. Powell, as usual, conducted.——The Free Church Choral Union gave its second concert in the Congregational Church, on April 30, when Gaul's cantata 'Israel' was performed. The well-trained choir sang with remarkable accuracy and expression throughout. The solo vocalists were Miss Ruth Gandy, Messrs. W. Knight, A. D. Ricketts, and H. Noakes. The accompaniments were played by Miss Gerrish (pianoforte) and Mr. Wilfrid Edney (organ). Mr. A. A. Aylward, the organist and choirmaster of the church, conducted.

Canterbury.—Mendelssohn's 'Elijah' was performed in the Cathedral, at an oratorio service, on the 2nd ult., under the able direction of Mr. H. C. Perrin. The Cathedral Choir was augmented by the Voluntary Auxiliary Choir, the accompaniments being played by the Cathedral Orchestral Society, the brass being supplied from the Coldstream Guards' band and the wood-wind by the organ, skilfully played by Mr. J. Sterndale Grundy. The solo parts were effectively undertaken by the Cathedral Choir boys and Messrs. Hallward and Higgins.

Caterham.—At the Choral Society's concert, on the 15th ult., Parts 1 and 2 of the 'Creation' and Stanford's 'Revenge' were given. The principal vocalists were Miss Beatrice Pallister, Mr. Samuel Masters, and Mr. Foxton Ferguson. The choruses were excellently sung, especially 'The Heavens are telling.' Mr. Charles Hunt conducted.

Chagford.—The Choral Society gave a performance of Cowen's 'Rose Maiden' on the 2nd ult. The soloists were Miss Euneta Truscott, Miss Amy Graddon, Mr. Dean Trotter, and Mr. Belgrove. In the miscellaneous second part, Mendelssohn's 'Hear my Prayer' was given with great taste and expression. There was a small orchestra, led by Mr. Sparke. Mr. E. Ellis Vinnicombe conducted, and Mr. E. M. Vinnicombe assisted at the pianoforte.

Cheltenham.—An excellent performance of Gounod's 'Redemption' was given by the Cheltenham Musical Festival Society, in the Winter Gardens, on the 14th ult. The choir sang extremely well (the male voices being specially good) under the experienced direction of Mr. J. A. Matthews, and the band, led as usual by Mr. E. G. Woodward, was fully efficient. The solo parts were in the experienced hands of Madame Medora Henson, Miss Emily Foxcroft, Messrs. Gawthrop, Mandeno Jackson, Henry Sunman, and Charles Knowles; Miss Susan Harrhy and Miss Fanny Stephens assisting in the trios. Altogether the performance was a distinct success.

Chichester.—The Musical Society, at its spring invitation concert, on the 6th ult., gave Parry's 'De Profundis' and Gade's 'Spring's Message.' A small string orchestra assisted, Miss Ethel Pender-Cudlip and Mr. George Fielder were the solo vocalists, and Dr. F. J. Read conducted.

Clare.—The first concert of the recently formed Choral Society took place in the Corn Exchange, on the 2nd ult., when Mr. S. P. Waddington's cantata 'John Gilpin' was rendered in a creditable manner, under the conductorship of the Rev. T. Normandale. The choir gave evidence of the careful training it had received, and was assisted by a small but efficient orchestra. Miss E. Goodchild was the accompanist. Other pieces in the programme were 'Blow, ye gentle breezes, blow' (J. C. Marks), 'Little Jack Horner' (Caldicott), and 'Softly fall the shades of evening' (Hatton).

Crawley.—The Crawley and Ifield Harmonic Society performed Handel's 'Samson,' in the Railway Assembly Hall, on the 17th ult., under the direction of Mr. O. Snelling. The soloists were Miss Annie Swinfen, Miss Annie Wilson, Mr. Albert Cornish, and Mr. Musgrove Tufnail. Mrs. Taylor presided at the pianoforte and Mr. Thornton at the organ.

Dorchester. — The Vocal Association gave a very successful performance of Handel's 'Samson,' in the Corn Exchange, on the 9th ult. The solo vocalists were Miss Hope Morgan, Mrs. Duke, Mr. Iver McKay, and Mr. Arthur Walenn. Miss Osmond was the pianist and Mr. Dodderidge presided at the organ. Mr. Edgar A. Lane conducted with ability.

Dover.—The first triennial Festival given by the Choral Union took place on the 1st ult., and was completely successful. The programme at the afternoon concert included Sullivan's 'Golden Legend' and two interesting sketches for orchestra, entitled, 'Sunrise' and 'By the river,' composed expressly by Mr. B. Luard Selby. The last-named were well played by the orchestra, under the composer's direction. The choir was well balanced and sang with excellent attack and spirit throughout the cantata. The solo parts were admirably sung by Miss Agnes Nicholls, Miss Lucie Johnstone, Mr. Charles Saunders, and Mr. Charles Knowles. The orchestra consisted of members of the Dover Orchestral Society, supplemented by members of the Coldstream Guards' Band, and Mr. H. J. Taylor conducted. The evening programme included Mr. S. Coleridge-Taylor's 'Hiawatha's Wedding-Feast' (solo, Mr. Charles Knowles), Sir Frederick Bridge's popular 'Ballad of the Clamperdown,' a choral ballad, 'A Song of War,' composed expressly by Mr. H. C. Perrin, a part-song, 'Tubal Cain,' composed specially by Dr. E. J. Bellerby, and suite of characteristic Dances, entitled respectively 'Egyptian,' 'Grecian,' and 'Roman,' composed by Mr. H. J. Taylor, the conductor of the Festival, and performed for the first time under his direction. Sir Frederick Bridge, Dr. Bellerby, and Mr. H. C. Perrin conducted their own compositions.

Handsworth.—The St. James's Choral Society gave a performance of Mendelssohn's 'Hymn of Praise,' Bridge's 'Flag of England,' and Alice Mary Smith's 'Ode to the North-East Wind,' at the Council House, on April 23. The solos were taken by Miss Dudley, Mrs. Brockbank, and Mr. John Walker. Miss Cleobury and Mr. B. Nock presided at the pianoforte and organ respectively, and Mr. Richard Richards conducted.

Kettering.—The Choral Society gave an excellent performance of Mendelssohn's 'Elijah,' on the 13th ult., under the direction of its former conductor, Mr. H. G. Gotch. The choir and orchestra, numbering 230, were fully efficient, and the principal solo vocalists were Miss Perceval Allen, Madame Dews, Mr. Ernest Pike, and Mr. Charles Tree, supplemented by Miss M. Loake, Mrs. Simmons, Messrs. C. Lawrence, James Palmer, and J. F. Stanbury. It is to be hoped that the return of Mr. Gotch to the conductorship will arouse new interest in the operations of the Society.

Leamington.—The Orchestral Society, aided by a few Birmingham professional players, gave its last concert of the season on the 2nd ult., under the direction of the honorary conductor, Mr. Walter Warren. The programme included Haydn's Fifth Symphony in D major, the admirable rendering of which was the chief feature of the concert; *Entr acte*, 'Loreley' (Max Bruch); Overture, 'Raymond' (A. Thomas); Serenade for strings (Elgar); Intermezzo, 'Frolic' (E. Roberts West); Minuet (Paderewski), arranged by Morrelli; Graceful Dance from 'Henry VIII.' (Sullivan); and Overture, 'Die Felsenmuhle' (Reissiger). Mr. John Cockerill gave some solos on the harp admirably, and Mr. Arthur Walenn's songs were much appreciated.

Melbourne (Australia).—The special Lenten Musical Service was held at St. Paul's Cathedral, on March 28, when the first part of Gounod's 'Redemption' was rendered by the Cathedral Choir. The several choruses were sung in an intelligent and devotional way, and the important instrumental portion of the work was supplied entirely by Mr. Ernest Wood at the organ, who fulfilled his task in a masterly manner. The following members of the Cathedral Choir sang the solo parts, Messrs. J. Gregor Wood, Horace Stevens, Henry Rofe, W. C. Cheslin, J. Kendal, Frankland, and Master McCausland. The late Sir John Stainer's 'Crucifixion' was rendered on the evening of Good Friday, the solos being sung by Master McCausland, Mr. F. W. Wyatt, Mr. A. J. Pallett, and Mr. Henry Rofe.

Newport (Monmouthshire). — The Philharmonic Society gave a performance of Coleridge-Taylor's complete trilogy, 'Scenes from the Song of Hiawatha,' on April 30, which reflected much credit on all concerned. The choir sang with much spirit and was evidently in sympathy with the work, and the orchestra, strengthened by professional aid, played admirably. The solos were in the capable hands of Madame Sobrino, Mr. Reginald Brophy, and Mr. W. J. Ineson, and the conductor, Mr. E. Bernard Newman, is to be warmly congratulated on the result of his efforts.

Peterborough.—Miss Adelaide Lambe gave a successful vocal recital, on the 7th ult., in the Assembly Rooms, when she was heard in two of Elgar's 'Sea Pictures,' songs by Lassen, Maud White, Sullivan, Carl Bohm, and two new and pretty songs by Mary Augusta Salmond. The concert-giver was assisted by Mr. Robert Maitland, Miss Edie Reynolds (violin), and Messrs. Alfred Baker and Arthur Claypole (pianoforte).

Reading.—The Orpheus Society gave a very successful orchestral concert in the Town Hall, on the 1st ult. The programme included Overtures, 'William Tell' and 'Mignon,' 'L'Arlésienne' Suite (Bizet), 'Thou comest here to the land' (Mendelssohn's 'Œdipus'), Grieg's 'Landerkennung,' Spofforth's glee, 'Come, bounteous May,' and the part-songs 'Stars of the summer night' (Cruickshank), 'To Julia' (Hatton), 'Peace' (C. Lee Williams), 'When evening casts' (Clowes Bayley), and 'The Grave of a Singer' (F. Abt), and songs by Mr. Andrew Black. Dr. F. J. Read conducted.

Rochester.—A very interesting and successful performance of Coleridge-Taylor's complete Trilogy 'Hiawatha' was given by the Rochester and Chatham Choral Society, on April 29, under the direction of the composer, who had personally superintended the final rehearsals. The orchestra was composed of the Royal Engineers' Band, and Miss Agnes Nicholls, Mr. Herbert Grover, and Mr. Andrew Black were an admirable trio of soloists. The composer received a great ovation. A public rehearsal at popular prices was given on the previous Saturday. The solo vocalists on that occasion were Miss Agnes Nicholls, Mr. Harold Wilde, and Mr. J. A. Archer.

Tonbridge.—A performance of 'The Messiah' was given on the 8th ult., by the Choral Society, under the conductorship of Mr. H. J. Taylor. The principal soloists were Miss Alice Simons, Miss Bertha Gelder, Mr. Herbert Church, and Mr. Wilfred Barclay. Mr. W. J. Baldwin was the organist, and Mr. C. Harris led the orchestra.

West Bromwich.—The last concert given by the Choral Society this season took place at the Town Hall, on the 1st ult., when the main feature of attraction consisted of 'Hiawatha's Wedding-Feast' and 'Hiawatha's Departure,' from Coleridge-Taylor's popular trilogy, preceded by the Overture. The choir was well balanced, and sang throughout with good attack, intelligence, and dramatic expression, giving ample evidence of the careful training of its conductor, Mr. William Hartland. The band, chiefly from Birmingham and led by Mr. Abbott, was also excellent. The solos were in the capable hands of Miss Esther Palliser, Mr. William Green, and Mr. Ivor Foster. The orchestra was also heard to advantage in the Overtures to the 'Midsummer Night's Dream' and 'Tannhäuser,' and in German's Gipsy Suite.

Weybridge.—The Choral Society gave its first concert on the 14th ult., when Mendelssohn's 'Elijah' was performed. The singing of the choir, numbering eighty voices, indicated careful training by the conductor, Mr. A. Burnell, and there was a small and excellent professional orchestra. The principal solo vocalists were Miss Winifred Marwood, Miss Clegg, Mr. Turnpenney, and Mr. Montague Borwell. The Society and its conductor may be congratulated on the result of their first appearance.

ANSWERS TO CORRESPONDENTS.

Beethovenist.—(1) *Browning's 'Abt Vogler' is published by Messrs. Smith, Elder and Co.* (2) *Mozart's Masses, other than the first, second, twelfth (so-called), and Requiem may be obtained from Messrs. Novello.* (3) *We believe that the greatest organ in the world is in the Town Hall, Sydney.* (4) *The question 'Who is the greatest organist and the greatest musician in the world?' is so very like a riddle that we must give it up.*

Thankful.—*If you are earning a good living by your present avocation we should advise you to stick to it and use your voice for your own pleasure and that of your friends. Your savings might very soon disappear in 'going through the routine' in order to become 'a concert singer, that is, a high class one.' If you do not take our advice, you had better consult some really qualified musician in the city of your habitation.*

R. F.—(1) *The violin maker you name is a German immigrant of recent years. We do not know his present address.* (2) *The theory of music can be taught by correspondence lessons, but one should be wary of those who profess to instruct in practical music by that method.* (3) *Twenty-seven is not too old.*

W. H. R.—*The use of this or that Sursum Corda is purely a matter of taste or convenience. Some composers have adopted the arrangement of Marbecke. In any case the reciting note for the priest should be one that will be agreeable to the ear and have some relation to the chord on which the Sanctus begins.*

Father O'Flynn.—*Sterndale Bennett's three Impromptus (Op. 12) may be played as follows: No. 1 in B minor, quaver = 104; No. 2, in E, crotchet = 120; No. 3, in F sharp minor, crotchet = 96. Play Weber's Momento Capriccioso in B flat (Op. 12) at dotted minim = 144.*

J. L.—(1) *The examination requirement 'finger and wrist staccato' is not a simultaneous employment of those joints in the playing of scales on the pianoforte.* (2) *Ask the respective Secretaries of the Royal Academy of Music and the Royal College of Organists.*

H. M. G.—*We regret that we cannot trace the name of a lady singer named Bellchambers (or Belchamber), who sang in opera in London,* circa *1801-37, and who resided at Fulham. Perhaps one of our readers can throw some light upon the subject.*

T. H. W.—*Write to the Hon. Secretary of the Oxford and Cambridge Musical Club, 47, Leicester Square, London. He will gladly furnish you with information as to the formation of a musical club such as you desire to inaugurate.*

W. F. F.—*You cannot do better than read Sir Hubert Parry's 'The Art of Music,' a most valuable book. The same author's 'Studies of Great Composers' forms an excellent starting point for the study of musical biography.*

E. C.—*If you write to Messrs. Henry Willis and Sons, Rotunda Organ Works, Camden Town, they would probably be able to send you a printed specification of the organ built by them in the Alexandra Palace.*

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H. H. H.—*Write to Mr. J. Austin, Knuston Lodge, Wellingborough, for full information concerning 'Austin's Universal Wind Chest System.'*

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DURING THE LAST MONTH.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1901.

DR. BOYCE.

(1710—1779.)

'IN gratitude for the care he has taken of the productions of others, it becomes the duty of an historian of the musical art to pay a just tribute to his own memory, as an artist.' Thus wrote one of the most distinguished of musical historians, Dr. Burney, concerning the subject of this biographical sketch. In the spirit, if not with the ability, of the old scribe of more than a century ago, is the task undertaken of compiling a brief life of the honoured composer of English Church Music whose name appears at the head of this article.

William Boyce was born in London in 1710. The year is made additionally memorable from the fact that another eminent English composer —Thomas Augustine Arne by name—drew his first breath, also in the great Metropolis. Thus there is established an interesting connection between the composers of two typical patriotic songs—'Rule, Britannia' and 'Heart of Oak.' Every biographer of Boyce — and they are many—states that he was born at Joiners' Hall, Upper Thames Street. His father is variously stated to have been a 'housekeeper, a joiner and cabinet maker, and a beadle of the Joiners' Company.' But it does not seem to have entered into the heads of these writers to go to the fountain source of information—the records of the Worshipful Company of Joiners. Through the kindness of Mr. Henry Laverock Phillips, Past Master of the Joiners' Company, we are enabled to give the following epitome of Boyce information which he has been good enough to extract from the records of the Company specially for this article, such information being here made public for the first time.

In the first place, one John Rodgers was Beadle of the Company and was living at the Hall in 1710, the year of Dr. Boyce's birth, therefore the statement that he (Dr. Boyce) was born at the Hall at the time his father was beadle is hardly borne out by the facts. Here is the epitome from the records of the old City Company :—

JOINERS' COMPANY.

WILLIAM BOYCE, Son of JOHN BOYCE. Citizen and Joyner.

1706 April 2nd.—Apprenticed to his Father.
1713 Aug. 4th.—Took up his Freedom.
1717 Oct. 4th.—Took up his Livery and clothed.
1739 Sept. 11th.—Elected on the Court.
1755 July 25th.—Was elected Master.
1763 December.—The last time his Name is entered as being in attendance at the Court.

JOHN BOYCE (II.), Son of JOHN BOYCE (I.) Citizen and Joyner.

1711 August 7th.—Apprenticed to Wm. Birshott.
1718 Dec. 2nd.—Took up his Freedom.

JOHN BOYCE JUNR. (III.), Son of JOHN BOYCE Citizen and Joyner.

1739 Sept. 18th.—Was admitted into the Freedom of the Company by Patrimony, being introduced by Mr. Thos. Millward Citizen and Joyner of London and WILLIAM BOYCE Citizen and PLAYING CARD MAKER of London.

1739 Sept. 18th.—Was admitted into the Livery on payment of the Fines and Fees and was clothed accordingly.

1752 Dec. 5th—The place of Beadle was declared vacant by the death of Mr. John Boyce.

1753 Jan. 11th.—John Boyce elected as Beadle through the death of his Father, and after a Poll had taken place.

N.B.—The Name of WILLIAM BOYCE is mentioned as being present with the Court and the Livery.

1753 Feb. 6th.—The Master reported to the Court of Assistants the Election of John Boyce as Beadle—his Bond being executed by himself and William Godfrey of the Parish of Christchurch, in the County of Surrey, one of his Securities.

N.B.—The name of WILLIAM BOYCE does not appear as being present at the Court.

1753 Dec. 4th.—Mr. John Boyce the Beadle's Security Bond to the Company was at this Court Executed by DR. WILLIAM BOYCE the other Security.

N.B.—The name of WILLIAM BOYCE is mentioned as being present at the Court.

Here we have four Boyces — William, John I. (the father of the young gentleman apprenticed to Wm. Birshott in 1711), John II., and John III. It is quite certain that John II. and III. were beadles of the Company, but neither of them in 1710, the year of Dr. Boyce's birth, and it may be assumed that our Boyce was a son of John Boyce III. The William Boyce who was apprenticed to his father in 1706 and who 'took up his Livery and was clothed' cannot have been Dr. William Boyce, the composer. As to whether he was a 'Citizen and Playing Card Maker,' we are at present unable to say, as the Joiners' Company records furnish no information on that point.

It may not be without interest at this juncture to quote from a letter written by Dr. Burney to Dr. Callcott, and dated January 29, 1802, which throws a personal side-light on our composer's biography* :—

Dr. William Boyce was born at Joyners' Hall in the City, of which his father was House-keeper, and with

*We are indebted to the kindness of Mr. T. W. Taphouse, of Oxford, for the loan of this letter from his fine collection of autographs.

whom he lived during his celibacy; but when he became a family man, his residence was in Chancery Lane (I remember visiting him in both these places). About the year 1760, soon after the death of George II., he removed to Kensington Gore, where he ended his days in 1779.

We believe he was educated in St. Paul's or Merchant Taylor's school, but began his musical career by being a chorister in St. Paul's Cathedral, of which Dr. Greene was then organist, and upon losing his treble voice, our young musician was bound apprentice to Dr. Greene. His first professional advancement was to the organ of Oxford Chapel in 1734. The second was being elected organist of St. Michael's, Cornhill, in 1736; and the same year, on the death of Weldon, he was appointed organist and composer in the Chapel Royal. In 1755, on the demise of Greene, he not only was continued in the Chapel Royal, but appointed Composer and Master of the King's band. The rest is well known. Now if you can get these facts ascertained or confuted, you will much oblige yours sincerely

Chas. Burney.

To Dr. Callcott.

It is evident from the foregoing that even Dr. Burney was not very sure of his Boyce biographical information, especially in regard to the earliest years. One thing is certain, Master Boyce became a chorister of St. Paul's Cathedral under the Mastership of Charles King, 'the serviceable man' (*e.g.*, King in F). Upon the breaking of his voice he was apprenticed to Dr. Maurice Greene, organist of St. Paul's from 1718 to 1755, and thus began a friendship which was severed only by death. To use the polished phraseology of Dr. Busby,* 'not contented with his acquisitions under Dr. Greene, Mr. Boyce ardently proceeded in the prosecution of his studies, patiently explored the principles of harmony, and completed his theoretical accomplishments under the profoundest harmonician of his time.' That 'profoundest harmonician' was Dr. Pepusch, and among Boyce's fellow-students at that time were Travers and Keeble. In 1734, aged twenty-four, Boyce obtained his first organist appointment, that of Oxford Chapel, Marylebone, built as a proprietary chapel about the year 1724, but since 1832 known as St. Peter's Church, Vere Street. 'To the emoluments of this place,' to further quote Dr. Busby, 'his industry added those of teaching; and among the several schools which he attended was the then highly distinguished seminary of Mrs. Cavaller, in Queen Square, Bloomsbury,' that seat of learning being then in the aristocratic part of the town.

Two years after his Oxford Chapel appointment Boyce (in 1736) succeeded Joseph Kelway as organist of St. Michael's Church, Cornhill, for which post he had unsuccessfully competed two years earlier. He held the St. Michael's appointment for twenty-two years, till April 5, 1768. Boyce had evidently begun to make his mark as a composer, for upon the death of John Weldon he was appointed organist of His Majesty's Chapels Royal. Here are the entries relating thereto extracted from the Old Cheque Book of that regal sanctuary:—

1736. June 21.

Mr. John Weldon died May the 7th, 1736, and by virtue of a warrant from the Right Reverend Edmund Lord Bishop of London, Dean of his Maj. Chapels Royal, I have sworn and admitted Mr. William Boyce into his place of Composer, June 21st, 1736.

(Signed) Geo. Carleton,
Sub Dean.

Whereas the Right Reverend the Lord Bishop of London, Dean of his Majesty's Chapels Royal, has appointed William Boyce to be Composer, and Jonathan Martin to be organist of the said chapels; and whereas the place of Organist has much more duty and attendance belonging to it than the place of Composer (both which were enjoyed by Mr. Weldon lately deceas'd, during whose long indisposition the two places were joyntly supply'd by the two persons aforesaid), I the said William Boyce do promise and agree that so long as I shall continue in the place of Composer, I will perform one third part of the duty and attendance belonging to the Organist, provided that I am allow'd one third part of the travelling charges belonging to the place. And I Jonathan Martin promise to compose Anthems or services for the use of his Majesty's Chapel whenever required by the Subdean for the time being. In witness whereunto We have set our hands this twenty-first day of June, 1736.

(Signed) William Boyce.
Jona. Martin.

It may be convenient at this point, even at the risk of some slight chronological dislocation, to give the remaining organ appointments held by Dr. Boyce. He became the first organist of Allhallows the Great and Less, Thames Street, in 1749, at a salary of £20 per annum, and held the appointment for twenty years. Those were days of unblushing pluralities, as although Boyce was appointed organist of the Chapels Royal (in succession to John Travers) in 1758, he continued to hold the organistships of St. Michael's, Cornhill, for nearly ten, and Allhallows the Great and Less for nearly eleven years longer. From the latter post he was actually dismissed (in 1769), and till his successor was appointed someone was paid the munificent sum of five shillings and threepence to officiate at the organ between May 18 and June 8!

'Mr. Arne and Mr. Boyce were frequently concurrents at the theatre and in each other's way, particularly at Drury Lane,' records one of his biographers somewhat ungraciously, as there is nothing to show that the two musicians were jealous of each other. Like Purcell before

* 'Concert Room and Orchestra Anecdotes of Music and Musicians, Ancient and Modern.' By Thomas Busby, M.D. London: 1825, Vol. III., p. 166.

and Attwood after him, Boyce composed much for the stage. Here is an attempt at a list of his dramatic compositions:—

DRAMATIC COMPOSITIONS BY DR. BOYCE.

1734. 'Peleus and Thetis.' Masque. Written by Lord Lansdowne.
1749. 'Lethe.' Masque. Revived, at Drury Lane, January 2, with new songs by Boyce, composed for Mr. Beard (Handel's tenor) as *Mercury*.
'The Chaplet.' A musical entertainment by Moses Mendez. Drury Lane, December 2. Principal parts by Mrs. Clive, Mr. Beard, and Master Mattocks, the first appearance on the stage of that young gentleman.
1750. Garrick revived Dryden's 'Secular Masque' at Drury Lane (October 30), with Beard as *Momus*. Boyce wrote music for this, which had been performed at Hickford's Room, or the Castle Concert, in Brewer Street, Regent Street.
1751. 'The Shepherds' Lottery.' Libretto by Moses Mendez. Drury Lane, November 19. Mrs. Clive and Mr. Beard in the principal parts.
1758. Horne's 'Tragedy of Agis.' Drury Lane, Feb. 21.
1759. 'Harlequin's Invasion.' Boyce's last work for the theatre. Referred to below.

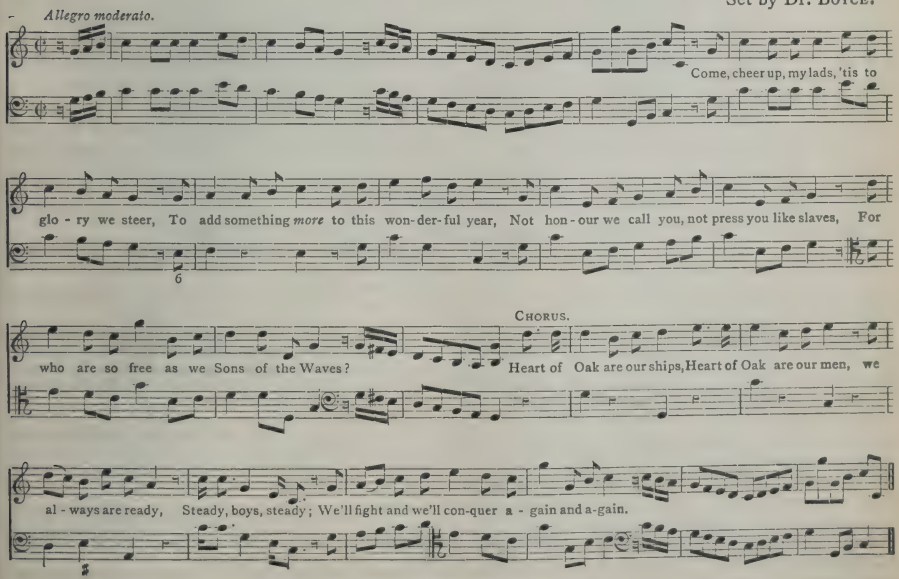
Music for the 'Tempest' (masque), 'Cymbeline' (dirge), 'Winter's Tale,' and 'Romeo and Juliet' (dirge).

Boyce's last work for the theatre included his fine song, 'Heart of oak,' which for some unknown reason is now called 'Hearts of Oak.' The song was sung in a pantomime, entitled 'Harlequin's Invasion [*i.e.*, his invasion of Parnassus and the territory of Shakespeare], a Christmas Gambol,' written by Garrick, and first performed at Drury Lane, on December 31, 1759. Contrary to the pantomime custom of the day, 'the several personages had the use of their tongues.' The dialogue was written by Garrick, and the plot and machinery were of his invention, and we are told that 'Harlequin and his fantastic train were conquered in the end, and Shakespeare triumphed over the Smithfield group.' The original advertisement announcing the production of 'Harlequin's Invasion' contains the following notification: 'No gentleman can possibly be admitted behind the scenes, or into the orchestra, on account of the machinery and music.' 'Harlequin's Invasion' has never been printed. Garrick's 'Poetical Works' (published in 1785 and dedicated to Sheridan) contains, however, three of the songs, and one other is separately printed; but, curiously enough, there is no trace of 'Heart of Oak' in the 'Poetical Works.' The music seems to have made its first appearance in the form of a single sheet song, probably published early in 1760, soon after its success in 'Harlequin's Invasion.' As the song in its original form is practically unknown, we have much pleasure in placing it before our readers. It may furnish another instance of the tinkering propensities of successive editors of Boyce's best known composition.

A SONG.

SUNG BY MR. CHAMPNESS IN HARLEQUIN'S INVASION.

Set by Dr. BOYCE.


Allegro moderato.
Come, cheer up, my lads, 'tis to
glo - ry we steer, To add something more to this won-der-ful year, Not hon-our we call you, not press you like slaves, For
6
CHORUS.
who are so free as we Sons of the Waves?
Heart of Oak are our ships, Heart of Oak are our men, we
al - ways are ready, Steady, boys, steady; We'll fight and we'll con-quer a - gain and a-gain.

LONDON: PRINTED BY AUTHORITY.

The 'wonderful year' in the first verse is a topical allusion to our conquest of Canada by General Wolff in 1759, when the pantomime was produced. The nautical term, 'Jolly Tars,' in the present-day version of the song is not in the original. There is, however, a fourth verse which is not generally known. Here it is:

We'll still make 'em run, and we'll still make 'em sweat,
In spite of the *Devil* and *Brussels Gazette:*
Then cheer up, my Lads, with one Heart let us sing,
Our Soldiers, our Sailors, our Statesmen, and King.
Heart of Oak, &c.

In 1736 Boyce composed his first oratorio, written by John Lockman, on the subject of 'David's Lamentation over Saul and Jonathan,' the full score of which, partly in the composer's autograph, is preserved in the Library of the Royal College of Music. The work was performed by the Apollo Society.

To return to the strictly chronological incidents (other than the dramatic works) of Dr. Boyce's life. In 1737, aged twenty-seven, he was appointed conductor of the Three Choirs Festival of Gloucester, Hereford, and Worcester, a post he held for many years. He was one of the original members of the Royal Society of Musicians (*circa* 1738 or 9). In 1743 he composed his best work, the Serenata of 'Solomon,' the book of which was compiled from the 'Song of Solomon,' by Edward Moore, author of 'Fables for the Female Sex.' The work contains an air, 'Softly rise, thou southern breeze,' having a beautiful bassoon obbligato, which should be revived. Another important work is the Twelve Sonatas for two violins and bass' (1747), concerning which Burney says that they 'were larger and more generally purchased, performed, and admired, than any productions of the kind in this kingdom, except those of Corelli. They were not only in constant use, as chamber music, in private concerts, for which they were originally designed, but in our theatres, as act-tunes, and public gardens, as favourite pieces, during many years.'

The installation, on July 1, 1749, of the Duke of Newcastle as Chancellor of the University of Cambridge, gave Boyce the opportunity of composing an Ode in honour of the occasion, and which was duly performed. On the following day an anthem by him (Boyce), with orchestral accompaniments, was sung in Great St. Mary's Church as an exercise for the degree of Doctor of Music. The next most important event in the life of our composer occurred on the death of his old master, Dr. Greene, who departed this life December 1 (or 3), 1755. Dr. Greene was Master of the King's band of musicians, and it is evident that Boyce had a keen desire to obtain the post, even before the breath had gone out of Greene's body. The Newcastle correspondence in the British Museum (*Add. MSS.* 32, 861, *f.* 132) contains the following letter from Boyce to the Duke of Newcastle, written within a week of Dr. Greene's death:—

My Lord,—I intend myself the honour of waiting upon you, when you will please to give leave, to acquaint you with Doctor Green's Ill state of health, which is at present so far past a probability of cure, that it is thought he cannot live many more days, and to beg your Grace's interest, that I may succeed him as Master of His Majesty's band of musicians. I am the more encouraged to ask this, from the favour shewn me, upon a former application, when it was thought the Doctor would resign.

I set the last birthday Ode for him, am now setting that for the New Year's Day, and have conducted all the performances during his illness.

The place is in the gift of the Duke of Grafton.

I am, my Lord,
Your Grace's most devoted, and
obedient humble servant,
William Boyce.

Nov. 26th, 1755.

Although Boyce was nominated by the Duke of Grafton for the post, he was not sworn in till June, 1757, a year and a half after the death of Dr. Greene; but he continued to discharge the duties appertaining to that Court appointment. From the year 1755 to 1779 he composed a number of Odes for the King's birthday and other royal functions, of which a large if not complete collection is preserved in the Bodleian Library at Oxford. Through the kindness of that zealous antiquary, Mr. T. W. Taphouse, of Oxford, we are enabled to give a complete list of the Boyce manuscripts in the Bodleian.

CATALOGUE OF DR. BOYCE'S MANUSCRIPTS IN THE BODLEIAN LIBRARY, OXFORD.

Wight MSS. 1801.

In No. 16689.—Eight anthems, including 'I was glad,' performed at Westminster on the Queen's Entrance in the West door of the Abbey. 'The King shall rejoice,' 'Come, Holy Ghost,' 'Behold, O God,' and 'Praise the Lord, O Jerusalem.'

In No. 16690.—'The Lord is a sun,' 'My heart is inditing,' 'Let my prayer come up.'

16691.—'The dying Christian to his soul.' Ode written by Mr. Pope, set to music by Dr. William Boyce; the words begin 'Vital spark.'

16719.—1. Music for the Masque in Shakespeare's 'Tempest,' by Dr. W. Boyce.
2. The music for animating the Statue in Shakespeare's play of 'Winter's Tale.'
3. An Ode to Shakespeare, by Dr. W. Boyce, beginning 'Arise, immortal Shakespeare'; apparently autograph.

16720.—1. Seven Sonatas.
2. Instrumental parts perhaps belonging to the foregoing.

16784-85.—Two copies of 'Peleus and Thetis,' a masque by Dr. William Boyce, in full score.

Music School Manuscripts, 1885.

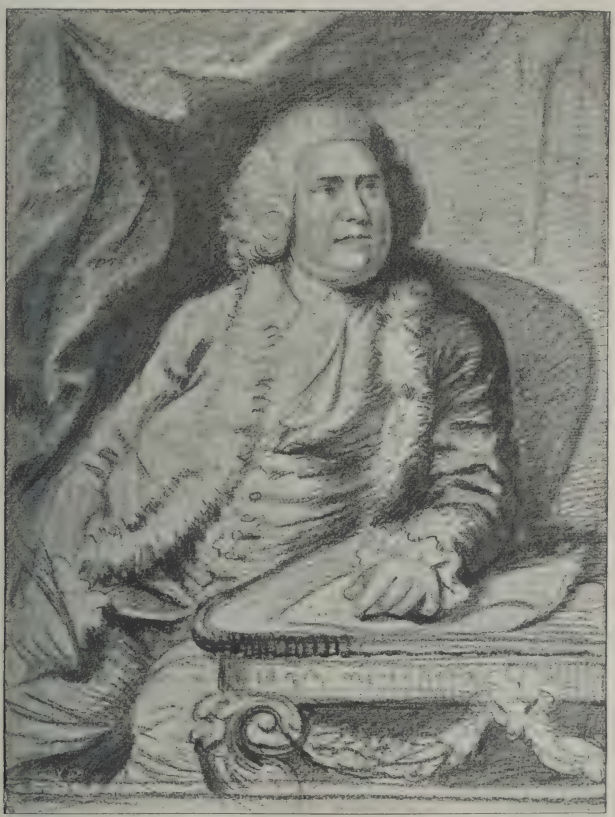
26504.—Three Concertos in full score, by Dr. William Boyce. [2 violins, tenor, and bass.]

26505.—A Concerto for an orchestra in D minor, score and parts.

26506.—Gavotta for an orchestra, score and parts. [Separate parts: 1st hautboy and 2nd ditto; 1st and 2nd violas, tenor, and bass. Also 2 organ parts, one of which is transposed a note lower.]

26634-36.—A 'St. Cecilia's Ode,' by the Rev. Mr. Vidal. The music by W. Boyce. Contains the score, four vocal parts; the remaining parts all instrumental except one.

26638-40.—'The Pythian Ode.' The poetry by Walter Harte, A.M. The music by William Boyce. Contains the score dated at end 1740-1; about forty vocal and instrumental parts, some imperfect.



PORTRAIT OF DR. BOYCE, DRAWN FROM THE LIFE AND ENGRAVED BY J. K. SHERWIN.
(From the original Drawing in the possession of Mr. T. W. Taphouse, and reproduced by his kind permission.)

26641-43.—'Peleus and Thetis,' a masque in Lord Lansdown's 'Jew of Venice,' set to music by William Boyce. Contains the score, the vocal and some instrumental parts; the remaining instrumental, about thirty-eight in all.

26646-48.—An Ode to Shakespeare, without title (begins 'Titles and ermine fall behind'), set to music, perhaps, by William Boyce, whose name occurs, though not necessarily, as the author or composer on folio 3. Contains two vocal parts and eleven instrumental, but the set is not complete.

—— 'Saul and Jonathan,' by William Boyce, stated to be in the composer's handwriting; the words were by John Lockman. Contains the score, twelve vocal parts, one vocal and thirteen instrumental parts.

26649-51.—An Anthem (beginning 'The Souls of the Righteous'), perform'd at the Funeral of King George the Second, in Henry the Seventh's Chapel, at Westminster, November 11th, 1760, presumably by W. Boyce. Note.—Began this anthem on Friday, October 31st, 1760. Rehears'd it at Hickford's Room the Friday following. Contains the score and the above title, and, note, thirty-one vocal parts, an organ part, and thirty-five instrumental parts.

26652-84.—The vocal and instrumental parts of the Anthems used in the Coronation Service of George III. and Queen Charlotte, September 22, 1761. ('The King shall rejoice!'; 'Praise the Lord, O Jerusalem'; 'The Lord God is a sun'; 'My heart is inditing'; and, covered up, 'Behold, O Lord'), presumably by W. Boyce. The table of contents on a few of the volumes shows that the original music for the service was cut down to about half the projected length.

26685-7.—An Anthem, performed on occasion of . . . King George the Third, his wedding with his Queen Charlotte, in the Royal Chapel at St. James's [London] on Tuesday, September 8th, 1761, presumably by W. Boyce ('The King shall rejoice'). Score, vocal, instrumental, and organ parts.

26688-90.—An Ode performed on the Sixth of June, 1763, before Their Majesties and the rest of the Royal Family, in the Garden of the Queen's Palace, St. James's Park [London]. Note the Performance was in the Evening, and the Garden was finely illuminated. The words were

wrote by Mr. (David) Mallet. The Music by W. Boyce. The Ode begins 'See, white-rob'd Peace': the writing of No. 26688 appears to be Boyce's Autograph, and, if so, other volumes of pieces by Boyce in this series may be in the composer's handwriting. Score, eighteen vocal parts, and twenty-five instrumental parts.

26691-93.—An Anthem ('The King shall rejoice'), by Dr. W. Boyce. This anthem was performed at St. Paul's, for the first time, on April 22, 1766; the edition contains the Score, twenty-seven vocal parts and an organ part, and thirty-two instrumental pieces.

DR. BOYCE'S COURT ODES. 1755-79.

26694-822. The following volumes contain Odes composed by Dr. William Boyce for the King's Birthday and for the New Year, while he held the position of Master of his Majesty's Band of Musicians. The composer's name is only attached to the first piece. Each group of MSS. contains (1) the score, (2) the vocal parts, (3) the instrumental parts with slight irregularities. George II., whose birthday was October 30, died on October 25, 1760; George III.'s birthday was kept on June 4, the real day in Old Style having been May 24. Dr. Boyce died on February 7, 1779.

Birthday, 1755 ('Perian Sisters').
New Year, 1756 ('Hail, hail, auspicious day').
Birthday, 1756 ('When Cæsar's natal day').
New Year, 1757 ('While Britain').
Birthday, 1757 ('Rejoice, ye Britons').
New Year, 1758 ('Behold the circle forms').

This Ode was neither perform'd nor rehears'd, on account of the death of Princess Caroline, which happen'd in the Christmas holidays of the year 1757, on December 28.

Birthday, 1758 'When Othbert left').
New Year, 1759 ('Ye guardian powers').
Birthday, 1759 ('Begin the song').
New Year, 1760 ('Again the Sun').

George II. died on October 25, 1760, a few days before his birthday.

New Year, 1761 ('Still must the Muse').
Birthday, 1761 ('Twas at the nectar'd feast').
New Year, 1762 ('God of slaughter').
Birthday, 1762 ('Go, Flora').
New Year, 1763 ('At length th' imperious God').
Birthday, 1763 ('Common births').
Birthday, 1764 ('To wedded love').
New Year, 1765 ('Sacred to thee').

This Ode was originally intended for the first of January, 1764. But that happening on a Sunday, the Lord Chamberlain was pleased to consent that it should be performed on the first of January, 1765.

Birthday, 1765 ('Hail to the rosy morn').
Birthday, 1766 ('Hail to the man').
New Year, 1767 ('When first').

This Ode was originally intended for the New Year, 1766, but was postponed on account of the death of the King's youngest brother, and performed on the first of January, 1767, by appointment of the Lord Chamberlain. Prince Frederick William died in London on December 29, 1765.

Birthday, 1767 ('Friend to the poor').
New Year, 1768 ('Let the voice').
Birthday, 1768 ('Prepare your songs').

This Ode was not performed till the 23rd of June, on account of the death of the Princess Louisa Anne, the King's sister, who died on the preceding May 13.

Birthday, 1769 ('Patron of arts').
New Year, 1770 ('Forward Janus').
Birthday, 1770 ('Discord hence!').
New Year, 1771 ('Again returns').
Birthday, 1771 ('Long did the churlish East').
New Year, 1772 ('At length the fleeting year').
Birthday, 1772 ('From scenes of death').
New Year, 1773 ('Wrapt in stole').
Birthday, 1773 ('Born for millions').
New Year, 1774 ('Pass but a few').
Birthday, 1774 ('Hark, or does').
Birthday, 1775 ('Ye powers who rule').
New Year, 1776 ('On the white rocks').
Birthday, 1776 ('Western gales').
New Year, 1777 ('Again imperial Winter').
Birthday, 1777 ('Driven out').
New Year, 1778 ('When rival nations').
Birthday, 1778 ('Arm'd with her native force').
New Year, 1779 ('To arms, to arms').

The Boyce manuscripts in the British Museum are contained in the following press marks:—

ADD. MSS.

5,337, 94.—'Thou soft invader.' Duet from 'Solomon.' *f* 160. 'View here the youth,' elegy for three voices.

14,329 and 14,337.—Trios for two violins and bass. Autograph.

17,836.—Concerto in B minor. Full score. Autograph.

17,861.—Sacred Music. Greene, Croft, and Boyce. Partly autograph.

28,967.—Anthem, 'Blessed is he that considereth the poor and needy.' Autograph.

29,386.—Glees, &c. Copies.

31,462; 31,812, *f* 44; 31,813.—Catches, Glees, &c.

31,670.—Anthem, 'O be joyfull in God.' Organ score, followed by the tenor and drum parts. Autograph.

32,160.—Sonatas or trios, and vocal compositions. Autograph.

32,588, *f* 1.—'Te Deum, No. 5.' In D. Full score. Autograph.

32,677, *f* 10.—Pianoforte arrangement of the overture to Solomon.' In Dr. Callcott's hand.

34,279 B, *f* 40.—'Ye southern breezes.' Chorus for four voices, and some orchestral parts.

34,074-75, *f* 2; 34,076, *f* 1.—Sonatas for two violins and a bass.

34,126, *ff* 43 and 50b.—Duets in 'The Chaplet.'

35,040, *ff*. 27, 28b.—Hymn and sacred song.

Other manuscript compositions are in the libraries of the Royal College of Music, the Fitzwilliam (Cambridge), and Mr. T. W. Taphouse.

Another appointment was bestowed upon him upon the death of Dr. Greene—the conductorship of the Festival of the Sons of the Clergy in St. Paul's Cathedral. For one of these Festivals he wrote additional accompaniments to Purcell's Te Deum and Jubilate, besides composing specially for these occasions two of his finest anthems, 'Lord, Thou hast been our refuge' and 'Blessed is he that considereth the poor and needy.' For the wedding of George III. (September 8, 1761) he composed his anthem, 'The King shall rejoice,' a second setting of the same words, which followed five years later, was performed in St. Paul's Cathedral, on April 22, 1766.

In the year 1758 Boyce removed from Quality Court, Chancery Lane, to Kensington. He had suffered during the whole of his life from deafness, and this affliction increased as the years went on. He gave up all his teaching engagements and devoted himself to the great task with which his name is so worthily associated—Boyce's Cathedral Music. The inception of this important undertaking occurred simultaneously to Dr. Alcock and Dr. Greene about the year 1735. As the latter musician issued a prospectus on the subject, Dr. Alcock magnanimously presented his collection to Dr. Greene, who, however, did not live to carry out his projected design. But it was at Dr. Greene's wish that Boyce devoted himself to the task and brought it to a successful conclusion. As Mr. Barclay Squire (in his article on Dr. Boyce in the 'Dictionary of

National Biography') rightly says: 'Although at the time of its publication it brought but little beyond honour to its editor, it still remains a most important work, and a monument to Boyce's erudition and good judgment.' The first volume appeared in 1760, the third and last in 1788, with the following title:—

Cathedral Music: | being | a collection in score | of the | Most Valuable and Useful Compositions | for that Service, | by the | Several English Masters | of the last Two hundred years. | The whole Selected and Revis'd | by William Boyce, | Organist and Composer to the Royal Chapels, and | Master of his Majesty's Band of Musicians. |
London: Printed for the Editor.
M.DCC.LX.

This work, by the way, contains the first appearance in print of John Robinson's celebrated double chant in E flat. Boyce also published a selection of the overtures to his New Year and royal birthday odes under the title of 'Eight Symphonies,' in addition to 'Lyra Britannica; being a collection of Songs, Duets, and Cantatas on various subjects' (six volumes).

Dr. Boyce died of gout at Kensington, on February 7, 1779. He was buried under the dome of St. Paul's Cathedral. A contemporary newspaper account of the funeral furnishes proof, by reason of the length of the notice, that a great man had been laid in his last resting-place on the 16th of that month. Here is the report of the interment:—

Tuesday at noon the remains of Dr. William Boyce, a late organist and composer of his Majesty's Chapel Royal, and master of his Majesty's band of musick, were interred in the vault under St. Paul's Cathedral. The procession began from Kensington, and the corpse was carried into the Cathedral (attended by his son, a youth of about fifteen years of age, and several other mourners) at the south door, and went down the south aile, and then turned round into the grand aile, where it was received by the Rev. Dr. Wilson and Dr. Douglas, Residentiaries, and the gentlemen and choiristers of the choirs of the King's Chapel, St. Paul's, and Westminster Abbey, with many other gentlemen, professors of musick, all in surplices. The procession from thence began two and two, the gentlemen of the choirs singing the first verse of the burial service without the organ; and when it came under the dome, the organ struck up, and the voices sang to it the three verses of the said service; and the body being put upon tressels in the Choir, and the attendants having got into their seats, the Rev. Mr. Wright, senior minor canon, began the daily service; in the course of which the 39th and 90th Psalms were chanted to solemn musick. The first lesson was read by Mr. Hoyes, and the second by Mr. Gibbon. Before the prayer for the King, an anthem composed by the deceased, beginning, *If we believe that Jesus died and rose again*, was sung by Mr. Dine and Mr. Soper, and the chorus by the gentlemen and choiristers. After this, the Reader proceeded to the end of the daily service. The body was then taken up by the bearers, and carried down into the vault, and deposited under the brass grate, which is in the centre of the church. Whilst this was doing, the residentiaries, the gentlemen of the choir, &c., walked from the Choir, and formed a circle in the middle of the church round above the brass grate, the choirs began singing, the organ playing at the same time the four verses in the burial service, *Man that is born of a Woman hath*, &c. Which done, Mr. Wright proceeded with the prayer, committing the body to the ground, whilst a person with a shovel scattered some dust through the brass grate upon the coffin. The voices and organ then performed the verse, *I heard a voice from Heaven*, &c., and then the Reader went on with the prayers to the end of the Burial Service. The sound of so many voices singing directly in the centre under the cupola of the church, and the organ not being at too great a distance, had a most pleasing effect, and struck the audience with the utmost awe on this solemn service; and it may be truly said, that there was the utmost decency and regularity in the management of it.—(*Morning Chronicle and London Advertiser*, Thursday, February 18, 1779.)

The reference to the 'person with a shovel' who 'scattered some dust through the brass grate upon the coffin' is peculiarly quaint and touching.

His tombstone bears the following inscription:—

WILLIAM BOYCE, M.D.
Organist, Composer,
and
Master of the Band of Music
To Their Majesties
King George II. & III.
Died February ye 7th, 1779,
Aged 69.

Happy in his compositions
Much Happier
In a constant flow of Harmony
Through every scene of life
Relative or Domestic
The Husband, Father, Friend.

One hundred and nineteen years later—on May 18, 1888—the remains of Dr. Boyce's old master, Dr. Maurice Greene, were removed from the Church of St. Olave, Jewry (on its demolition), and re-interred in the crypt of St. Paul's, beside those of Dr. Boyce. Still later—on November 27, 1900—the mortal remains of Arthur Sullivan were laid to rest in close proximity to the two older musicians.

Boyce's will, dated June 24, 1775, and proved by his wife and daughter on February 20, 1779, directed that he should not be buried until seven days and seven nights after his decease. He had two children—Elizabeth, born April 29, 1749, and William, born March 25, 1764. The latter, after his father's death, entered an Oxford College, but did not distinguish himself at the University. He afterwards made some mark as a double-bass player, but his subsequent career added no lustre to the name of his distinguished father.

Dr. Boyce had a 'truly valuable and curious library of music,' which was sold by auction after his death, June 14-16, 1779. From a copy of the sale catalogue, kindly placed at our disposal by Mr. T. W. Taphouse, one of its most striking features is the large number of manuscript compositions by Italian composers that were in the collection. Whence came they? Did any of these Italian manuscripts formerly belong to Handel? Several manuscript compositions by Handel also appear, and, of course, many by Dr. Boyce himself.

We give a few specimens of the more striking entries in the catalogue :—

LOT 27. Scarlatti's twelve Concertos in score. MS. The Author's original.

,, 28. Italian Madrigals, Songs, Serenata, Cantatas, Duettos, &c., by Bigongiari, Abbate Steffani, Nic. L'Haym, Alessandro Stradella. MS.

,, 30. Mass for eight voices, by Ottavo Pittoni—Dixit Dominus for eight voices, ditto—Mottets by T. L. D. Victoria and Bernabei—Mass by J. Prenestini — Madrigals by the Prince of Venosa, Steffani, Stradella, Bononcini, Paoli Peth. A most valuable collection in score, MS., with parts for performance.

[The above three lots furnish specimens of the Italian compositions in MS. which bulked so largely in Dr. Boyce's library.]

,, 52. Anthems, composed by Mr. Handel, MS., viz.—In the Lord put I my trust—I will magnify thee—O come, let us sing—Have mercy upon me—The Lord is my Light. In all five.

,, 198. Messiah in score. MS. Handel.

,, 222. A fine score of Handel's Oratorio of Israel in Egypt. MS. Well bound and lettered.

,, 216. Two superb Books of Vocal Music, by Lewis Granom, Esq., fit for the use of the Grand Monarch, or the Emperor of Morocco, whose livery they wear.

,, 254. A Score of the fourth and last Acts of the Fairy Queen, by Purcel. MS. [!]

,, 255. Mackbeth, &c.

,, 259. An elegant large Morocco Case, with Asses Skins prepared, with Lines for Musical Characters, particularly serviceable to Composers.

,, 261. A most valuable Set of Plates of Overtures, in twelve Parts, composed by Dr. Will. Boyce, which have never been publicly sold; also thirty copies of the above Work. For the purchase of which, the Gentlemen in the Trade of Music-selling are humbly requested to attend, as they can never have a better opportunity of getting a Work of Credit into their Possession.

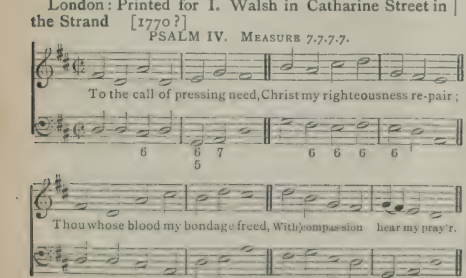
As a church composer Dr. Boyce is widely known by his Te Deum and Jubilate in A, and his masterly and intensely poetic setting of 'Oh! where shall wisdom be found?' We believe it was Sir John Stainer who once remarked to us, 'Old Boyce knew all about the reverberations in St. Paul's when he wrote that anthem, with its pauses after the word—Where?'

Many hymnals contain a devotionally melodious hymn tune by Boyce, named 'Sharon.' We give the title of the book in which the tune first appeared, and the original form of the metre, melody and bass :—

A | Collection of | Melodies | for the | Psalms of David, | According to the Version of | Christopher Smart, A.M. | By the most Eminent Composers of | Church Music.

London: Printed for I. Walsh in Catharine Street in | the Strand [1770?]

PSALM IV. MEASURE 7.7.7.7.


To the call of pressing need, Christ my righteousness re-pair;
Thou whose blood my bondage freed, With compassion hear my pray'r.

Dr. Boyce was a prolific composer of anthems. About seventy-five can be traced as having been written by him, and there are probably more. One characteristic feature of these compositions for the church is the prominence he gives to the male alto voice. His widow published (in 1780) after his death a volume containing 'Fifteen Anthems and a Te Deum and Jubilate,' and in 1790 a second volume, edited by Dr. Philip Hayes, was given to the world. Half-a-century later, that enthusiastic antiquary, Vincent Novello, edited several additional compositions, which he published in four volumes, containing forty-six anthems and five services, besides other pieces. Several anthems, including eight coronatios, anthems, still remain in manuscript.

The following trio of estimates of Dr. Boyce as a composer deserve attention for their sincerity and the truth that is in them. The first is by his friend, Dr. Burney, who says: 'Dr. Boyce, with all due reverence for the abilities of Handel, was one of the few of our church composers who neither pillaged nor servilely imitated him. There is an original and sterling merit in his productions, founded as much on the study of our own old masters as on the best models of other countries, that gives to all his works a peculiar stamp and character of his own for strength, clearness, and facility, without any mixture of styles, or extraneous and heterogeneous ornaments.'

The second is by the late William Alexander Barrett, who, in his 'English Church Composers,' writes: 'Boyce's style, as expressed in his Church music, is massive, dignified, and impressive. In what is now called picturesque writing he was probably without a rival. His anthems, "Give the King Thy judgments," with its noble concluding chorus, "All kings shall fall down"; "Wherewithal shall a young man?" and, above all, "O where shall wisdom be found?" are as good as anything in the repertory of cathedral music. . . . When his anthems are performed (not so frequently as they might be), their simple and pious eloquence reaches the heart of the worshipper, and stirs it to a depth of emotion that is never attained by the organ solos with vocal accompaniments which now to a great extent do duty for services and anthems in the Church.'

Mr. Barclay Squire furnishes the third appreciation of Boyce: 'He (Boyce) occupies a distinct position amongst his contemporaries. . . . He may be best described as the Arne of English church music; for the same characteristics of grace and refinement are to be found in his music as in that of his contemporary, and, like Arne, he had a reserve of power which was all the more effective for not being too often brought into play.'

In conclusion, Boyce seems to have been a very lovable and estimable man and an universal favourite of all with whom he came into contact. As the words of Dr. Burney furnished

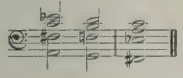
the opening of this inadequate sketch of one of England's great composers of Church music, so the old historian's tribute to the memory of his friend, written twenty-four years after his (Boyce's) death, may fitly form its close. 'There was no professor,' wrote Burney, 'whom I was ever acquainted with that I loved, honoured, and respected more than William Boyce.' He seems to have been the Stainer of his day.

The full-length portrait of Dr. Boyce, which forms one of our special supplements, is from the fine collection in the Music School at Oxford. It is reproduced, and for the first time, by the kind permission of the Vice-Chancellor of the University, through the friendly offices of Mr. Charles L. Stainer. F. G. E.

FIFTHS, PERMISSIBLE AND OTHERWISE.

Students groping in the deplorable slums of harmony may be thankful for Dr. F. E. Gladstone's recent article in The Musical Times; but, lest our continental friends should sniff and say—as is their wont—that England still remains fifty years behind other nations in her music, perhaps I may be permitted to add a few words on the actual state of the case in the present day with regard to consecutive fifths.

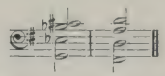
It cannot be too strongly borne in mind that music is ceasing to be a science and has now become a pure art, like painting, and consequently its laws are harder than ever to formulate, and contain vast quantities of exceptions. It may, however, safely be said that the whole of the examples cited by Dr. Gladstone are now regarded by composers as mere matters of course, and that the only case in which it is seldom good to follow a diminished fifth by a perfect one is between treble and bass (outside parts). But an exception to this is the resolution of the supertonic minor ninth, thus—



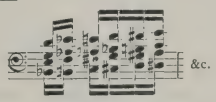
a progression by no means uncommon in modern music.

As regards consecutive *perfect* fifths the matter is far more complex than might be supposed. Sir Hubert Parry, writing in Grove's Dictionary twenty years ago, startled English musicians by saying that such fifths were only objectionable when they made the two parts appear to progress in different keys, and doubtless the disturbance of tonality is the disagreeable factor. For instance, no one surely would object to consecutive perfect fifths in one and the same chord, thus—

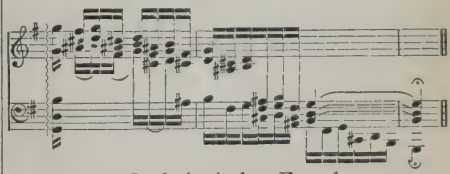
A charming example of this kind may be found in Grieg's song 'Margarethlein' (Op. 60). The next degree in harmlessness is found when we attempt to resolve the augmented $\frac{6}{5}$ (can we not abolish the silly term *German sixth?*) upon dominant harmony. What ear has ever been offended by the oft-quoted passage in Beethoven's 'Appassionata Sonata' (bars 6 and 7 of the slow movement), or would be offended by this—which, however, I have scarcely ever met with, though I often write it myself—



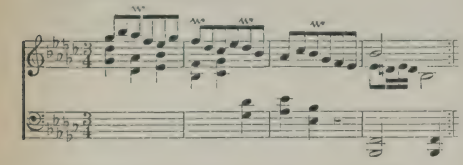
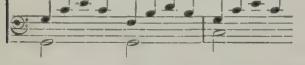
Since chromatic, or semitonal progressions interfere little with the prevailing tonality, it is not strange to find that the scales of diminished sevenths, so dear to the musician of the Hummel and Chopin period, have developed into scales of almost any chromatic chord, regardless of consecutive sevenths, fourths, or even fifths. Thus Sullivan, in 'The Golden Legend,' imitates the roar of the storm by passages entirely in $\frac{6}{4}_{3}$ chords. Raff has the same in his 'Rigaudon' for pianoforte, while Wagner, in the last scene of 'Götterdämmerung,' has a chromatic scale, and then a series of rising shakes, all in chords of this shape—



But, indeed, in the orchestra, even common chords could be rushed up the scale like this without ill effect; the question of part-progression does not arise. Here is a more exceptional case from Dvorák (Op. 85, No. 2): the end of a pianoforte piece—



I cannot say I admire it, but French composers occasionally do the like. The next kind of fifths—by step of a whole tone—is the hardest to the ear, and, though used now-a-days on that very account, is seldom acceptable. From subdominant $\frac{5}{3}$ to dominant $\frac{5}{3}$ is where the student and the amateur come to grief; indeed, has not Professor Prout, in his inimitable humour, dubbed this progression *Quintus hortensis*—common or garden fifth, as opposed to the supertonic to tonic progression, which he calls *Quintus ferox*, or glaring fifth. All the same, both of these are used with noble effect in the Cathedral scene of Gounod's 'Faust,' and, with similar *rococo* intention, in Verdi's 'Requiem.' Between ordinary melody and its

bass only the youngest of composers, bent on achieving something audacious, would make fifths by step of a tone, save for some strong dramatic purpose (which excuses any mortal thing); but in instrumental music, where the inner parts are indefinite, one may often now find the kind of writing here quoted from a Mazurka of Paderewski's—

Grieg revels in this sort of thing, which Chopin also does not disdain. But I have seldom found anyone who could stomach Grieg's piece 'The Bell,' which is written entirely in consecutive fifths: one must draw the line somewhere. This brings us to the last class of fifths; those between tonic and dominant or tonic and subdominant triads. If these are made between the outside parts all you can say is that a certain hardness results. Instances in Beethoven's symphonies are familiar to all; in vocal writing (except solos) none but an ignoramus requires to make them. In ballads I find amateurs perpetually make a dominant half-close and then resume on the tonic, thus—

but when the obvious course of making the second chord a $\frac{4}{2}$ on F and resolving it by 6 on E is pointed out to them, they invariably hail it with rapture—and, of course, make the same mistake next time. It isn't lack of ear, but too long ears.

In conclusion, I would remind students and mature musicians that the laws of harmony differ widely in their application to different resources: the rules for vocal writing are not applicable to orchestral writing, and things which will sound well on voices or in the orchestra may sound detestable on the pianoforte. Play a Palestrina mass or a Byrd madrigal, or the Prelude to the third act of 'Parsifal' on the pianoforte, and be convinced. The laws against consecutive fifths, then, only apply to vocal music, and are only intended as a precaution against ugliness, not as a needless hindrance to the composer. Fourths or sevenths are sometimes much uglier, but no one regards these blunders with anything like the horror they do consecutive fifths. I fear it is because this matter is a kind of *pons asinorum* which few English musicians ever really get over.

F. Corder.

HANDEL'S BORROWINGS.

In the February issue of The Musical Times the list of composers compiled by Dr. Crotch from whom Handel copied or quoted was given in an article entitled 'Music in England in the Nineteenth Century.' These names, which occur in a foot-note to page 122 of Crotch's 'Substance of several courses of Lectures on Music' (1831), are as follows:—

Josquin de Près, Palestrina, Turini, Carissimi, Calvisius, Uria, Corelli, Allessandro and Domenico Scarlatti, Sebastian Bach, Purcell, Locke, Caldara, Colonna, Clari, Cesti, Kerl, Habermann, Muffat, Kuhnau, Telemann, Graun, Mondeville, Porta, Pergolesi, Vinci, Astorga, Bononcini, Hasse.

At the end of the above list there is an '&c.' in which much meaning lies. In regard to this list the Editor asked these questions:—

(1) Did Dr. Crotch himself discover these quotations or copyings?

(2) Did he acquire his information from some other source?

(3) Has any student ever verified the Professor's statement by furnishing chapter and verse from the works of every one of these 'twenty-nine, &c.' composers?

As to furnishing chapter and verse, as suggested in No. 3 of the above, the idea was mooted long ago by John Groombridge, organist of St. John's Church, Hackney, who died in 1827, and by Dr. H. J. Gauntlett, as will be seen from his article in *Notes and Queries*, February 5, 1859, to which we shall refer later. Again, in a discussion on a paper entitled 'Musical Coincidences and Reminiscences,' read before the members of the Musical Association by the late Mr. G. A. Osborne, the late Sir George Grove said: 'There is one remarkable case of plagiarism which I wish very much the Musical Association would investigate, and that is the whole series of plagiarisms and adaptations "and of repetitions of himself" by Handel.'*

Burney appears to have been first in the field in noticing Handel's borrowings; some of his charges, however, are extremely vague. For instance, he says in his 'History of Music' that Handel 'adopted' a base from a cantata of Cesti's (Vol. IV., p. 153), that 'passages' in Purcell's 'Song on St. Cecilia's Day' were used by Handel in 'L'Allegro ed il Pensieroso' (Vol. III., p. 490); and once more, that 'divisions in Carissimi' were not disdained by Handel (Vol. IV., p. 145). Vague or even doubtful borrowings from Josquin de Près and Porta, the composer of 'Numitor,' are also noted by him. His remarks concerning Clari are, however, extremely curious. These are his words: 'Handel is supposed to have availed himself of Clari's subjects, and sometimes more, in the choruses of Theodora'

* Proceedings of the Musical Association, 1882-3, p. 112.

(Vol. III., p. 536). Burney also points to the subject of a Turini fugue which Handel borrowed (Vol. III., p. 521); this instance is also mentioned by Dr. Busby in his 'History of Music' (Vol. II., p. 272), and by Dr. Callcott in his 'Grammar of Music' (p. 303, second edition).

Burney, in his 'History of Music,' most probably first directed Crotch's attention to Handel's obligations to other composers. His (Crotch's) 'Substance of several courses of Lectures on Music' was published in 1831, and the list of names given above probably formed part of the lectures which he delivered in the University of Oxford and in London between the years 1800 and 1808.

In 1822 an interesting article, entitled 'Plagiarism,' was published in the *Quarterly Musical Magazine and Review* (Vol. IV.). Attention is drawn therein to Burney's remark with respect to some duets and trios of Clari—viz., that 'they had been dispersed in MS. long before 1720,' and, consequently, says the *Quarterly Musical Magazine and Review* writer, 'Handel had frequent opportunities of profiting from them, which we see he took advantage of pretty freely.' He adds: 'It is fortunate for him [Handel] that I have not these duets of Clari to compare with the choruses in *Theodora*, or I should very probably *sentence* him upon that charge alone.' We shall return later to this Clari question. In the same article mention is also made of a chorus, 'Pax hominibus,' from a Mass of Caldara, as being 'very similar' in its subject to '"They loathed to drink" in Handel's "Israel."'

Vincent Novello also touched upon the subject in the preface to his edition of Purcell's 'Sacred Music,' 1832. He gave a list of eighteen passages in the much discussed Urio Te Deum used by Handel, ten in the Dettingen Te Deum, six in 'Saul,' and one each in 'Israel' and 'L'Allegro,' having access at the time to the MS. of the Urio Te Deum, which afterwards came into his possession, and which is now in the library of the Paris Conservatoire; in this MS. a previous owner had made the list of eighteen passages just mentioned. Novello seems to have censured Handel mildly for his want of candour in concealing his obligations to others, thereby incurring the scorn of Dr. Chrysander, who will allow no wrong in the great composer.

The *Musical World* for March 20, 1849, contains an article by the late Sir George Macfarren on 'Handel and his Messiah.' Among other references to the plagiarisms of Handel, mention is therein made of those from Urio's Te Deum. Macfarren must have known the Novello preface, and probably he had conversed with Dr. Crotch on the subject.

In 1857 appeared Victor Schœlcher's 'Life of Handel,' in which Handel's plagiarisms are briefly dealt with. Under the heading of 'Pretended Plagiarisms' (page 284), Mr. Schœlcher refers to Vincent Novello's remarks in the preface to Purcell's 'Sacred Music,' mentioned above, also to the statements of Macfarren in the *Musical World* article. Both writers meet with scant appreciation from Handel's biographer, their allegations being summarized in the following sentence: 'These pretended thefts are nothing but accidental resemblances, fugitive, and quite involuntary' (p. 285). It was while Schœlcher's 'Life of Handel' was in the press that the question of the authorship of the Erba Magnificat was first raised by a writer in the *Athenæum* of April 4, 1857. Schœlcher, as might be expected, strongly maintained that this Magnificat was a relic of Handel's Italian days, and of course that it was his *own* work (p. 423), while Crotch, from whom he indignantly cites a list of twenty-one composers (p. 285), he rejects *in toto*.* Dr. Chrysander, however, informs us (*Allgemeine Musik-Zeitung*, 1878, p. 531) that he succeeded in converting his friend Schœlcher to his own view that Handel had borrowed freely from Urio's Te Deum, by practical demonstration from the MS. copy of that composition, which Schœlcher himself acquired at an auction sale in London in 1863, and of which he, of course, knew nothing when engaged upon writing the 'Life of Handel.'

Dr. Gauntlett's article on Handel's Mode of Composing in *Notes and Queries*, to which we have referred, was suggested by a note of Mr. N. S. Heineken in the same journal (November 20, 1858), and it so far complied with the latter's request that the movements from which Handel had borrowed should be published, in that it stated where many of them were to be found. This is an important article, as will be seen from the following quotation:—'I conceive the works [from which Handel borrowed] ought to be issued in their integrity, and the most important to produce first would be (1) the Magnificat which forms so large a part of the second act of "Israel," (2) the Serenata of Stradella, which forms so much of the first, (3) the Te Deum of Uria, which is used up in "Saul" and the Dettingen Te Deum, and (4) the Muffat Sonatas.' It may be mentioned that Gauntlett possessed the copy of the Serenata of Stradella now in the library of the Royal College of Music. With regard to A. Gottlieb Muffat's 'Componimenti Musicali'—described by Gauntlett as 'sonatas'—there is a printed copy in the British Museum (E. 461) which contains a manuscript list of twelve passages used by Handel in 'Joshua,' 'Judas Maccabæus,' 'Samson,' and other works; and from this Gauntlett obtained his information concerning Handel's indebtedness to the composer.

* This list of twenty-one differs from the longer list of twenty-nine cited in the beginning of this article, in respect of the names of Leo, Luther, Morley, and Steffani.

In 1871 Dr. Chrysander published the Urio Te Deum, though without preface or notes, and Professor Prout's well-known article 'Urio's Te Deum and Handel's use thereof' appeared in the *Monthly Musical Record* in November of the same year. The learned Professor also wrote, in the same journal, an article on 'Handel's obligations to Stradella,' in December, 1871, and in May and June, 1894, one on Graun and Handel.

In 1878 Dr. Chrysander commenced a series of articles on Francesco Antonio Urio in the *Allgemeine Musik-Zeitung*, in which he thoroughly examined the question of Handel's plagiarisms from Urio's Te Deum. The first appeared August 14, 1878, and the series continued week by week, with occasional intervals, and concluded February 19, 1879. Many instances of Handel's borrowings are cited, and we are told, 'If one or other of the names that Crotch reckons up fails somewhat in weight, I can furnish names of other masters of the greatest importance in this connection. Besides Dionigi Erba whom we first discovered, I give here three names of the first rank: Reinhard Keiser, Alessandro Stradella, and Giovanni Maria Clari' (August 28, 1878). Dr. Chrysander is nothing if not polemical, and most of the time he is attacking one critic or another, his enemies being divided into two classes; those who admit and deplore Handel's plagiarisms, for whom he has some consideration—such as 'der umsichtige V. Novello,' 'der selige George Smart,' &c., and (2) Those who deny them, for whom he has no mercy. Crotch he treats with great respect. He considers that Handel glorified any composer from whom he borrowed, and points triumphantly to the honour which had been paid to the Erba Magnificat and the Urio Te Deum—the latter he had himself published—solely on account of the use Handel had made of them!

The late Mr. W. S. Rockstro, in his life of Handel, published in 1883, also made several allusions to charges of plagiarism. He considers that the evidence in favour of Handel being the author of the Magnificat (Erba), the Te Deum (Urio), and the Serenata (Stradella), is at any rate as strong as that assigning them to the earlier masters; but his general verdict towards the charge of plagiarism may be summed up as 'not proven' against Handel, with a marked bias in his favour.

In 1888 Dr. Chrysander commenced to issue his Supplemente, &c. First appeared the Erba Magnificat, which Chrysander, in his preface, insists is not the work of Handel, and in which he specifies eight passages which the latter used in 'Israel.' In the same year came the 'Serenata a 3 con Stromenti' composed by A. Stradella. In this work seven passages are pointed out which Handel used, six in the 'Israel' and one used both in 'The Messiah' and in the Occasional Oratorio. In 1892 the Five Duets of Clari were published, each of which, according to the editor, supplied one passage in 'Theodora.'

The Componimenti Musicali of Gottlieb Muffat were published in 1896. Dr. Chrysander mentions eighteen passages in them, which, he says, recur in thirty places in Handel, some being used more than once.

The foregoing appeared as 'Supplemente enthaltend Quellen zu Handel's Werken,' in connection with the great Chrysander edition of Handel. The Urio Te Deum was advertised to make one of them, but, although actually printed, has not yet been published. It was advertised to form No. 2 of the series, and should, therefore, have appeared in 1888, between the Erba and the Stradella.

Mr. Joseph Bennett discussed Handel's borrowings from Muffat in THE MUSICAL TIMES for March, 1895, and finally we come to the article in THE MUSICAL TIMES for February last.

Taking the questions of 'F. G. E.' in order, it seems that the answer to the first will be in the affirmative. Dr. Crotch published over a hundred arrangements and adaptations of Handel's compositions; he must, therefore, have been familiar with his subject. In the foot-notes to his organ and pianoforte adaptations of the choruses, marches, &c., from 'Israel,' 'Samson,' 'Solomon,' the Dettingen Te Deum, 'Jephtha,' 'Belshazzar,' 'Judas Maccabæus,' and 'Saul,' he points to passages in these works taken from Kerl, Martin Luther, Carissimi, Porta, Cesti, Calvisius, Croft, Steffani, Urio, Graun, Habermann, and Bononcini. Some notes in his copy of the 'Triumph of Time and Truth,' now in the British Museum, give references to Alessandro Scarlatti, Graun, Corelli, Lotti, and Kuhnau; while in his 'Substance of Lectures' he mentions instances of borrowing from Josquin de Près, Carissimi, A. Scarlatti, and Purcell. He also wrote in his copy of Randall's score of the Utrecht Te Deum that the opening allegro 'is taken from Kuhnau's Organ Sonatas, Leipzig, 1696' (see letter in MUSICAL TIMES, April, 1889, p. 236). It seems clear, then, that the Doctor knew whereof he spoke.

As to the second question, it is probable, as we have said, that Crotch had taken a hint from Burney as to Handel's plagiarisms, and it is certain that he had seen one or more of the three known manuscripts of Urio, two of which contain lists of movements borrowed by Handel, made in the eighteenth century; but the portentous list we have quoted he must have compiled for the most part himself.

[J. S. S.]

(*To be continued.*)

WE venture to call the special attention of our readers to an article (on p. 463) by our special correspondent in America, Mr. H. E. Krehbiel, entitled 'A Wonderful Achievement.' It is not only exceedingly interesting from an historical point of view, but full of suggestiveness as to what may be done by enthusiasm fired by true devotion to the cause of music.

PSALM SINGING.

AN OLD-TIME CONTROVERSY.

There have been many disputes regarding the precise nature and extent of Puritan influence upon church music. On the one hand, we are told that it was wholly adverse, malignant, and even savage. On the other, it is contended—as by the late Sir George Macfarren, for example—that Puritanism was not hostile to music as such, but inclined rather to its encouragement. Both cannot be right generally, but both may be specifically correct—correct, that is to say, as regards certain periods and events in the course of a long and bitter conflict. It is not my intention here to deal with the matter in all its breadth and length, but it may be worth while to point out certain facts which go to show that, for many years after the Reformation, the more distinctly Protestant section of the English Church was not embittered against music as an art. On the assumption that a hostile feeling did exist, it is curious, indeed, that the historical and polemical literature of the period rarely mentions music as a matter of dispute. The old books are eloquent about vestments, the Cross in baptism, kneeling at the sacrament, and so on. These points, and others like them, are copiously and furiously debated, but the disputants have singularly little to say concerning music as employed in worship. It is true that when two leaders of the reform movement, Humphreys and Sampson, wrote to Zurich for the general advice of their brethren there, they said: 'But the dispute is not only about a cap and surplice; there are other grievances which ought to be redressed or dispensed with, as (1) Music and organs in divine worship.' This, as far as I can discover, is the only utterance against Church music to be found in the letters of Elizabethan clergy, and it is worthy of note that the replies of the Continental ministers do not touch this particular grievance. It should be remarked, moreover, that the articles for exact conformity drawn up by the ecclesiastical commission in 1564 contain no regulations regarding the music of worship. Many requirements touching vestments and procedure are expressly laid down. These matters were in dispute; music, apparently, was not—at any rate, to a serious extent.

Much to the same effect speak certain facts in the story of those very typical Puritans, the Pilgrim Fathers. One of the 'Mayflower' company was Winslow, who writes:

'We refreshed ourselves with singing of Psalms, making joyful melody in our hearts, as well as with the voice, there being many of our congregation very expert in music, and, indeed, it was the sweetest music that mine ears ever heard.'

Another Puritan leader, the Rev. John Cotton, some time Fellow and Tutor in Emanuel College, Cambridge, published (*circa* 1650) a treatise entitled 'Singing of Psalms as a Gospel Ordinance,' in which he said: 'We lay down this conclusion for a Doctrine of Truth: that Singing of Psalms with a lively voice is an Holy duty of God's worship now in the dayes of the New Testament. . . . We also grant that any private Christian who hath a gifte to frame a spirituall song may both frame it and sing it privately for his own private comfort and remembrance of some speciall benefit or deliverance. *Nor doe we forbid the use of any instrument* therewithall, so that attention to the instrument does not divert the heart from attention to the matter of song.' It should be added that Cotton's pamphlet was designed to prepare the way for an improved version of 'The Bay Psalm Book,' issued in 1640, and being the second book ever printed in America.

It is further to be observed that Mr. W. S. B. Matthews, in the Introduction to his 'Hundred Years of Music in America,' writes thus:

'It is a curious fact that the cultivation of the most refined and poetic of the arts in America should have its origin with the stern and prosaic Pilgrims and Puritans of the early days. And yet it is in that forbidding soil that we have to recognise the root of American musical effort, which has to-day grown to such fair and so noble proportions. True, their musical activity, and it is but a formula of words to call it such, was confined to psalmody alone, and it was directed by religious rather than by art impulses; but it was none the less the origin from which we have to trace the musical history of our country. Indeed, the history of music in America, for nearly two centuries after the landing of the Pilgrims, is simply the story of psalmody in its various periods.'

We must not, however, suppose that the progress of music, even in the restricted sense of the term above mentioned, was other than one of great difficulty and exceeding slowness. The churches at Salem and Ipswich (New England) did not adopt the 'Bay Psalm Book' till 1667, while at Plymouth, the landing-place of the Pilgrims, it came into use as late as 1682. In 1698 appeared the first printed collection of psalm tunes in America. Fourteen years later, a Puritan pastor, the Rev. Mr. Tufts, of Newbury, published the first American instruction book, entitled 'A very plain and easy Introduction to the Art of Singing Psalm Tunes, with the Cantus or Trebles of Twenty-eight Psalm Tunes, contrived in such a manner as that the Learner may attain the skill of singing them with the greatest Ease and Speed imaginable. Price 6d., or 5s. the duz.'

This book was followed, in 1714, by a second, with the tunes harmonised in three parts, the very natural sequel being (*circa* 1720) a movement towards educating the people in music, and thoroughly reforming the practice of psalmody. The liberal and enlightened ministers who headed it were obstinately opposed, but went on their way, some remonstrating,

as did the Rev. John Eliot (a good name), who (1725) expressed surprise and grief that 'musick, which in itself is concord, harmony, melody, sweetness, charming even to irrational creatures, . . . should be an occasion of strife, debate, discord, contention, quarreling and all manner of disorder; . . . that, instead of one heart and one voice in the praises of our glorious Creator and most bountiful Benefactor, there should be only wrangle, discord and slurring and reviling one another. This is and shall be a lamentation.' But the good work prospered, and lamentation gave way to rejoicing.

In old England the conditions were of a more aggravated character, arising, in the first instance, out of the Laudian persecution, and, next, from the passions engendered by civil war. When disputants come to blows many things are broken besides heads; in this case the damage extended to organs, altars, images, painted windows, and what not savouring of Popery. These were swept away by angry passions that sprang up, a foul crop, from seed sown by other hands. There was, however, no special feeling against the organ, and it is interesting to note, in the accounts of spoliation given by 'Mercurius Rusticus,' that Puritan and military rage spent itself first on other objects. At Canterbury the troopers began with the Communion table, the screen, and the monuments; afterwards they 'spoyled the organs,' and tore up the service books. At Rochester, the organ appears to have been spared. At any rate, the royalist periodical simply states that Sir John Seaton, who, with Col. Sandys, was in command of the soldiers, contented himself with calling out, 'A devil on these bagpipes!' At Chichester, the cathedral was first plundered by the officers and then left to the privates, who 'brake down the Organs, and, dashing the pipes with their pole-axes, scoffingly said, *harke how the Organs goe*.' At Winchester, the first concern was, as usual, with the altar and service books; then 'they throw down the Organ.' The same rule was observed at Westminster; and eventually 'they brake down the Organ, and sold the pipes at various Ale-houses for pots of Ale.' So elsewhere; the instruments, as it would seem, suffering more for the sake of complete spoliation than on account of particular antipathy. We now contemplate these scenes with amazement and just reprobation, but he is a poor student of history who judges men's doings in the past by the light of the present, and neglects to put himself as far as possible *en rapport* with the circumstances and conditions under which they acted.

I come now to the particular controversy which is the occasion of this writing—a controversy tending to show that in England, as in America, there were Puritan leaders to whom music, as a 'means of grace,' was dear. One of these I single out in the person of Benjamin Keach, 'Preacher of God's Word, and Pastor of the Church of Christ meeting on Horsleydown, Southwark.' Keach was a remarkable man—a typical product of the strenuous times in which he lived, and a willing sufferer for conscience' sake. Born at Stoke Hammond, Bucks, in 1640, he joined the Arminian Baptists in 1655 and, four years later, became a preacher. In 1664 his preaching, at Winslow, landed him in prison. Having served his sentence, he wrote and published a book or tract called 'The Child's Instructor'—a Baptist catechism. Again the law laid hold upon him and, this time, the matter was serious. Tried at Aylesbury before Chief Justice Hyde (who behaved like the Jeffreys to come), he was condemned. 'Mr. Keach was convicted,' says Neal ('History of the Puritans,' v. 5, p. 174), and the sentence passed was that he should be committed to jail for a fortnight, stand in the pillory for two hours at Aylesbury, with a paper on his head with this inscription, 'For writing, printing, and publishing a schismatical book entitled "The Child's Instructor, or a new and easy Primmer;"' that the same punishment, under like circumstances, should be inflicted on him the next Thursday at Winslow; that there his book should be openly burnt before his face, in disgrace of him and his doctrine; that he should be fined £20, and that he should remain in jail until he had found securities for his good behaviour and appearance at the next assizes; then to renounce his doctrines, and make such public submission as should be enjoined him.' The sentence was rigidly carried out—and Keach, undismayed, went on preaching.

In 1668 Keach became pastor of a small Baptist community in Tooley Street. There he so prospered that, in 1672, when a change in the political wind brought a spell of fine weather to nonconformists, his congregation built for him a wooden chapel in Goat Yard Passage, Horsleydown. The preaching of Keach drew a crowd of hearers, and eventually the structure was enlarged for the accommodation of nearly a thousand people. The pastor died in 1704. Among his forty-three publications are 'Spiritual Melodies—Psalms and Hymns from the Old and New Testaments' (1691); 'A Feast of Fat Things—Spiritual Songs' (1692); and a treatise entitled 'The Breach repaired in God's Worship, or Singing of Psalms, Hymns and Spiritual Songs proved to be an Holy Ordinance of Jesus Christ. With an Answer to all Objections' (1691).

I confess to great admiration of Benjamin Keach. His theological opinions I do not judge. He was willing to suffer for them, and did suffer; the presumption being that they were honestly held, and that is always a just claim to respect. But it seems clear to me that this Horsleydown preacher was a manly and courageous as well, considering the time and his opportunities, as an enlightened person. His action in regard to psalmody supplies a very forcible case in point. It would have paid Keach better in various

ways had he simply accepted the non-musical condition of his co-religionists and refrained from interference. But this he could not do, whatever happened. I gather from his 'Breach Repaired' that, years before the issue of that pamphlet, Keach exerted himself openly in favour of church music among his own people, not without a measure of success. He persuaded them to sing a hymn at every celebration of the Lord's Supper, and the singing went on even during the bad days of Charles II., when nonconformists were driven to worship in holes and corners. Keach promoted, further, some service of song in what was called 'mixt Assemblies'—that is to say, gatherings open to non-members of the community. 'What is done more now?' he asks, in 1691, ''tis only practised oftener, and sure, if it be God's ordinance, the often practising of it, by such who find their hearts drawn out so to do, cannot be sinful.' Logical Keach!

Our pastor reminds his flock, whom he styles 'Holy and Beloved,' that the question of singing in worship had been solemnly put to the vote, when 'almost everyone's Hand was up for it,' and only five or six opposed. But either the malcontents increased, or they made a noise out of proportion to their numbers. At any rate, the breach was made which the pastor's pamphlet sought to repair, and the objecting members seceded from the church, influenced, it may be, by the writings of Isaac Marlow, the author of two pamphlets—a 'Discourse against Singing,' and an Appendix thereto. I have been unable to discover, beyond these two tracts, any particulars concerning this Mr. Marlow. He was, probably, a Baptist minister; he was, certainly, a very poor opponent of the musical reformer on Horsley-down. Some of his arguments show the desperate straits to which he was driven. Marlow contended for 'heart-singing, without the tongue.' This, retorted Keach, 'could be no more a proper singing than the Blood of Abel, which is said to speak, is a proper speaking.' In the alternative, Marlow urged, let one sing for the rest, just as one prays and all present are understood to pray with him. Sidenham had previously answered this curious suggestion and Keach quotes him: 'That which is the confusion of other Ordinances is the Beauty of this (singing). For two to preach or pray together at the same time and place were the greatest Confusion imaginable; but for an hundred to sing together is most harmonious and pleasant, so far from the breach of Order that Harmony is most discovered by it.' Another of Marlow's arguments is worth attention. He said: 'If we are to sing Psalms in Gospel times, from the precepts given by David, why may we not, as David did, use an Instrument of ten Strings?' Here was an awkward question, but when did a theologian fail to wriggle out of a tight corner? Keach quotes in answer the Reverend Mr. Cotton, of New England: 'Singing with Instruments was typical, and so a ceremonial point of worship, and therefore ceased, but Singing with Heart and Voice is a moral Worship, such as is written in the hearts of all Men by Nature.' Both Cotton and Keach are mere casuists in dealing with the point and the advantage lies with Marlow.

Isaac Marlow's Appendix appeared before Keach could answer the main pamphlet, and he was much vexed thereat, complaining warmly in a 'General Epistle to the Baptized Churches,' striking a personal note thus: 'And though he (Marlow) hath so coarsely saluted me, &c., yet I am not concerned at it further than to bewail his Confidence and Ignorance, to say no worse. I know no Men in any Age who appeared first to vindicate a Truth which others call an Error, but have met with the same usage I meet withal from our Brother, who I hope is a good Man, and means well, yet is he strangely beclouded.'

The contest evidently began to wax warm, and soon became more than a little personal. Quoth Mr. Keach: 'Is it not a false assertion for him to say, as he doth, that as to our way of vocal Singing together, there is neither command nor example for it, either in the Old or New Testament, I shall leave it to the consideration of all wise and sober Men. Certainly all will conclude that the Man is strangely left of God, especially considering he builds his main Confidence from a remote and indirect signification of a Greek word, and yet, as I am told, understands not that Language neither.' The struggle went on and extended. One of Keach's reverend and learned friends came to his help with an answer to the Appendix; then three others, "Lovers of Truth and Peace,' as they called themselves, joined in the fray on the same side, and after them came yet others, all armed with pamphlets, and all laying about them like valiant soldiers.

The whole matter is interesting now mainly as evidence that there were steady workers on the side of church music among the nonconformists of the seventeenth century, and even in the darkest days of their trouble. They are not indiscriminately to be set down as wanting sweetness and light. For the rest, though we may wonder at a state of things now impossible, let us not be puffed up. Scarcely fifty years have passed since Dr. Candlish roused all Scotland on the great Organ question, by reproducing a report of the argument between Doctors Ritchie and Porteous in 1807-8. How the Rev. Alexander Cromar rose up against Dr. Candlish and smote him in his 'Vindication of the Organ' every student of such matters knows. It was Keach and Marlow over again, and in the one case, as in the other, light and liberality prevailed. Our modern Puritans praise the Lord in hymns and chants and anthems, and the frequent organ is heard North of the Tweed.

Joseph Bennett.

OCCASIONAL NOTES.

SIR JOHN STAINER has left behind him an honoured name and a life-work of splendid achievement that calls for commemoration, especially in the two cities where his labours were so conscientiously pursued and so fully appreciated. It is, therefore, proposed to place a bronze relief in St. Paul's Cathedral—where Sir John was first a chorister and afterwards (from 1872 to 1888) organist—and to present to the University of Oxford a painted portrait of its late distinguished Professor of Music. In bringing this project before our readers, we feel sure that many of them will gladly join in the desire to honour the memory of Sir John Stainer by their practical co-operation. It is hardly necessary to refer to the services Sir John so unstintingly rendered to the cause which lay so near to his heart, or to mention the love and respect in which this warm-hearted, kindly-natured musician was held by all with whom he came in contact. Subscriptions to the Stainer Memorial Fund may be sent to the Rev. H. Scott Holland, 1, Amen Court, St. Paul's, E.C.; to Sir George C. Martin, 4, Amen Court, St. Paul's, E.C.; or to the London and Westminster Bank, Limited (St. Paul's Branch), 5, St. Paul's Churchyard, E.C.

THE growth of a taste for the Art Song is one of the gratifying features of recent musical progress. The drawing-room ballad, so much adored by the great British Public, is, unfortunately, not sensibly less popular than it was, but in some circles, at least, the rival cult is making much headway. Perhaps the greatest obstacle to a wider acceptance of the Art Song is the fact that most of the best examples of the type are made in Germany and, therefore, can only be 'understanded of the people' through the medium of translations, which are too often most repellent and absurd. We need a Burns to come to the rescue and provide us with words that will not offend with their puerility, and will fit the sentiment and rhythmic accentuation of the original. Some such translations are available, but still much remains to be done. The psychologic moment lends interest to a volume, entitled 'Songs and Song Writers,' by Mr. Henry T. Finck, recently issued by Mr. John Murray. In this book of 254 pages Mr. Finck gives a readable sketch of the history of the *Lied*, or lyric Art Song, from its creation by Schubert to its latest exemplification by 'the two greatest living song writers,' who are declared to be Grieg and—some will be surprised to learn—Edward MacDowell, the American composer.

MR. FINCK has very decided opinions upon the merits of the numerous composers whose works he reviews. He has rapturous admiration for many of Schubert's inspirations. Beethoven (who said to Rochlitz, 'Songs I do not like to write') and Mozart are not accorded a place in the Pantheon. Schumann, who, says Felix Dræseke, 'began with genius and ended with talent,' is allowed to have composed some songs that have the gift of eternal youth, and these are nearly all to be found amongst his earlier compositions. Of the 119 songs of the later period only one, 'Er ist's,' is said to rise above mediocrity. Full justice is rendered to Robert Franz (of whose songs Mendelssohn remarked 'there is no melody'), whose really beautiful compositions are far too much neglected. They are not good concert songs, it is true, and so singers fight shy of them—a fact that drew from Franz the bitter complaint of 'the boundless vanity of professional singers, "gentry," who never care for the thing itself, but only for their own personal success.' Mr. Finck allows his own subjectivity to be a too important factor in passing judgment. He does not like Brahms's songs, and says and quotes much against them. He denies that Brahms's melodies are, as Professer Niecks puts it, 'Distinguished by purity, simplicity, naturalness, and grace,' and he says they are like the 'musical small talk' of Mendelssohn, 'provokingly trite and commonplace,' and he is 'amazed that Brahms could pen and print such meaningless twaddle.' Jensen is discussed and allowed a niche in the temple, and that great genius, Richard Strauss, is recognised as another of the immortals. Others, including Liszt, Rubinstein, Tschaïkowsky, are discussed and placed. Chopin is enthusiastically admired. No. 12, in his Op. 74, 'My delights,' is said to be 'one of the most impassioned and dramatic lyrics ever created,' and to help us to believe this Mr. Finck solemnly tells us that he 'once saw a young lady faint, overcome by the intense emotion embodied in it.' We hope we have said enough of the book to induce lovers of modern art songs to read it. Mr. Finck's style is never heavy; in fact, it is sometimes curiously colloquial, and in view of explanations kindly given of the meaning of the words 'fioriture' and 'felix,' and the description of a passage in Schubert's 'Erl-king' as being 'an interval higher' than it was before, it is not clear for whom the book is intended. But all the same it must be said that there is no obscurity in the writing, and there is a quality of enthusiasm in Mr. Finck's criticisms that will stimulate many readers to desire to know more of the numerous songs the merits of which he so highly extols.

FUNERAL Marches have formed the subject of a correspondence in some recent issues of the *Scottish Guardian*, an ecclesiastical journal across the border. The question seems to have resolved itself into Christian *versus* non-Christian funeral marches. The divine, who started the correspondence, wrote:—

> It seems to me that the following are distinctively Christian funeral marches:—Handel's 'Dead March in Saul,' because it seems to rise from solemn grief to solemn triumph; Beethoven's, from the Sonata, Op. 26, because beginning in the minor it ends in the major, and because the last eight bars or so seem to convey a message o comfort; and Mendelssohn's from the 'Songs without Words,' on account of its chantlike or hymnlike character. But what of Chopin's well-known funeral march? That it is unsurpassed as a work of art by any of the others is no doubt true. Was there ever anything more lovely than the central melody? But what I am asking is not whether it is a splendid composition, but whether the view of death taken in it makes it suitable for use at a Christian funeral.

THE gentleman who contributes 'Notes on Music' to the above-mentioned journal sought the opinion of Professor Niecks as to the orthodoxy or heterodoxy of the funeral march composed by Chopin. In reply thereto the Professor wrote:—

> 'The views of the correspondent in *The Scottish Guardian* are strange and inexplicable. I fail to perceive in the opening part of Chopin's march anything *non-Christian*, and I fail equally to perceive in the other marches anything especially *Christian*. What one expects in a funeral march is the expression of human sorrow and divine comfort. Are not both found in Chopin's march?'

Anyone conversant with Scottish humour knows full well that funerals are not exempt from its spell. The border line between the 'awfu' solemn' and pawky risibility is often very thin, even across the border. It is, therefore, not surprising that a subsequent correspondent should approach the subject of Funeral Marches in a lighter vein—in fact, he treats it as a family matter. Here are his words:—

So far as Beethoven's is concerned, it does not seem very Christian. Its minor beginning, combined with its major ending, always suggests to me the story of the woman who had lost a large family. It was said to her one day, 'You must often miss them.' 'Ay,' she said, 'I wants them and I misses them, but I misses them oftener than I wants them.'

MR. W. BARCLAY SQUIRE has contributed a valuable article to the *Sammelbände* for April-June, issued by the Internationalen Musikgesellschaft, which gives further proof, if proof were needed, of his erudition and painstaking zeal. Though modestly described as 'Notes,' the article occupies no less than fifty octavo pages, and is entitled 'Notes on an undescribed Collection of English 15th Century Music.' This volume, of 112 folios, now preserved at the Catholic College of St. Edmund's Old Hall, near Ware, Hertfordshire, formerly belonged to Stafford Smith (1750-1836), the antiquary. It was presented to the Library of Old Hall by Smith's descendants. In the course of an exhaustive and learned description of this interesting old manuscript volume, Mr. Barclay Squire says:—

The MS., when it passed into the possession of Old Hall, was in a poor 18th century binding and in bad condition. Many of the initial letters, which were presumably illuminated, had been cut out, though curiously enough the Goth who had mutilated the pages had sometimes taken the trouble to replace the missing portions by rude restorations, in which he had noted the musical notes cut out with the initials. . . .

The volume, which measures 41.6cm. by 27.6cm., is mostly written in one bold ecclesiastical hand, though in various places other handwritings may be traced. Many of the remaining initials are in gold, but for the most part the caligraphy of the volume is poor in quality and without especial characteristics. Such evidence as may be gathered from it points to the writing being that of a rather unskilled English copyist of the latter part of the 15th century; in both music and text mistakes are not unfrequent.

The arrangement of the volume shows that it was intended for use in some choir. In regard to the notation employed, Mr. Squire observes:—

The notation is generally in black and red notes, but . . . white void notes are used; and [in two compositions] blue notes are introduced, the value of which is thus explained: *Blodie notule cum pausis ubicunque inveniantur cantentur secundum proporcionem duplam.* This rare use of blue notes is referred to in John Tucke's *De Arte Musica*, (British Museum, Add. MSS. 10, 336, fol. 21, 97, 98, and 100). Accidentals are frequently marked by the usual signs, and in some cases when it is wished to lower a note which has been raised in value by a sharp, instead of using the ordinary ♭ sign the scribe employs the letter F. A five-line stave is used throughout.

In regard to the contents of this important manuscript collection, we are told that:—

The most interesting feature of the Manuscript is that it presents us with a number of compositions by named English musicians, the greater part of whom are unknown to historians. A full thematic list of the contents will be found in Appendix I. to these notes, but it will be more convenient to give here a list of the composers whose names occur. They are as follows:—

Cooke, . . . zleyn, Sturgeon, Damett, Burell, Roy Henry, Gyttering, J. Tyes. J. Excetre, Lyonel or Leonel, Pycard, Rowlard, Queldryk. Gervays, ffonteyns, Oliver or Olyver, R. Chyrbury or Chirbury, W. Typp, Forest, Swynford, Pennard, Lambe, Mayshuet. To this list may be added the name of Dunstable.

Before proceeding to discuss the contents of the volume, Mr. Squire raises the interesting question in regard to the identity of 'Roy Henry,' as the composer of a three-part *Gloria*, *Sanctus*, and *Benedictus*. 'Who is this royal composer?' he asks. 'It would not be an improbable hypothesis,' he says in reply, 'to assume that the two numbers in the Mass in the Old Hall MS., even if not actually the composition of the King himself [Henry VI., 'the gentle and cultivated monarch'], may have been the work of some member of the Windsor choir [St. George's Chapel], and have passed under the name of the monarch who both in his life and after his death was so intimately associated with the place.' Mr. Squire, in conclusion, is of opinion that this 'Old Hall MS. is by far the most important collection of English 15th century music which has hitherto been discovered, and that taken in connection with the Trent and Modena MSS., and the somewhat later collection at Eton College, we now possess an amount of material for studying the position of English music during the 15th Century which no future historian can afford to neglect.' The article, which is most clearly and readably written, contains two Appendices—(1) a Thematic list of the contents of the Old Hall MS., and (2) Five compositions from it transcribed in modern notation, the latter being mainly the work of Miss Stainer and her brother, Mr. J. F. R. Stainer.

THE saying that 'nothing is improved by translation—except a bishop,' is overflowing with truth. One of the most recent proofs thereof is furnished in Eulenburg's Berlioz Scores. In Arthur Smolian's introduction to the Symphonie Fantastique of the French master a sentence reads thus (literal translation):—

And where could there be anything more thrilling than the introductory *Adagio* of the same symphony, this movement woven as it were out of glowing tears and breathing sighs?

But the English translator has confused the word *Satz* (movement) with *Salz* (salt), with the result that we get this briny enquiry:—

And where can one find anything more impressive than the interesting *Adagio* of the same symphony, this salt, condensed as it were from burning tears and despondent sighs?

May we not therefore assume that this translation should, at least, be taken *cum grano salis?*

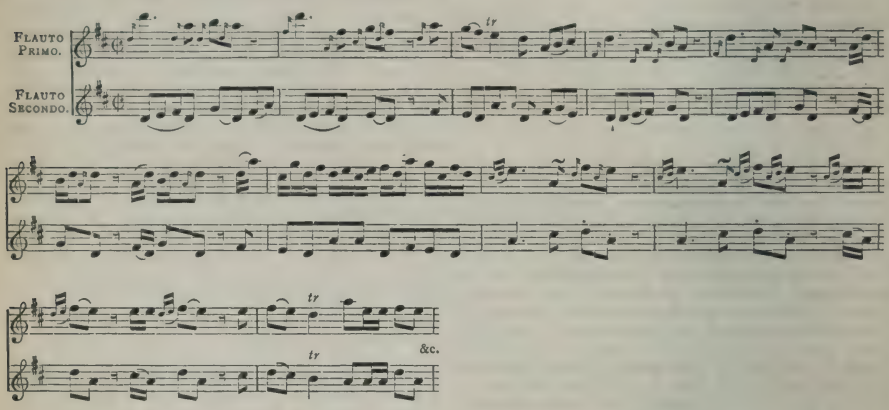
THE Berlin Museum of Musical Instruments has been presented by Herr Franz von Mendelssohn with a collection comprising over 400 portraits of musicians and lyrical artists, and including every one of those of any note in the nineteenth century. Some of the portraits in the collection are absolutely unique.

SIR ALEXANDER MACKENZIE received, on the 13th ult., the degree of LL.D., *honoris causâ*, from the University of Glasgow, in connection with the celebration of the Ninth Jubilee of that ancient seat of learning.

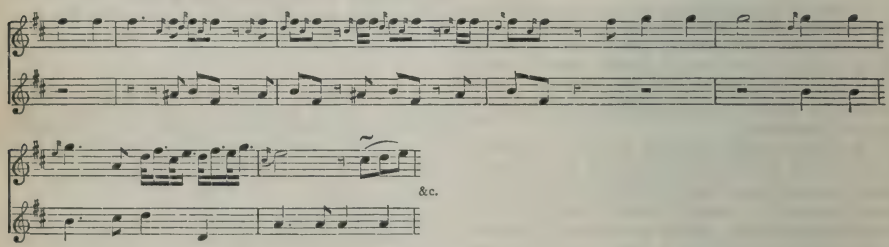
CURIOUS ARRANGEMENTS OF THE HALLELUJAH CHORUS.

'THE Hallelujah Chorus arranged as a Duet for Two German Flutes.' Is it possible? Yes, we have before us, recently discovered in a farm house in Herefordshire, the actual copy, printed by G. Walker, Publisher of Books and Music, 105 and 106, Great Portland Street. The name of the gentleman who is responsible for this arrangement (or derangement) is not given; but Mr. Frank Kidson, in his 'British Music Publishers,' suggests the year 1790 as that in which Mr. Walker started in business, and he can be traced at Great Portland Street till 1824.

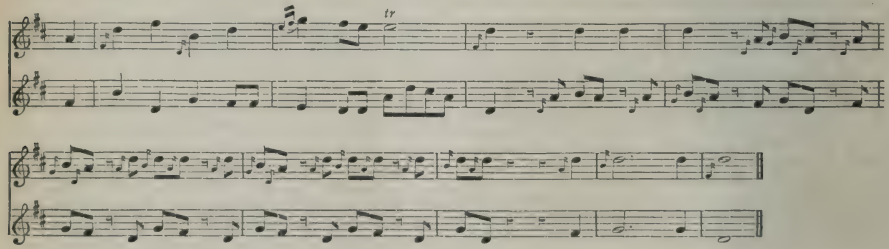
The majestic opening of the sublime chorus is flutified thus:—



The reiterated 'King of Kings' by the sopranos is agitatingly concluded thus:—

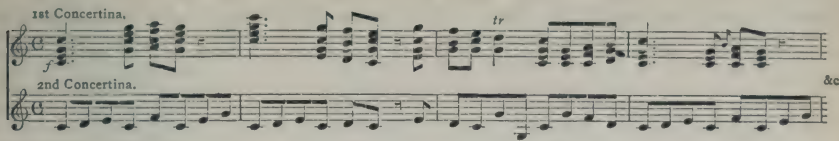


The concluding bars are as follows—notice that *flauto secondo* emulates the appoggiaturic propensities of his colleague for two bars, but he soon relinquishes this graceful ornamentation and settles down to the sweet simplicity of the unadorned quavers:—

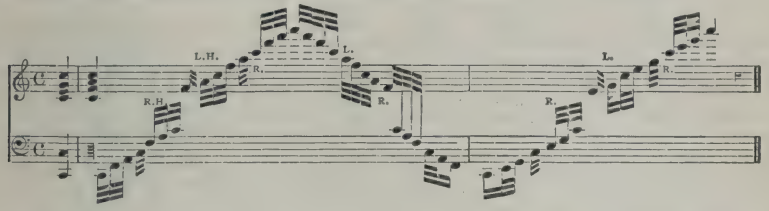


Here is a *concertina* arrangement, which may be performed with or without a pianoforte accompaniment. The arranger is Mr. W. H. Birch:—

Another, for either one or two concertinas, prepared by Mr. Joseph Warren :—



Still they come. This is the concluding strain of the harp part in a transcription for that instrument and pianoforte (with *ad lib.* accompaniments for flute and violoncello), by J. F. Burrows :—



SIR ALEXANDER MACKENZIE ON SIR ARTHUR SULLIVAN.

THE Principal of the Royal Academy of Music thought an exceedingly happy thought when he selected the life and works of his old friend Arthur Sullivan as the subject of three lectures delivered by him at the Royal Institution on May 2, 9, and 16. Sir Alexander Mackenzie is not the man to do things by halves, and it may be said, without fear of contradiction, that he threw his whole soul into the preparation of this distinctly interesting and research-ful trio of discourses. In the course of his exhaustive studies for the lectures we understand that he went carefully through every note—published and unpublished—of Sullivan's music, and there are few men who know their Sullivan so well.

From internal evidence it may be assumed that Sir Alexander set out to combat the prevailing idea that a composer's music cannot be good if it is not written in modern German idiom. He certainly proved that whatever the merits or demerits of Sullivan's music, it was his *own*, and, moreover, it possessed the quality of "touching the spot," so to speak—a quality which does not seem to be the possession of all our native composers. The tone of Sir Alexander Mackenzie's remarks was distinctly appreciative, and it is only the exigencies of space that prevent us from giving a verbatim report of the three lectures. The following extracts, kindly furnished by Sir Alexander specially for THE MUSICAL TIMES, will furnish a sample of this admirable appreciation of a distinguished British composer.

LECTURE I.—INSTRUMENTAL MUSIC.

I remember Sullivan's remarking to me once: 'Mackenzie, there is so little common sense in music just now.' By that he meant to say, there is so little appreciation of the 'fitness of things' in music. Elaborate embellishment where it is not wanted; counterpoint in the wrong place; difficulties presented where simplicity would serve better; powerful orchestration where a lighter touch would answer the purpose more adequately, and so on.

Now to say, as has been said, that he wrote as if Wagner or Tschaïkowsky had never existed, is hardly correct. For he has at times, and in the proper place, been both elaborate and powerful, as in most parts of 'The Golden Legend' and 'Ivanhoe.' But whether he merely deemed it expedient or not, he certainly held tightly on to his maxim of respecting the 'fitness of things,' with the result that the 'human' touch in his music went very straight to its mark, and he took care that that touch should not be weakened or obscured by either unnecessary complications or diffuseness.

LECTURE II.—VOCAL MUSIC, SACRED AND SECULAR.

In Longfellow's 'Golden Legend' a subject was hit upon containing exactly that human touch which so well fitted the genius he has undoubtedly exhibited in its treatment. From the elaborate, vivid, and exciting Prologue, painted in the strongest colours of modern instrumentation, to the touching *Finale*, which brings tears to the eyes (as I confess it did to mine at its first performance), the composer has availed himself, in a masterly manner, of all the resources at the musician's command, and the gathered experience of a lifetime. And he does so with restraint, for I take it that at least one of the helps to the success of 'The Golden Legend' is that nothing is overdone. Everything, the sparing use of the *Leitmotif*, the unwonted freedom of the harmonic progressions, the orchestral colour, are all reserved for their appropriate places. And in the Schubert-like tone of the 'Journey to Salerno,' leading to the 'Scene by the Sea,' culminating in the soprano solo and chorus 'The night is calm and cloudless,' he reaches a height which, I say it deliberately, touches the sublime. That one of the scenes but poorly matches its companions is nothing to the purpose. 'The Golden Legend' remains, after the wear of some fourteen years, the masterpiece it was justly pronounced to be at its first performance. It has been seriously stated that the influence of Berlioz is apparent in this work, and that it is modelled on the French composer's style; but I confess that I fail to discover any trace of that influence. To be sure, both composers had to deal, musically, with the arch-fiend (always a popular and interesting character), but the only similarity between Berlioz's *Mephisto* and Sullivan's *Lucifer* is that they both seem to have some knowledge of counterpoint. After the

blasphemous burlesque 'Amen' is bellowed by the tipsy students in Auerbach's 'Keller,' *Mephisto* remarks (I quote from the English translation): 'I' faith, good Sir, but your fugue is astounding, the style is really grand, art has never better expressed more pious sentiments.' But *Lucifer* in 'The Golden Legend' is much more true to Goethe's original conception, and the counterpoint is confined to an orchestral illustration of the descriptive line in 'Faust,' 'Was hinkt der Kerl auf einem Fuss' ('How he limps on one foot'). This line, indicating the physical consequences of an accident (very likely a severe fall), was seized upon by Sullivan, and he invested his Devil with a contrapuntal limp which generally accompanies his appearance, just as *Jolly Friar Tuck* is accompanied by mock serious ecclesiastical harmonies in 'Ivanhoe.'

The 'humour of it' is born of the spirit of comic opera, which, at the time, like 'La belle dame sans merci,' had him 'in thrall.' In connection with this very point, I remember that he remarked to me, 'I can't away from it. When I was writing the "Legend," and *Elsie* sings at the most serious point of the story, "I come not here to argue, but to die," I quite regretted the chance of letting the chorus respond, after the approved Savoy fashion, "Why, she doesn't come here to argue, but to die!"' But I fear that is a tale out of school, and one only for your private ear.

The passing mention of 'Ivanhoe' leads me to class it here (somewhere out of its order) amongst his most serious efforts. It contains many of his very best lyrics, and is certainly his most ambitious dramatic work. In it he again succeeds best when he adheres to that note, struck first in 'The Tempest' or 'Kenilworth.' When the sporadic question of national opera crops up, both 'Ivanhoe' and his local habitation are generally pointed to as little more than failures. 'Ivanhoe' was not a failure. It was played for a hundred nights without a break. Altogether 150 performances took place in London. This is not the proper place to enter into details. Neither the libretto nor the music was responsible for its withdrawal. But, as in the case of the proverbial 'one swallow,' it is obvious enough that one single English opera could not bring us the summer which we musicians desire so much to see. Although ready enough to start, no other birds accompanied its solitary flight. And if such a test of the vitality of the opera of any country were to be taken as final (as it frequently is), I question whether Auber, Meyerbeer, or even the all-absorbing Richard Wagner himself, could have succeeded in establishing a national house single-handed.

LECTURE III.—COMIC OPERA.

Mr. Sidney Colvin says somewhere, 'What most reasonable judges require of an artist, especially an imaginative artist, is, not that it (that is, his work) should conform to their own standard, but that it should be good of its kind and that that kind should be personal to himself.'

The quotation is quite in place here, since it is singularly applicable to the small library of humorous volumes we are discussing to-day. For the authors have, as universally admitted, certainly conformed to the ethical conditions here set forth. But not being like Mr. Silas Wegg, 'a literary man with a wooden leg,' I prefer to confine my remarks to the music, which, while being exceptionally good of its kind, not only possesses those personal qualities I have insisted upon on previous occasions, but exhibits them here just in that less complex form in which they so readily appealed to those who make no pretence to be classed among the learned in music.

Sir A. C. Mackenzie, in continuation, gave a brief history of comic opera in England, showing how Burnand and Sullivan's 'Cox and Box' first occupied the intermediate ground between burlesque and comic opera in the sixties. In speaking of 'Pinafore,' he said that much of its breezy music would likely pass into our folk-music, if it had not already done so; and of the 'Mikado,' that that eccentric potentate had, on his first visit to Germany, broken the ice that concealed the possibility of anything like humour being discernible in British music. The advent of a really good comic song tune of purely Teutonic origin would be an event worth discussing in a lecture devoted entirely to itself.

Taking one consideration with another—namely, that the demands upon Sullivan's vocal and instrumental forces became more and more exacting—it would almost seem as if his greatest ambition had been to arrive at the position in England which Auber occupies in the national opera in France. And had it not been for his chronic ill-health, which, unfortunately, cut his labours short, he might have succeeded in attaining that object even more completely than he did. But the establishment of English national opera is too long and difficult a process to be the work of a single individual. A variety of men, from Michael Balfe onwards, have, are, and still will be carrying stones towards the building before it is completed.

That Sullivan was enabled to do much, probably more than any other musician—by reason of his being in the fortunate possession of a theatre dedicated to his work—as distinctly a national composer, is not to be disputed. You would hardly thank me at this hour were I to begin upon the features which constitute an English manner in music. But as we know them—for example's sake let me say in Bennett's 'May Queen,' in Macfarren's 'Robin Hood'—so we may trace them (with the variations natural to his own individuality) through Sullivan's twenty comic operas. And the fact that they are apparent in his earliest, as in his latest completed works, is evidence enough that they were not reproduced artificially, but were part of his musical organisation. Indeed, in studying his later important works, I seem to have gradually become conscious of a growing protest against the encroachment of any modern foreign influence in them.

In spite of the melancholy circumstances under which the last opera (the 'Emerald Isle') was sketched, I find no falling off either in the dramatic intention (which is still as strong as ever in the first *Finale*), or the melodic swing of 'Brian Boru,' or Professor Bunn's 'Shillelagh Song,' to merely mention instances. And the sly humour, which in former days prompted the Lord Chancellor of England to make his appearance to an accompaniment of strict *fugue*, still causes the *Lord Lieutenant of Ireland* to enter with 'God save the King' hidden in the bass part. But it must have been a toughish task for Mr. Edward German—who doubtless often inwardly invoked the spirit of the departed composer—when engaged on that delicate and difficult piece of work, which he has completed with so much credit to himself and loyalty to Sullivan's memory. I say with credit to himself, for in the original numbers he was obliged to add, he has struck the Irish note—which, by the way, is *not* the sole property of any particular composer—and made his redcoats—who, also by the way, have appeared in almost every Irish play or opera since Boucicault—sing in good Devon with equal success.

It is always a tender and difficult task for one of the same craft to discuss the accomplishments of

another, however eminent or superior he may be. More especially in this case, when the emotion of his personal friends has hardly had time to subside. But I hope that anything that has been said has been offered in a spirit unbiassed and fair. And I cannot help thinking that the wish of the dead English composer would have been—if we could only have heard it—to ask for similar attention and justice to the living ones who have worked alongside of him, who will continue to follow him—and on his lines, I hope—in a long future array.

Whether he himself was completely satisfied with the sum of work he was permitted to do we shall never know. But, humanly speaking, he ought to have been as happily content with the result of his life labour as is the nation in the possession of the works of Arthur Sullivan.

Excellently rendered musical illustrations to the first and second lectures were contributed by the following students of the Royal Academy of Music: Miss Ethel Wood and Mr. W. R. Maxwell (vocalists), Miss May Mukle (violoncello), Messrs. Gascoigne (pianoforte), Spencer Dyke, Stephen Champ, and Lionel Tertis (strings), and Miss Mukle (accompanist). Several distinguished members of the Savoy Theatre company lent their illustrative aid at the third lecture (on Comic Opera) with their well known intuitiveness.

CHURCH AND ORGAN MUSIC.

THE fifteenth public Service of the American Guild of Organists, held in All Angels' Church, New York, on May 16, took the form of a memorial service to Sir John Stainer, all the music, with the exception of the Preces and Responses and the Offertory Sentence, being selected from his compositions. It may not be without interest to our readers if we print what may be termed the Creed of the American Guild of Organists, an association somewhat akin to the Royal College of Organists:—

DECLARATION OF THE RELIGIOUS PRINCIPLES OF THE AMERICAN GUILD OF ORGANISTS.

To be read by the Chaplain and Members of the Guild, standing.

For the greater glory of God, and for the good of His Holy Church in this land, we being severally members of the American Guild of Organists, do declare our mind and intention in the things following:

We believe that the Office of Music in Christian Worship is a Sacred Oblation before the Most High.

We believe that they who are set as Choirmasters and as Organists in the House of God ought themselves to be persons of devout conduct, teaching the ways of earnestness in the Choirs committed to their charge.

We believe that unity of purpose and fellowship of life between Ministers and Choirs should be everywhere established and maintained. We believe that at all times and in all places it is meet, right, and our bounden duty to work and to pray for the advancement of Christian Worship in the holy gifts of strength and nobleness; to the end that the Church may be purged of her blemishes, that the minds of men may be instructed, that the honour of God's House may be guarded in our time and in the time to come.

Wherefore we do give ourselves with reverence and humility to these endeavours, offering up our works and our persons in the Name of Him without whom nothing is strong, nothing is holy. *Amen.*

✠

AT Boston Parish Church (Lincolnshire), on the 20th ult., a special service was held in connection with the Dedication Festival. The orchestra and augmented choir (ninety voices) were under the direction of Mr. G. H. Gregory, organist, when his Evening Service in E flat was sung.

THE following is the specification of the new organ in the recently-erected Concert Hall of the Royal College of Music. The instrument has been built by Messrs. J. W. Walker and Sons, and presented to the College by its generous Director, Sir Hubert Parry:—

GREAT ORGAN (9 stops).

Double Diapason ...	16 feet	Harmonic Flute ...	4 feet
Open Diapason (large)	8 „	Twelfth	2⅔ „
Open Diapason ...	8 „	Fifteenth	2 „
Wald Flute	8 „	Trumpet (heavy wind) ...	8 „
Principal	4 „		

CHOIR ORGAN (6 stops).

Gamba	8 feet	Suabe Flute	4 feet
Dulciana	8 „	Piccolo	2 „
Lieblich Gedact...	8 „	Clarinet	8 „

SWELL ORGAN (9 stops).

Open Diapason ...	8 feet	Dulciana Mixture ...	3 ranks
Stopped Diapason ...	8 „	Contra Fagotto ...	16 feet
Echo Gamba	8 „	Horn	8 „
Voix Celeste (Tenor C)	8 „	Oboe	8 „
Principal	4 „	Tremulant	—

PEDAL ORGAN (7 stops).

Space reserved for Sub-Bourdon ...	32 feet	Octave (lowest 20 Notes from Open Diapason) ...	8 feet
Open Diapason ...	16 „	Flute (lowest 20 Notes from Bourdon)	8 „
Violone	16 „	Posaune (heavy wind) ...	16 „
Bourdon	16 „		

COUPLERS.

Choir to Pedal.	Swell to Choir.
Great to Pedal.	Swell to Great.
Swell to Pedal.	

Manual Compass, CC to C.
Pedal Compass, CCC to G.

Four Electro-Pneumatic Combination Pistons controlling Great Organ Stops and four controlling Swell Organ Stops.

(In addition to the above Pistons, there is an extra one to both Great and Swell Organs on which any combination can be set by the organist by means of switches on the stop jambs.)

Four Electro-Pneumatic Combination Pedals controlling Pedal Organ Stops, and four duplicating Swell Pistons.

Coupler, Great Pistons to Pedal Combinations.

Coupler, Pedal Stops to Swell Combinations.

Double-acting Pedal coupler trolling Great to Pedal Coupler.

Tubular Pneumatic action to Manuals, Pedal and Draw-stops.

The Swell-shutters are controlled by a Balanced Pedal, or by the ordinary lever-pedal at the option of the player.

The organ is blown by four high pressure hydraulic engines supplied by Messrs. Watkins and Watson. The engines, feeders, and main bellows are situated in the basement of the building.

A GOOD IDEA.

IT is too often the experience of conductors and organisers of Diocesan Choral Festivals that some choirs are not quite so efficient as they ought to be. This difficulty seems to have been successfully met by the Edinburgh Diocesan Choral Association, an institution founded in 1865, and reconstituted in 1888. Rule VIII. of the Constitution is as follows:—

> No choir will be permitted to take part in the Festival Service unless certified after inspection as efficient by the General Choirmaster.

Rule VII. specifies that the Cathedral Organist shall be the General Choirmaster. In a conversation we recently had with Mr. T. H. Collinson, organist of St. Mary's Cathedral, Edinburgh, and, of course, the General Choirmaster of the Association, he spoke of the great success which has attended the enforcement of the above Rule VIII. His inspection of the affiliated choirs, though, as might be expected of him, very kindly and tactfully done, is nevertheless very searching. He rightly pays special attention to the all-important matters of monotoning, chanting, &c., which are too often left to take care of themselves, with results that are slovenly and the opposite of devotional utterance. While every encouragement is given to honest effort by small choirs, such, for instance, as those who sing in Mission churches, discouragement is meted out to those whose work is not characterised by earnestness and efficiency. The result of this inspecting and weeding-out process has been very marked in the choral

music throughout the Diocese. Choral Festivals are held annually—in the Cathedral one year, and in the next year in one or two country churches. To the latter Festivals each of the city choirs sends a small contingent of singers—*e.g.*, three sopranos, one alto, one tenor, and one bass. This is an excellent plan; as it not only educates and stimulates local interest, but decentralises. A simple anthem, service, &c., are selected for all the choirs, and an elaborate anthem, which is optional, for the larger choirs. The Choral Communion Office (Merbecke) has recently been included in the Festival scheme. A few months before each Festival, the Cathedral organist gives an exposition of the music, illustrated by the Cathedral choir, to the various choirmasters, in order that matters of *Tempi*, expression, &c., may be in full accord. May all success attend the Edinburgh Diocesan Choral Association in its good work for the cause of church music.

WHERE there's a will there's a way. So thought the late Professor Rintoul, of the National Board of Education, Dublin. The way of this gentleman was his testamentary dispositions, in which he willed the sum of £400 for various objects, including Presbyterian churches in Ireland. But this bequest is conditional—that is to say, it is 'strictly limited to those churches who use no Hymnal, but the Psalms [*i.e.*, the Metrical version of the Psalter] only, and in which no musical instruments of any kind whatsoever are used.' It seems evident that while this testator seems to have had a strong antipathy to hymns, he evidently showed a distinct predilection for whims.

ALDERMANIC ORGANISTS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,

Your enquiry in 'THE MUSICAL TIMES' about 'Aldermanic Organists' prompts me to give you the following details about my father, who has been organist and the master of the Parish Church, Andover, Hampshire, for over thirty years. He has been a Councillor for twenty years, Alderman six years, Justice of the Peace three years, and he was Mayor of the town in 1893.

Yours very truly,

HERBERT W. CHUTER,

Organist and Choirmaster of Sherborne Abbey.

The Lawn, Sherborne,
June 16, 1901.

A CORRESPONDENT writes as follows:

Thinking the following incident might amuse the readers of 'THE MUSICAL TIMES,' I have taken the liberty of sending it to you.

The programme of an organ recital recently given in a church at Leicester included Bach's Toccata and Fugue in D minor. A gentleman, who arrived somewhat late, was shown into a pew occupied by a lady. The gentleman, wishing to know how many pieces had been played, turned to the lady and said, 'Excuse me, madam, but has the organist played the Bach?' 'Oh, dear, no!' she replied; 'he is only playing the organ this afternoon.'

ORGAN RECITALS.

Dr. Peace, St. George's Hall, Liverpool (his Sonata da Camera in D and Concert Fantasia and Moscheles's Hommage à Handel, adapted by Best).—Mr W. H. Speer, Trinity College Chapel, Cambridge (Præludium und Fuga in F major, Buxtehude).—Sir Frederick Bridge, Westminster Abbey (Organ Sonata, Clement Loret).—Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh (Première Suite, Borowski).—Mr. William Reed, Chalmer's Church, Quebec (Marche Pontificale, Lemmens).—Mr. Albert E. Workman, Emmanuel Church, Bootle.—Mr. George Rathbone, Cartmel Priory Church (Sketch, Op. 55, Edward MacDowell, and Allegretto, W. Wolstenholme).—Mr. R. H. Turner, Parish Church, Portsmouth (Meditation, E. d'Evry).—Mr. R. E. Parker, Wilmslow Parish Church.—Mr. R. J. Pitcher, Holy Trinity Church, Scarborough (Handel's Concertos, Nos. 2 and 4, in B flat and F).—Mr. Fred. Gostelow, Ilford Congregational Church (Toccata, in G, Dubois).—Mr. Philip V. King, The Cathedral, Bloemfontein (March in B flat, Silas).—Mr. W. E. Fairclough, All Saints', Toronto (Caprice in B flat, Guilmant).—Mr. Fountain Meen, Mildmay Wesleyan Church (Fantasia, Silas, and Grand Solemn March, Smart).—Mr. H. T. Gilberthorpe, Parish Church, Lynton (Festal March, Baptiste Calkin).—Mr. J. Matthews, St. Stephen's Guernsey.—Mr. Thos. Curry, St. Stephen's Walbrook.—Mr. Arthur Clements, St. George's Catholic Church, Rowan (Allegretto in E flat, Wolstenholme).—Mr. R. Woodthorpe Browne, Parish Church, Cudham (Choral March on 'Ein fest' Burg,' Dudley Buck).—Miss Beatrice Thorne, Christ Church, Newgate Street (Variations on an original theme, E. H. Thorne).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth (*In Memoriam* recital, Sir John Stainer, which included the following compositions by the lamented musician: A Jubilant March, Præludium Pastorale, and On a Bass).—Mr. H. L. Balfour, St. Matthias', Richmond, Surrey (Introduction and Air with variations, Best).—Mr. Charles Stott, St. Andrew's, Oakenshaw-cum-Woodlands (Larghetto in F sharp minor, S. S. Wesley).—Mr. A. Alexander, St. John the Evangelist's, Edinburgh (Introduction, Air and Variations in F, F. E. Gladstone).—Dr. E. J. Bellerby, Holy Trinity, Margate (Triumph Song, on a Sarum Melody, Pearce).—Mr. C. H. Moody, Holy Trinity, Coventry.—Mr. B. Lofthouse, Hope Congregational Church, Wigan (Pastorale, Kullak).—Mr. Hallas, St. Michael's, Shelf (Andantino in D flat, Lemare).—Mr. Warren R. Hedden, St. John's, Waterbury, Connecticut (Grand Chœur in A, Salomé).—Mr. A. W. V. Vine, Tewkesbury Abbey (Rhapsodie, Op. 3, No. 7, Saint-Saëns).—Mr. A. Thompson, St. Paul's, Covent Garden.—Mr. M. B. Kidd, Forfar Parish Church (Three Pieces: The Question, The Answer, and Allegretto in A flat, Wolstenholme.)

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. Harry J. Allpress, St. Benet and All Saints' Church, Kentish Town.

Mr. Reginald Bartle, St. Mary's, Northampton.

Mr. Ernest Brentnall, St. Mary the Virgin, Newcastle-on-Tyne.

Mr. Reginald Goss-Custard, St. John's Church, Deptford.

Mr. J. C. Long, St. James's Church, Marylebone.

Mr. Herbert D. Mackness, St. John's Church, Waterloo Road.

Mr. Samuel S. Page, Doune Parish Church, N.B.

Mr. Joseph Soar, All Saints' Collegiate Church, Derby.

Mr. C. W. Surridge, Old Ford Wesleyan Church.

Mr. Albert Thompson, Christ Church, Ealing.

Mr. Fred. Noakes (Bass), Canterbury Cathedral.

Mr. Horace Reid (Tenor), Parish Church, Birmingham.

A COMPLIMENTARY dinner to Dr. James Higgs, to celebrate the occasion of his receiving the honorary degree of Mus. Doc., was given at the Holborn Restaurant, on the 17th ult., when a gathering of some seventy ladies and gentlemen was presided over by Sir Frederick Bridge. The chairman made reference to many points of Dr. Higgs's career, dwelling specially upon his having been selected to fill the office of Dean of the Faculty of Music in the reorganised London University. A fitting crown to his life-work was found in this honour—'an honour,' said Sir Frederick, 'which has never been bestowed upon a man more worthy of it.' At the conclusion of Sir Frederick's speech he read an illuminated address, and presented Dr. Higgs with a cheque for £80. The amount was subscribed to by nearly every leading member of the musical profession, and was intended to defray the cost of a set of doctor's robes. Dr. Higgs, who then donned the robes, made a feeling and grateful reply.

A WONDERFUL ACHIEVEMENT.

(By our Special Correspondent in America.)

New York, June 10, 1901.

The alternation of opera seasons between Covent Garden and the Metropolitan Opera House must have taught my English readers long ago that New York's interest in music ceases about the time that London's becomes active. There was nothing worth while to report on a month ago and there would be little more now were it not for a little town in Pennsylvania, of which perhaps few Englishmen outside those interested in the manufacture of steel ever heard. This town, which rejoices in the name of Bethlehem (and has Nazareth and Emmaus as neighbours), accomplished a deed which deserves a lasting record in musical history. A year ago I mentioned a performance of Bach's Mass in B minor by the Bach Choir of Bethlehem. It was the first performance of the work in its entirety in the United States, and the comment which it caused stimulated the enthusiasm and ambition of the choir and its conductor in such a degree that a second festival was planned for this year at which the Mass was not only to be repeated in its integrity, but the 'Christmas Oratorio' and the 'Passion according to St. Matthew' were also to be performed without abridgment. This feat, which is quite without parallel so far as my knowledge goes, was accomplished in the three days from May 23 to 25. No conductor of a choral society in the country outside the little town of Bethlehem would have dreamed of attempting such an undertaking, but the conductor of the Bach Choir is an extraordinary man, and the conditions which enabled him to carry out his extraordinary project are absolutely unique. His name is J. Fred. Wolle. He is a native of Bethlehem, a most accomplished church musician, an excellent organist, a pupil of the Munich Hochschule für Musik, and a devoted disciple of the great Johann Sebastian.

The town of Bethlehem, small as it is, has a notable musical history, and the Bach festival was, in a sense, the outcome of a century and a half of a musical culture quite different from that prevailing in any other place on this continent. It was founded by some of the Moravians whom Oglethorpe brought to Georgia in the first half of the eighteenth century, but who sought new homes in the Lehigh Valley when an effort was made to compel them to take up arms against the Spaniards—warfare being contrary to their religious principles. Whitefield, John Wesley's coadjutor, had preceded them, and employed the first settlers in building his manor house, which still stands near the present town. Then Count Zinzendorf, who had provided the Moravians with their German home at Herrnhut, in Saxony, came and gave the little community a permanent establishment. On Christmas eve, 1741, he conducted religious services in the loghouse occupied by the community. Leading the way into the portion of this structure occupied by the cattle, he sang an old pietistic hymn, beginning—

> Nicht Jerusalem, sondern Bethlehem,
> Aus dem kommet, was uns frommet,

and then and there gave the name Bethlehem to the settlement.

Those earnest Moravian settlers were not all cultured people, but they were under the guidance of cultured people who exercised a patriarchal influence and authority over them. They were no more pious and godfearing than the Puritans, but they brought different notions of religious worship with them, and prominent among these was a high appreciation of the beauty and efficacy of music as an agency of such worship. It seems extremely improbable that the Puritans brought a single instrument of music with them to America, but the colonists who came from Herrnhut, London, and other places to plant the Moravian Church in America must have done so; for though Bethlehem was founded in 1741, it is on record that viols of various kinds, French horns, and flutes were played in church two years later. As early as 1745 a custom was instituted, which still prevails and which added not a little to the beautiful solemnity that marked the recent festival. This custom is the use of trombones to make proclamations from the belfry of the church. Each concert was ushered in by the performance of chorals by a band of fifteen trombonists. It was real four-part trombone music, moreover, for the church trombonists at Bethlehem, whose duty it is to announce the deaths of members of the Moravian Unity and accompany the dead with solemn strains to the grave, use the full quartet of instruments—soprano, alto, tenor, and bass trombones. Nowhere in my musical pilgrimages, save in Bethlehem, have I found soprano trombones in use.

In 1744 a class of theological students who were learning the Indian language in order to prepare themselves for the chief duty to which the Moravian Church set itself at the outset—that of carrying the gospel to the heathen—formed a *Collegium musicum* on the lines of *Collegia musica* of the German universities; in 1746 came the first organ, and in 1756 Benjamin Franklin wrote to his wife that he had heard very fine music in the Moravian Church at Bethlehem, with flutes, oboes, French horns, and trumpets accompanying the organ. In 1780 Bethlehem already boasted an orchestra, and in 1795 a string quartet was organised for the special purpose of playing Haydn's music. There was, in fact, a direct connection between the great composer and the little band in the backwoods of America through one of the Bethlehem congregation. This was a wheelwright, named Antes, who went out from his American home as a missionary among the Turks in Egypt, was bastinadoed, composed string quartets while lying in prison recovering from his hurts, and made the acquaintance of Haydn, who is said to have interested himself in his music, in Vienna. It is very likely that Haydn gave such kindly recognition to Antes because he was a Moravian. Among the rarities of my library is a copy of the notebook kept by Haydn during his two visits to London. On one page I find a list of London's musicians, with an occasional memorandum made as a memory-help. After the name of La Trobe, Haydn wrote 'Moravian (Herrnhütter) dedicated his clavier sonatas to me.' The score of Haydn's 'Creation' was brought to Bethlehem, the parts copied, and a portion of the work performed in 1811.

But I must not continue the recital of Bethlehem's musical history, interesting and remarkable as it is. My purpose in the above narrative has been simply to explain the phenomenon of the Bach festival. It was not a Moravian affair, though it took place in the Moravian Church, of which Mr. Wolle is organist, as he is also of Lehigh University in South Bethlehem; but without such antecedents as I have hinted at, I cannot understand how a community could be found that would provide a choir of 110 amateur singers willing to meet for practice two, three, and finally four times a week, in order to sing the three masterpieces of Bach. It was a lovely tribute to the town's love of serious music, and a peculiarly eloquent testimonial of Mr. Wolle's knowledge, enthusiasm, tact, and popularity. But even now the *credit* account has not been fully stated, for there was a secondary choir of 100 boys, who sang the *cantus firmus* in the first chorus of the Passion with an effect the like of which I have never heard in this country or abroad, and the orchestra was largely composed of amateurs, professional musicians being employed only for the principal parts. Among them were two New York hautboyists, who played the *oboi d'amore* which Mr. Frank Damrosch had constructed for the performance of the Mass by the Oratorio Society a year ago. If the enthusiasm inspired by the festival continues, I shall hope to hear Bach's music performed at Bethlehem with all the archaic instruments for which Bach wrote.

In every respect the festival was a most memorable and delightful affair. Bethlehem became, for the nonce, a Bach Bayreuth. The town is one of idyllic beauty, and it was filled with enthusiasts. The meetings took place in the church to which the listeners, including a large number of musicians from far-away places, were summoned by the music of the trombone choir. Two concerts were given each day, the works being divided so that they could be heard in their integrity without weariness; and the chorales were sung by the congregation as well as the choir. The choir was letter-perfect in the music (so perfect, indeed, that for a time Mr. Wolle seriously thought of having the Mass sung without book), and the participation of the congregation in the chorales stimulated the interest marvellously. This device, which I had seen attempted in the performance

of the 'Passion,' long years before, in Boston, but without success, was entirely successful in Bethlehem, where so many of the beautiful old Lutheran hymns were familiar as household words to a large element of the community. The enterprise was conducted with modesty and decorum, and its artistic significance was set down by the visiting critics from New York and Philadelphia in words of enthusiastic praise. Nothing finer has ever been done to develope a Bach cult in America.

H. E. KREHBIEL.

REVIEWS.

HARVEST ANTHEMS.

There shall be an heap of corn in the earth. By Cuthbert Harris.
Father of mercies, full of love. By John E. West.
I will give you rain in due season. By Herbert W. Wareing.
And the Lord said. By the Rev. T. W. Stephenson.
The earth is the Lord's. By J. Hopkins.
(*Novello's Octavo Anthems.*)
[Novello and Company, Limited.]

IT may be said that the various requirements of church choirs are all met in the above collection of harvest anthems. That by Dr. Cuthbert Harris provides short solos for soprano and tenor voices, and a section that could be sung as a quartet, in addition to stirring opening and closing choruses. Mr. West's anthem is eminently devotional in character, the text being a setting of the words forming Hymn No. 388 in 'Hymns Ancient and Modern.' The first six words are allied to a musical phrase which is used as a motto theme, and this, given out by a soprano soloist, imparts to the music artistic unity. The choral writing is simple, but so deftly designed that admirable variety and contrast are attained. The example by Dr. Wareing opens with a solo of some extent, suitable for tenor or soprano voice. The succeeding chorus is melodious and pastoral in character, and the anthem closes with the imposing hymn tune 'Nun danket alle Gott.' Mr. Stephenson's music makes small demands on the vocal and musical abilities of its exponents; but it is very bright and effective, and will doubtless be acceptable to many choirmasters. 'The earth is the Lord's,' composed by the late organist of Rochester Cathedral, and a brother of the late Dr. E. J. Hopkins, is a good example of English Church music. It commences with a solidly written chorus in four parts. This is succeeded by a bass solo, which leads into a section that would form an admirable quartet. The concluding chorus is flowing in character and contains some well designed contrapuntal passages.

EVENING SERVICES.

Magnificat and Nunc Dimittis in E and F, by Edwin H. Lemare. *In E,* by Arthur Henry Brown. *In C,* by H. Walford Davies. *In A,* by George H. Westbury. *In C,* by J. Christopher Marks, Junr.
(*Novello's Parish Choir Book.*)
[Novello and Company, Limited.]

THE setting of the evening canticles in the key of E, by Mr. Lemare, is laid out for solo voices, chorus, orchestra, and organ, and possesses considerable musical importance. The Magnificat contains a tenor solo extending over thirty-four bars, and a 'verse' portion, the effectiveness of which would be increased if it were sung as a quartet. The choral writing demands a well-trained choir, and although the harmonic scheme is bold, no exceptional difficulties are presented, and, well rendered, the music would be very impressive. The other setting, in F, is, for the greater part, for voices in unison, supported by an effective organ accompaniment, but sundry transitions into vocal harmony are deftly managed, and produce excellent effects. Choirs stronger in men than in boys will find this service admirably suited to their means.

Mr. Brown's music is stated to be 'for use on festival days,' but it is by no means of an elaborate description, practically consisting of a series of richly harmonised chants. Dr. Walford Davies has written at some length, his music covering sixteen octavo pages. The composition includes short solo passages for soprano and tenor, and some of the entrances of the voices demand precision of attack, but the intervals will not be found difficult to read by average choristers. The work is most suitable to large choirs. Mr. Westbury writes with a keen sense of effect, especially with regard to the organ part, which, without being at all difficult or disturbing to the voices, greatly enhances the interest of the music. The example under notice is an excellent specimen of his talent and skill. The setting by Mr. Marks, Junr., is bright and melodious, and will be found admirably suited to choirs of limited means.

VIOLIN MUSIC.

Ballade for Violin and Pianoforte. By W. Handel Thorley. [Novello and Company, Limited.]

A PIECE of some merit. The middle section is strongly suggestive of the influence of Brahms. There are beautiful points in it, but the interest is not well maintained.

Arioso für Violine und Clavier. Componirt von J. D. Dabis. [Amsterdam: De Nieuwe Muzickhandel.]

A CLEVERLY written and effective solo piece.

Irish Romance for Violin and Pianoforte. By Ralph H. Bellairs. [Alfred Lengnick.]

AN Irish Rhapsody on two tunes, a lovely minor melody and a jig that will make an Irishman foot it at a pretty pace; these are skilfully wrought, and the whole is a stirring piece that will find many admirers.

Böhmishe Tänze und Weisen für Violine mit Begleitung des Pianoforte. Op. 10. Four books. By Otakar Sevcik. [Leipzig: Gebrüder Hug and Co.]

ONLY a violinist of the first rank could hope to deal with these exceedingly difficult works in public. They are dedicated to his pupil Jan Kubelik, who will doubtless include some of them in the *répertoire* of his recitals.

Bridal Song. Words by Shakespeare and
Graceful Dance. Pianoforte Solo. By Paul A. Rubens.
[Metzler and Co.]

THE above music has acquired some distinction by being heard in Mr. Beerbohm Tree's recent production of Shakespeare's 'Twelfth Night' at Her Majesty's Theatre. The song and the dance are both very simple, but they possess melodic charm and, moreover, they are neatly written.

THE PHILHARMONIC SOCIETY.

DR. COWEN'S Symphony, No. 6, in E ('The Idyllic'), was the chief feature in the programme of the fifth concert, on May 23. The work, originally produced at a Richter concert in 1897, was then noticed in these columns, and we have only to add that under the composer's direction it was ably performed and well received. A new song cycle by Mr. Landon Ronald pleased greatly; the music is melodious and the scoring effective; the various numbers (Daybreak, Morning, Evening, and Night) follow one another without break, or, we should rather say, are connected by means of short interludes having thematic significance. Herr Jan Kubelik displayed his fine technique in Paganini's Concerto in D, but afterwards he showed by his interpretation of Bach's 'Chaconne' that he aspires to higher things.

At the sixth concert, on the 6th ult., Madame Carreño played Grieg's Pianoforte Concerto, and her rendering of this romantic work was excellent; she entered thoroughly into the spirit of the music—music which counts for little unless technical skill is allied with sympathetic feeling. The

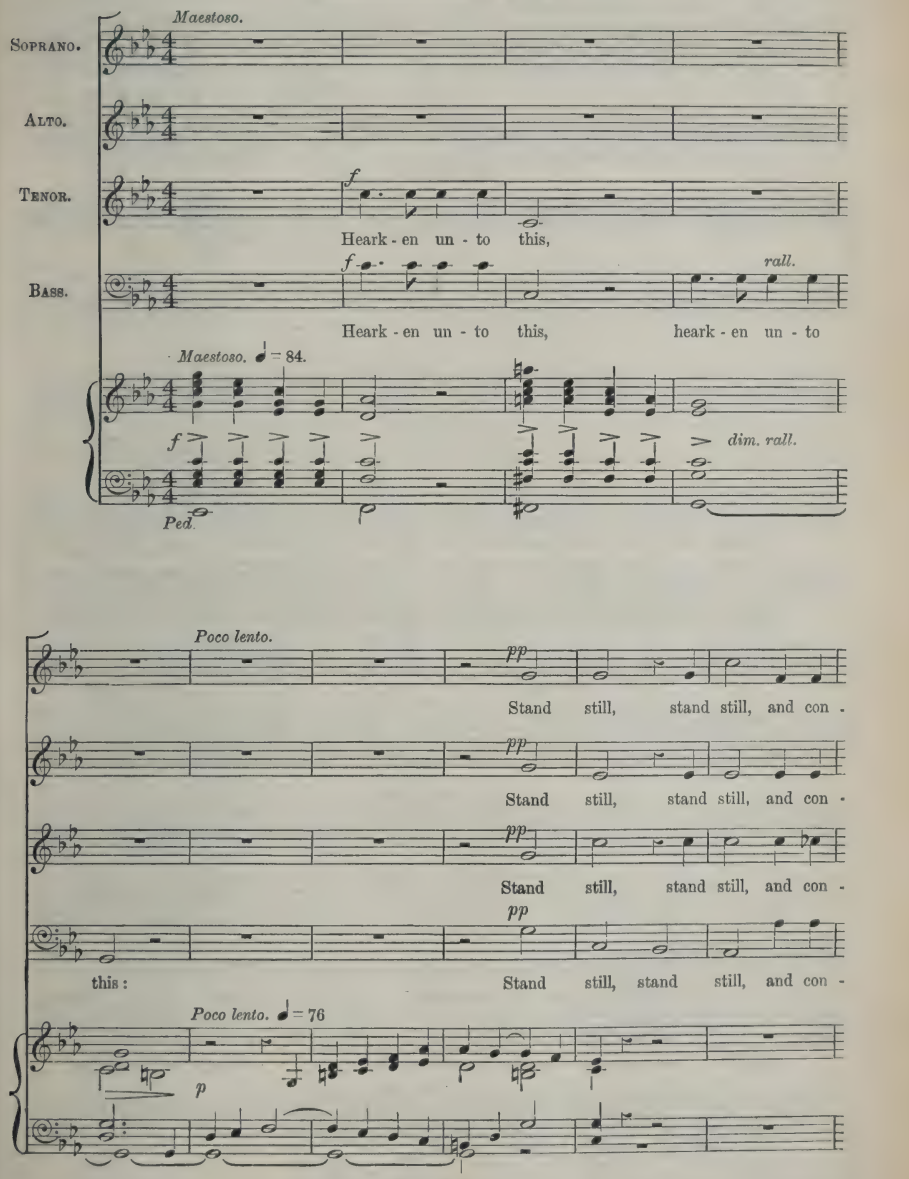
Hearken unto this.

EASY HARVEST ANTHEM.

Job xxxvii. 14; Ps. lxv. 6, 7, 9, Paraphrased;
and two verses of a Hymn by Margaret Ann Headlam.

Composed by H. Elliot Button.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.



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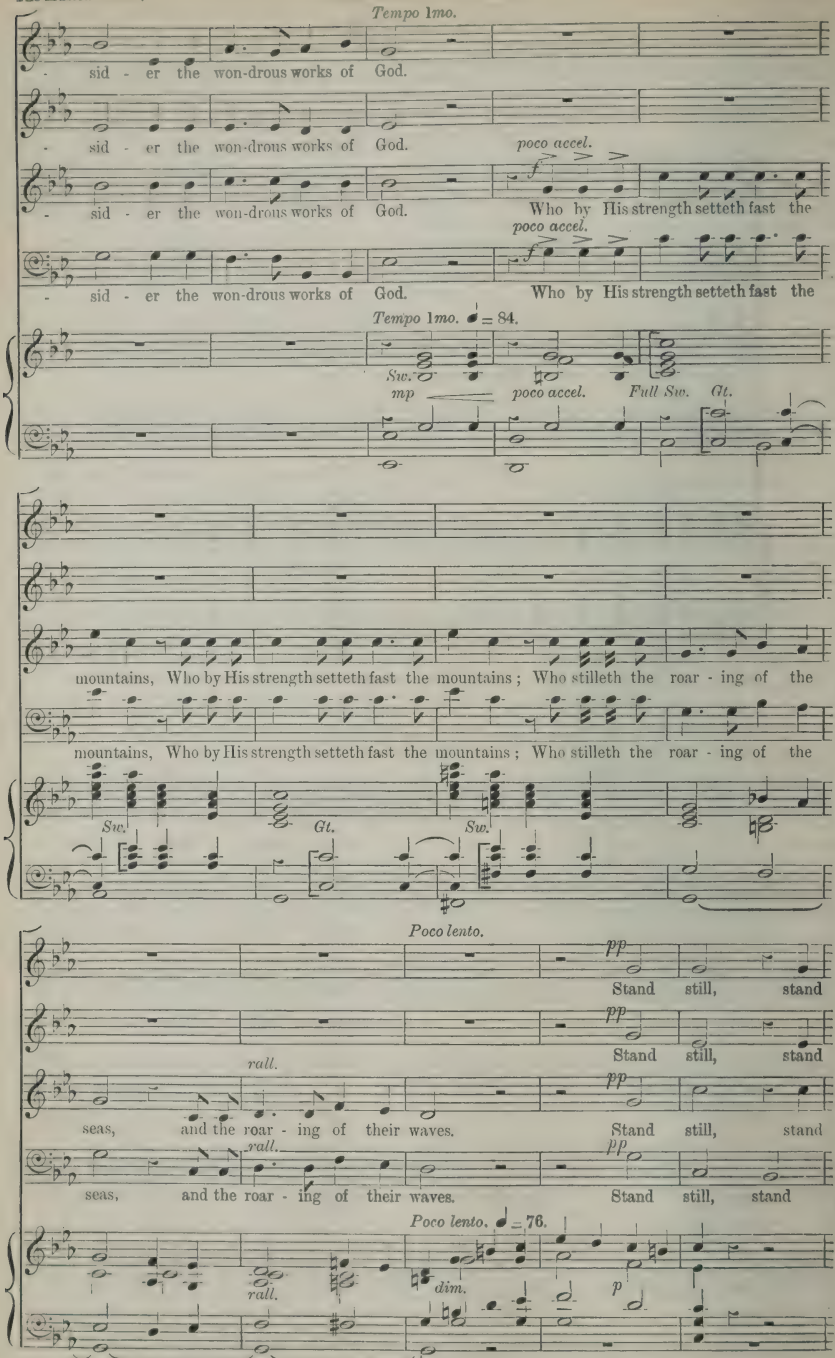
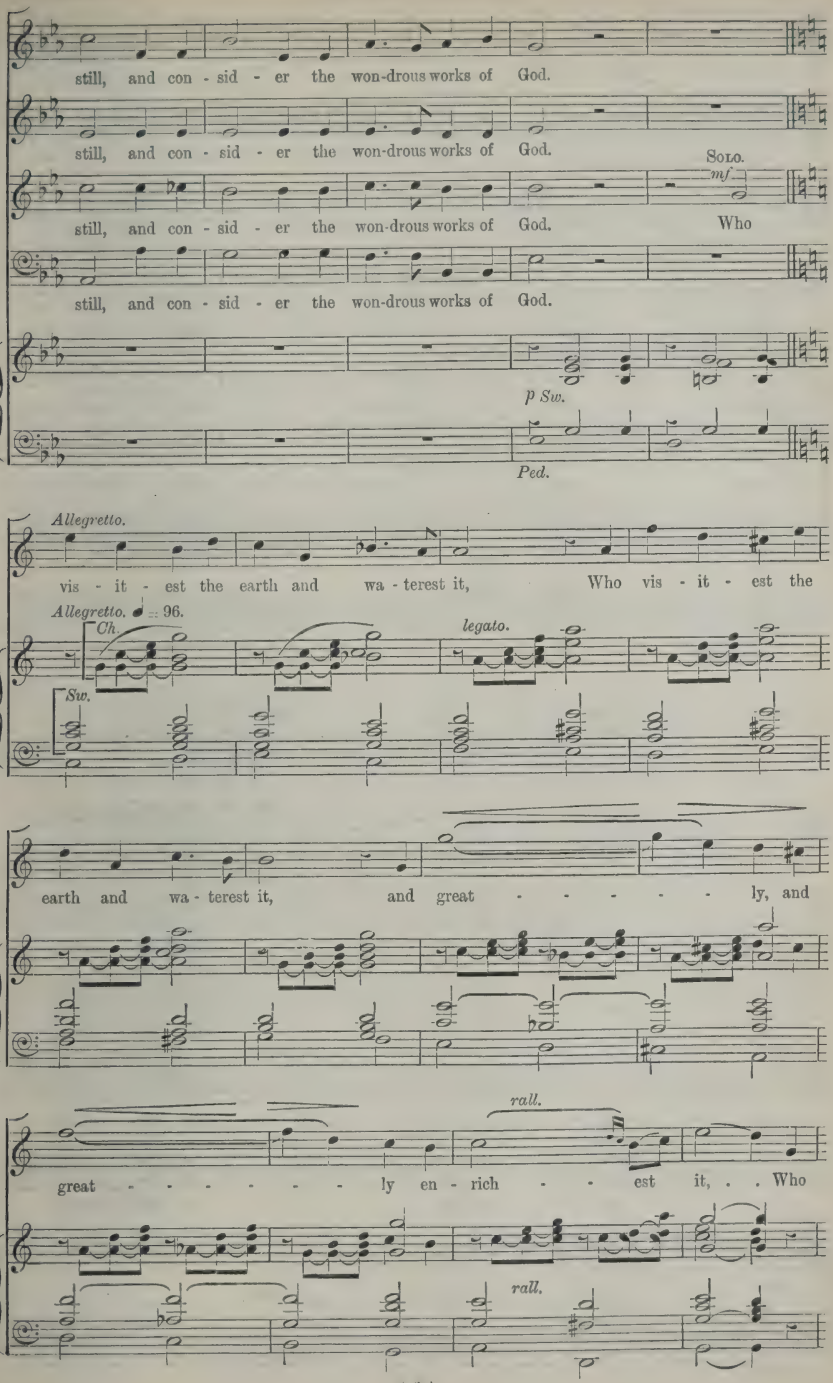
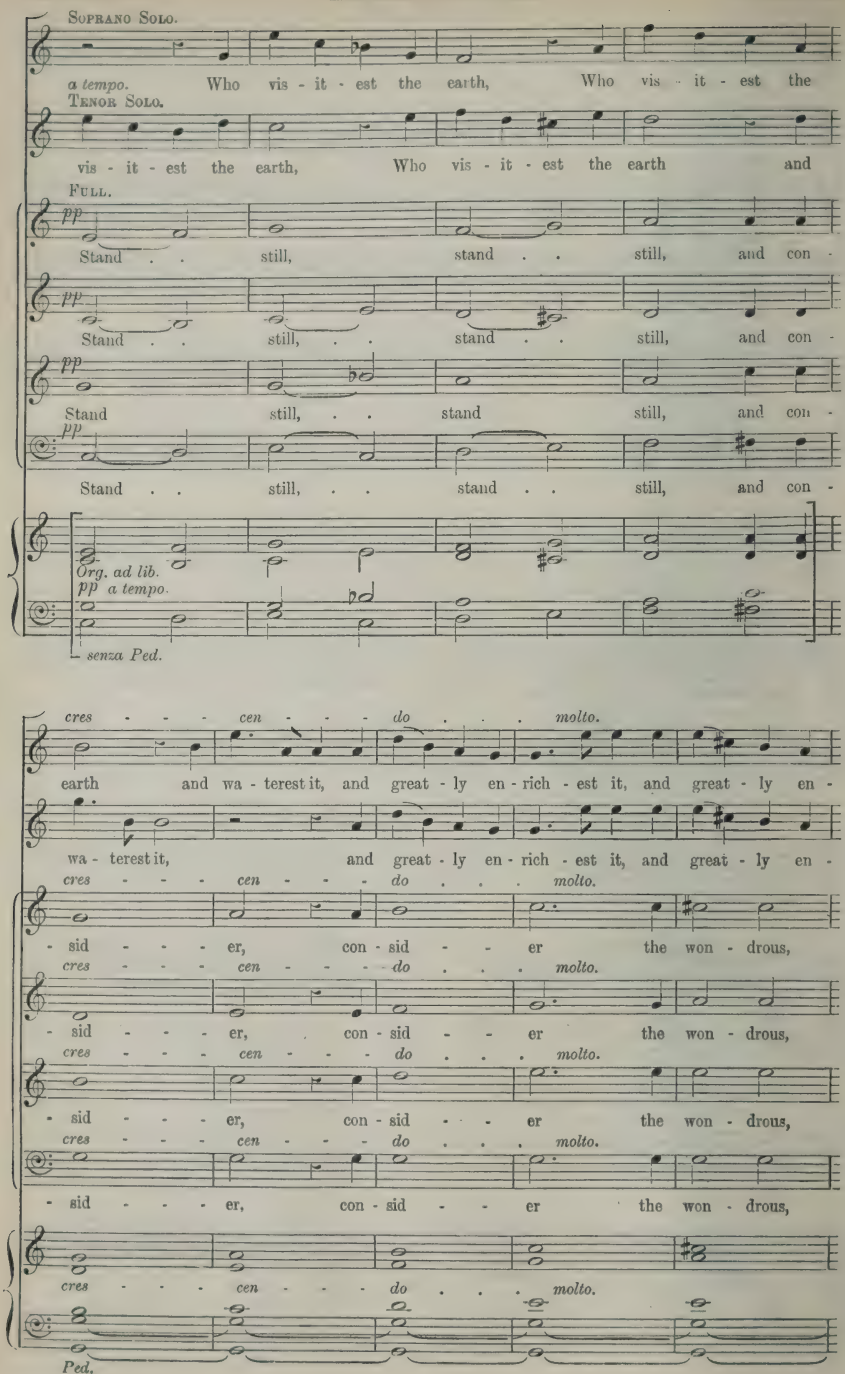
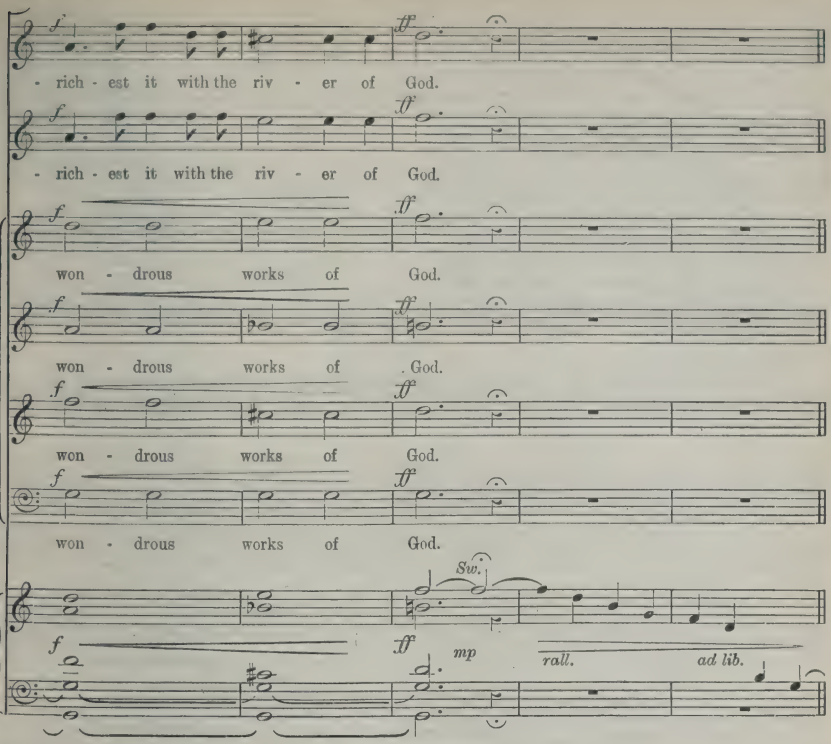
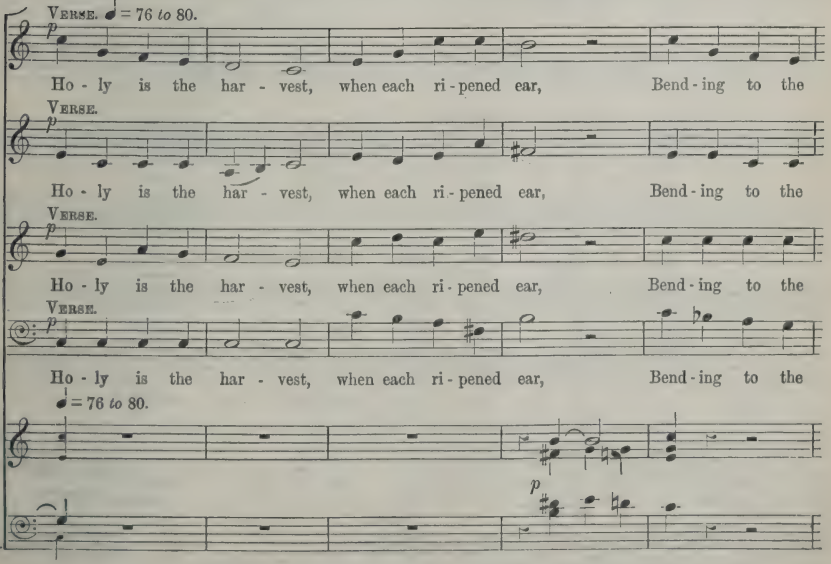
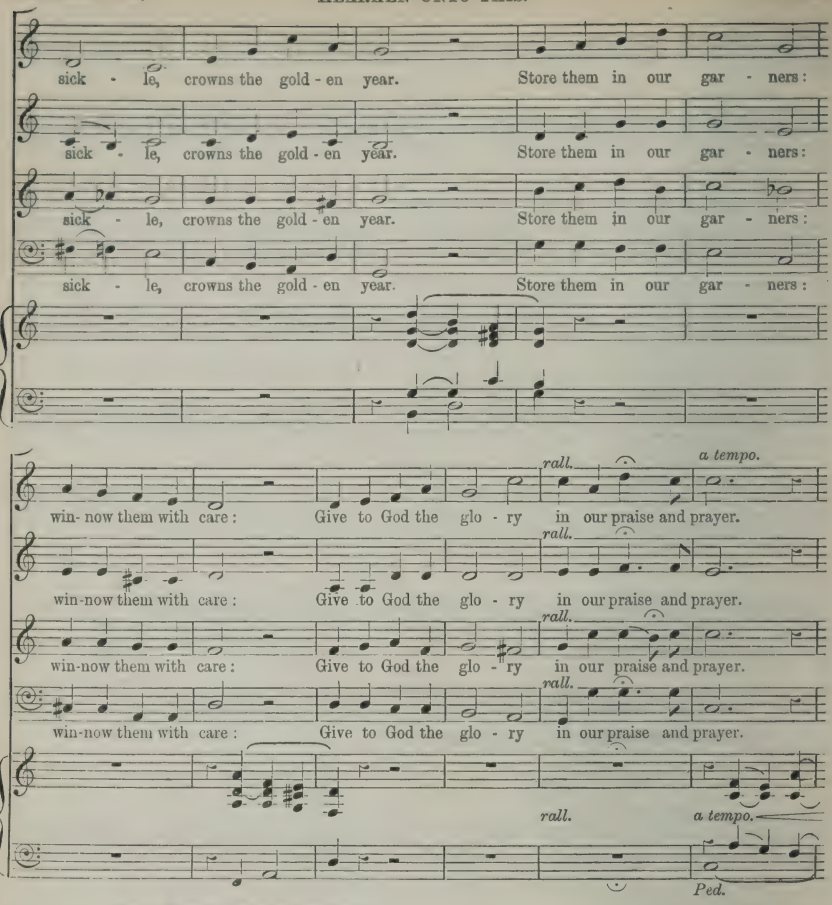

Tempo 1mo.
sid - er the won-drous works of God.
sid - er the won-drous works of God.
poco accel.
f
sid - er the won-drous works of God. Who by His strength setteth fast the
poco accel.
f
sid - er the won-drous works of God. Who by His strength setteth fast the
Tempo 1mo. ♩ = 84.
Sw.
mp
poco accel.
Full Sw. Gt.
mountains, Who by His strength setteth fast the mountains; Who stilleth the roar - ing of the
mountains, Who by His strength setteth fast the mountains; Who stilleth the roar - ing of the
Sw.
Gt.
Sw.
Poco lento.
pp
Stand still, stand
pp
Stand still, stand
rall.
pp
seas, and the roar - ing of their waves. Stand still, stand
rall.
pp
seas, and the roar - ing of their waves. Stand still, stand
Poco lento. ♩ = 76.
rall.
dim.
p

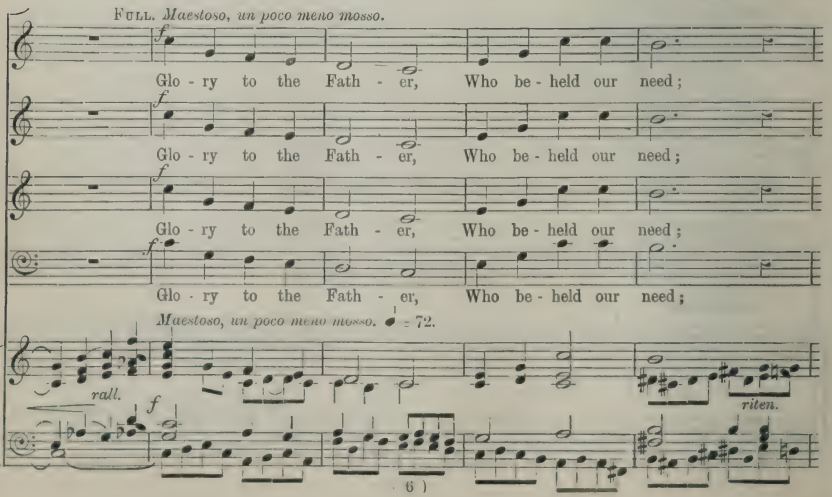

still, and con - sid - er the won-drous works of God.
still, and con - sid - er the won-drous works of God.
Solo.
mf
still, and con - sid - er the won-drous works of God. Who
still, and con - sid - er the won-drous works of God.
p Sw.
Ped.
Allegretto.
vis - it - est the earth and wa - terest it, Who vis - it - est the
Allegretto. ♩ = 96.
Ch.
legato.
Sw.
earth and wa - terest it, and great - - - - - ly, and
rall.
great - - - - - - - ly en - rich - - est it, . . Who
rall.

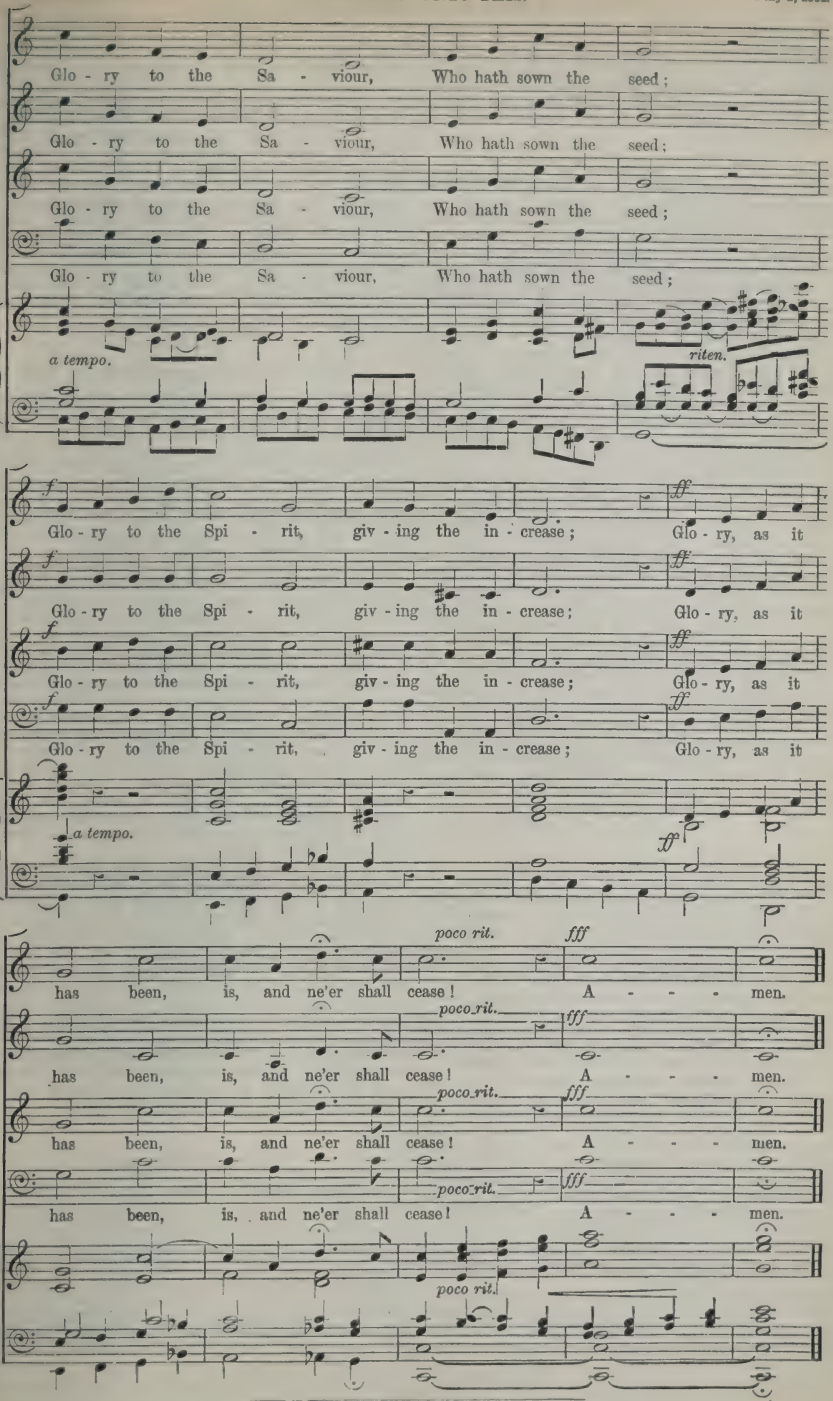

Soprano Solo.
a tempo. Who vis - it - est the earth, Who vis - it - est the
Tenor Solo.
vis - it - est the earth, Who vis - it - est the earth and
Full.
pp
Stand . . still, stand . . still, and con -
Stand . . still, . . stand . . still, and con -
Stand still, . . stand still, and con -
Stand . . still, . . stand . . still, and con -
Org. ad lib.
pp a tempo.
senza Ped.
cres - - - cen - - - do . . . molto.
earth and wa - terest it, and great - ly en - rich - est it, and great - ly en -
wa - terest it, and great - ly en - rich - est it, and great - ly en -
- sid - - - er, con - sid - - - er the won - drous,
- sid - - - er, con - sid - - - er the won - drous,
- sid - - - er, con - sid - - - er the won - drous,
- sid - - - er, con - sid - - - er the won - drous,
Ped.


- rich - est it with the riv - er of God.
- rich - est it with the riv - er of God.
won - drous works of God.
won - drous works of God.
won - drous works of God.
won - drous works of God.
Sw.
mp
rall.
ad lib.


Verse. ♩ = 76 to 80.
Ho - ly is the har - vest, when each ri - pened ear, Bend - ing to the
Verse.
Ho - ly is the har - vest, when each ri - pened ear, Bend - ing to the
Verse.
Ho - ly is the har - vest, when each ri - pened ear, Bend - ing to the
Verse.
Ho - ly is the har - vest, when each ri - pened ear, Bend - ing to the
♩ = 76 to 80.


sick - le, crowns the gold - en year. Store them in our gar - ners:
sick - le, crowns the gold - en year. Store them in our gar - ners:
sick - le, crowns the gold - en year. Store them in our gar - ners:
sick - le, crowns the gold - en year. Store them in our gar - ners:
win- now them with care: Give to God the glo - ry in our praise and prayer.
win-now them with care: Give to God the glo - ry in our praise and prayer.
win-now them with care: Give to God the glo - ry in our praise and prayer.
win-now them with care: Give to God the glo - ry in our praise and prayer.
rall.
a tempo.
Ped.


Full. Maestoso, un poco meno mosso.
Glo - ry to the Fath - er, Who be - held our need;
Glo - ry to the Fath - er, Who be - held our need;
Glo - ry to the Fath - er, Who be - held our need;
Glo - ry to the Fath - er, Who be - held our need;
Maestoso, un poco meno mosso. ♩ = 72.
rall.
riten.


Glo - ry to the Sa - viour, Who hath sown the seed;
Glo - ry to the Sa - viour, Who hath sown the seed;
Glo - ry to the Sa - viour, Who hath sown the seed;
Glo - ry to the Sa - viour, Who hath sown the seed;
a tempo.
riten.
Glo - ry to the Spi - rit, giv - ing the in - crease; Glo - ry, as it
Glo - ry to the Spi - rit, giv - ing the in - crease; Glo - ry, as it
Glo - ry to the Spi - rit, giv - ing the in - crease; Glo - ry, as it
Glo - ry to the Spi - rit, giv - ing the in - crease; Glo - ry, as it
a tempo.
poco rit.
has been, is, and ne'er shall cease! A - - - men.
has been, is, and ne'er shall cease! A - - - men.
has been, is, and ne'er shall cease! A - - - men.
has been, is, and ne'er shall cease! A - - - men.
poco rit.

programme included Tschaïkowsky's interesting Overture 'Romeo and Juliet' and Dvorák's 'From the New World' Symphony. Madame Nevada was announced to sing; at short notice, however, Madame Marchesi appeared in her place, winning much favour by her forcible delivery of 'Divinités du Styx.'

DR. ELGAR'S NEW OVERTURE.

At the seventh and last concert, on June 20, was produced a new Overture, 'Cockaigne' ('In London Town'), from the pen of Dr. Edward Elgar, a composer from whom, after his Orchestral Variations and his 'Dream of Gerontius,' great things are naturally expected. One hearing of this 'Cockaigne' Overture is not sufficient for its due appreciation, but throughout one feels it to be the work of a composer of strong feeling and of rare power in expressing his thoughts. There is vigorous, healthy life in the music, though so full of interesting details of workmanship that it cannot be summed up in haste. The overture has not only a title, but also a programme, and we would frankly acknowledge that, however much it may add to the meaning of the score, the attempt to follow it while listening to the music proved somewhat arduous. The story, or 'argument,' is so intimately connected with the varying moods of the music, that it seemed unfair to try to judge the latter merely from a purely abstract point of view. For the moment, then, let us record the fact that in 'Cockaigne' we have a work of high purpose and of high merit, and one which ought soon to be heard again. It was brilliantly performed under the composer's direction, and if the audience could have had its own way the overture would have been repeated. Mr. Leopold Godowsky played the pianoforte part of Brahms's Concerto in D minor (Op. 15). The performance, as regards technique and taste, was admirable, albeit we should have liked a more intense reading of the first and last movements. Miss Maud Powell was heard to advantage in Tschaïkowsky's Violin Concerto in D. She plays with vigour and with feeling, and her brilliant execution won for her much applause. It was, however, in the expressive *Canzonetta* that she satisfied us best. Schubert's 'Unfinished' Symphony, with which the programme opened, was thoroughly well rendered; yet we think that the *Andante* would have gained by being taken one shade faster—it is marked *con moto*. Miss Lydia Nervil sang songs by Mozart and Massenet, and was much applauded. All the concerts have taken place at Queen's Hall.

ROYAL COLLEGE OF MUSIC.

In the presence of the Duke of Cambridge and a large audience the inauguration of the new Concert Hall attached to this Institution took place on the 13th ult. The hall is built from designs by Mr. Sidney Smith, and will seat an audience of about 900 persons, while the platform will accommodate 230 performers. There is no decoration at present, the room being simply white throughout. Thanks to the generosity of Sir Hubert Parry, the hall is already provided with a three-manual organ, built by Messrs. J. W. Walker and Sons, the specification of which we give in our Church and Organ Music section.

The excellent acoustic properties of the new concert hall were fully demonstrated at the opening concert, when an exceptionally interesting programme was provided. It included Gibbons's noble anthem 'Hosanna,' sung under the direction of Sir Walter Parratt; the tenor song, 'Onaway! Awake, beloved!' from Coleridge-Taylor's 'Hiawatha,' sung by Mr. Harold White; the Overture to 'Die Meistersinger'; Saint-Saëns's Rondo Capriccioso for violin, played by Mr. Haydn Wood; the slow movement and *Finale* from Tschaïkowsky's Pianoforte Concerto in B flat minor, played by Miss Ethel Wilson; and last, but by no means least, a new Ode, composed specially for the occasion by Sir Hubert Parry.

The fine poem, 'Ode to Music,' is written by Mr. Arthur C. Benson. In the first stanza music is declared to be the earliest and the latest dream of the 'Soul of the World'; in the second the poet tells of voices of birds, of the sea's 'monotonous undertone' of moaning winds—'songs of earth,' to quote his words, 'in artless disarray'; in the third of the 'ampler message of the soul' which has come with the march of years; and, finally, the wish is expressed that the newly built temple may be the abiding-place of the best music. From this brief summary of the poem it will be seen how well it is fitted to inspire a composer. Sir Hubert Parry's music reflects admirably the spirit of the words, and, notwithstanding its outward simplicity, it shows the hand of a master. The second and third sections offer opportunities for some realistic touches, but they are not in any way forced, and are therefore effective. The final chorus lacks neither breadth nor dignity: it includes a soprano solo, excellently sung by Miss Gleeson White, and a quintet, in which Miss Esmé Atherden, Miss Bingham Hall, and Messrs. Walter Hyde and Samuel Epstein were associated with the first-named vocalist. The composer conducted, and the Ode was enthusiastically received. The remainder of the concert was directed by Professor Stanford.

PURCELL'S 'FAIRY QUEEN' MUSIC.

Reference was made last month in these columns to the music written by Purcell for an anonymous adaptation of Shakespeare's 'Midsummer Night's Dream.' Many numbers from the score were performed on Saturday afternoon, the 15th ult., at St. George's Hall, under the direction of Mr. J. S. Shedlock. The music had been judiciously selected from all the acts of the piece so as to give a fair idea of the whole, and it was received in a manner that testifies eloquently to the increasing estimation in which Purcell is held by all musicians.

The 'Fairy Queen' score was lost in 1700, five years after the composer's death, but after two centuries it has, as already stated in these columns, been found. The programme of the concert had been arranged before this important discovery was made; nevertheless, several numbers, hitherto completely unknown, were added to it—viz., 'See even Night,' a fine soprano song with accompaniment of three muted strings, a characteristic baritone solo and chorus, 'Hush, no more,' a bold 'Dance for the Green Men,' and a quaint 'Dance of Haymakers.' Of the remaining numbers of the programme we would single out for special mention two duets for soprano and baritone, a bright chorus, 'May the God of Wit,' with echo effects, the dignified 'Winter' song, a brilliant soprano solo, 'Hark! the ecch'ing air,' and a stately 'Symphony.' The music originally produced in 1692, three years before Purcell's death, certainly ranks amongst his finest efforts.

The music on this occasion was given in concert form, and was interspersed with judicious explanatory comments by Mr. E. F. Jacques, who indicated the connection of the music with the scenes. The solos were undertaken by Miss Evangeline Florence, Mr. John Strafford, and Mr. Denis O'Sullivan—the first and last-named singing with admirable effect—and the choruses were sung by a choir composed principally of members of the Purcell Operatic Society. The orchestra (led by Mr. Sigmund Beel) was excellent. It included two 'Bach' trumpets, two oboes, and a harpsichord, the last-named was ably played by Mrs. Dolmetsch and occasionally by the conductor, Mr. Shedlock, to whom every credit should be given for affording an opportunity of hearing this fine example of the great English composer's work.

THE ROYAL OPERA.

PROFESSOR STANFORD'S 'MUCH ADO ABOUT NOTHING.'

The chief event, so far, of the present season has been the production of Professor Stanford's new opera, which was given in English, *mirabile dictu*, for the first time on May 30. From the days of Mozart and Gluck onwards, composers have found it extremely difficult to meet with a libretto to their taste. After Beethoven had written his 'Fidelio' he never made a second attempt, although many a text-book was offered to him. Mendelssohn, again, was always trying to secure a satisfactory libretto, yet did not succeed. Wagner, of course, stands at the head of the non-contents; but he took the bull by the horns and wrote his own texts. Professor Stanford has not been so

No. 540. HYMN—The Joy of Harvest.—J. H. Maunder. Price 2d.

NOVELLO'S PARISH CHOIR BOOK.

Te Deum Laudamus.

288. ADLAM, FRANK, in E flat .. .. 4d.
5. ALLEN, G., in D .. .. .. 3d.
230. AMBROSIAN TE DEUM .. .. 3d.
14. ARMES, PHILIP, in G .. .. 3d.
16. ARNOLD, G. B., in C .. .. 3d.
411. ATTWATER, J. P., in B flat .. 4d.
163. BAKER, A. S., in C .. .. .. 4d.
3. *BARNBY, J., in D (*Unison*) .. .. 3d.
4. *BARNBY, J., in B flat (*Do.*) .. .. 3d.
Do. Voice part only, octavo post 1½d.
523. BARNBY, J. (*Chant form, with other Canticles*) .. .. 4d.
35. BARRETT, E. R., in E flat .. .. 3d.
443. BARTHOLOMEW, Mrs. MOUNSEY (*nine Chants*) .. .. .. 3d.
18. BEST, W. T., in C .. .. .. 3d.
346. BREWER, A. H., in B flat .. .. 3d.
145. BROWN, A. H., in A .. .. .. 3d.
9. CALKIN, J. B., in D .. .. .. 3d.
38. CARNALL, ARTHUR .. .. .. 3d.
30. CHIPP, E. T., in D (*Unison*) .. 3d.
308. CHIPP, E. T., in D .. .. .. 3d.
311. CHIPP, E. T., in E flat .. .. 3d.
312. CHIPP, E. T., in C .. .. .. 3d.
12. CLARKE, J. HAMILTON, in F .. 3d.
476. COLERIDGE-TAYLOR, S., in F .. 4d.
26. *DYKES, Rev. J. B., M.A., in F .. 3d.
31. ELLIOTT, J. W., in F .. .. 3d.
49. ELLIOTT, J. W., in D .. .. 3d.
158. FIELD, J. T., in F (*Chant, E. J. Hopkins*) .. .. 3d.
408. FIELD, J. T., in A (*Chant Form, with Benedictus, in D*) .. .. 4d.
40. FISHER, ARTHUR E., in D .. .. 3d.
63. FISHER, ARTHUR E., in A .. .. 4d.
472. FORD, E., in F (*with Jubilate*) .. 6d.
392. FOSTER, M. B., in C .. .. 4d.
36. GADSBY, H., in E flat .. .. 3d.
207. GALE, C. R., in F .. .. .. 4d.
6. *GARRETT, G. M., in F .. .. 3d.
516. GAUNTLETT, H. J., in G (*Chant, arranged by J. T. Field*) .. 3d.
439. GERMAN, J. E., in F.. .. .. 1s.
246. GOSS, Sir J., in C (*Chant*) .. .. 2d.
248. GOSS, Sir J., in F .. .. .. 3d.
249. GOSS, Sir J., in D .. .. .. 3d.
267. GOSS, Sir J., in A .. .. .. 4d.
274. GOSS, Sir J., in A (*Four voices*) .. 4d.
340. GOSS, Sir J. (*Thanksgiving*) .. 6d.
10. HAKING, R., in C (*Chant form*) .. 3d.
504. HALL, E. VINE, in D .. .. 3d.
147. HAMILTON-GELL, Rev. A. W., in G (*Chant form*) .. .. .. 1½d.
22. HERBERT, E., in D .. .. .. 3d.
15. *HOPKINS, J. L., in G .. .. .. 3d.
378. HUNTLEY, G. F., in E flat .. .. 4d.
44. HUTCHINSON, T., in E flat.. .. 3d.
29 IRONS, H. S., in G .. .. .. 3d.
Do. Voice part only, octavo post 1½d.
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131. LANE, E. BURRITT, in F .. .. 3d.
447. LEMARE, E. H., in F .. .. 4d.
449. LEMARE, E. H., in E flat .. .. 6d.
456. LITTLETON, A. H., in D (*Chant form, with Benedictus*) .. .. 3d.
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17. MACFARREN, WALTER, in C .. 3d.
228. MACPHERSON, CHARLES, in F .. 4d.
164. MACPHERSON, G. W. (*Chant form*) 1½d.
153. MACPHERSON, STEWART, in E flat 4d.
83. *MARCHANT, ARTHUR W., in E flat 3d.
362. MARTIN, G. C., in A.. .. .. 6d.
39. MILLER, C. E., in D.. .. .. 3d.
7. *MONK, E. G., in A (*Unison*) .. 3d.
262. MONK, M. J., in G .. .. .. 4d.
13. MONK, W. H., in A .. .. .. 3d.
34. MORLEY, T., in F .. .. .. 3d.
437. NAYLOR, E. W., in E flat .. .. 3d.
25. NUNN, J. H., in F .. .. .. 3d.
11. OUSELEY, Rev. Sir F., in F .. 3d.
119. *OUSELEY, Rev. Sir F., in D (*Chant Service*) .. .. 3d.
231. PETTMAN, EDGAR, No. 1 (*Chant*).. 1½d.
238. PETTMAN, EDGAR, No. 2 (*Chant*).. 1½d.
42. PRATTEN, WILLIAM SIDNEY, in E 3d.
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The Joy of Harvest

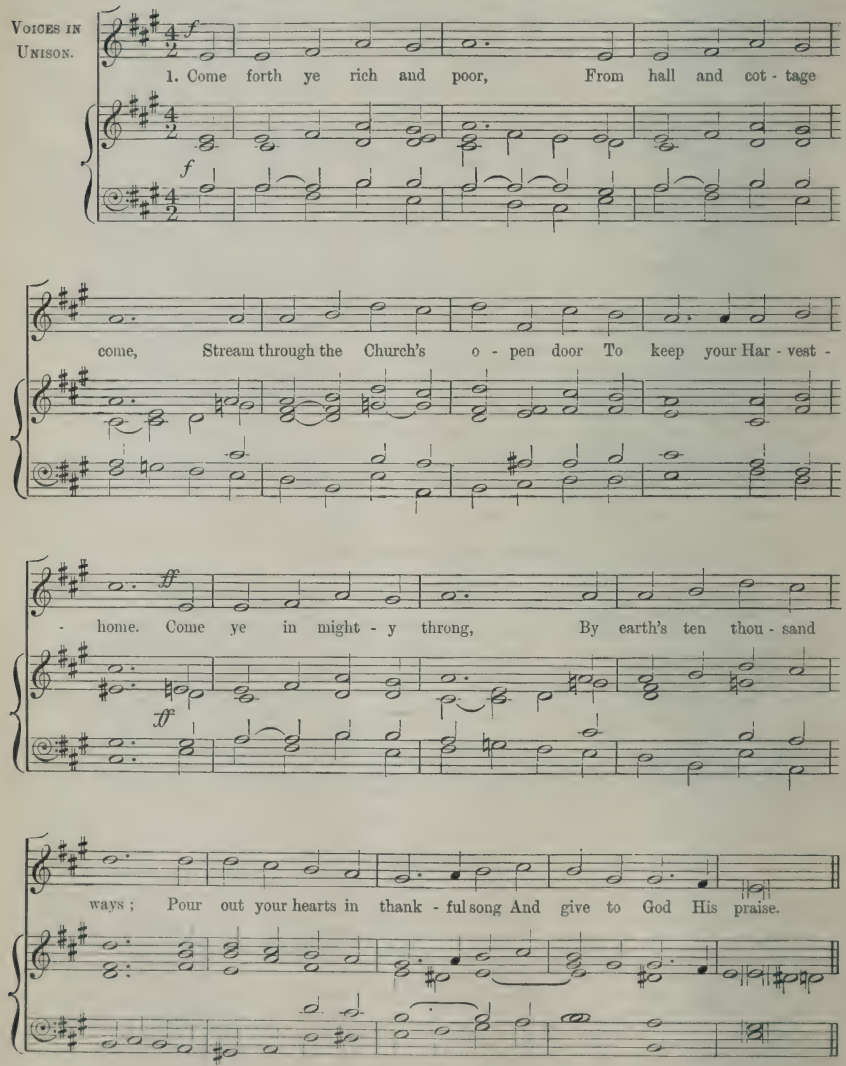
A HYMN OF THANKSGIVING

THE WORDS WRITTEN BY THE REV. W. H. DRAPER

THE MUSIC COMPOSED BY

J. H. MAUNDER.

"He giveth food to all flesh, for His mercy endureth for ever."


Voices in Unison.
1. Come forth ye rich and poor, From hall and cot - tage
come, Stream through the Church's o - pen door To keep your Har - vest -
- home. Come ye in might - y throng, By earth's ten thou - sand
ways; Pour out your hearts in thank - ful song And give to God His praise.

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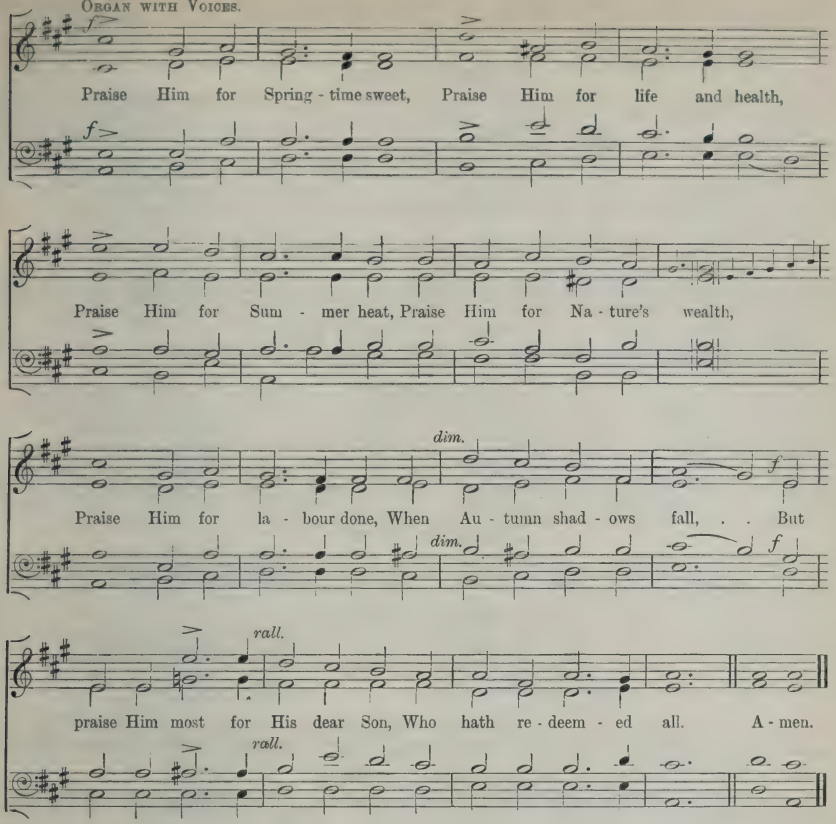
VOICES IN HARMONY.
ORGAN WITH VOICES.


Praise Him for Spring - time sweet, Praise Him for life and health,
Praise Him for Sum - mer heat, Praise Him for Na - ture's wealth,
dim.
Praise Him for la - bour done, When Au - tumn shad - ows fall, . . But
dim.
rall.
praise Him most for His dear Son, Who hath re - deem - ed all. A - men.
rall.

2.

(S.A. *Unison.*) *mf* His are the vine-clad hills,
The countries of the East,
And His the radiant South that fills
With fruit the joyous feast,
(T.B. *Unison.*) And His the frozen North,
The treasures of the snow,
cres. His Spirit calls the West wind forth
That makes the waters flow.
(*Harmony*). *ff* Praise Him, &c.

3.

(T.B. *Unison.*) *mf* The Day and Night are His,
And His the Sun and Moon,
dim. The heavenly midnight silences,
cres. The splendour of the noon;
(S.A. *Unison.*) And riches from the mine,
dim. And birds that wing the air,
cres. The corn that makes the earth to shine,
dim. The flowers that makes it fair.
(*Harmony*). *ff* Praise Him, &c.

4.

(*Full Unison.*) *f* Let children sing their praise,
Young men and maidens too,
ff Yea, all one hymn of gladness raise,
As to our God is due.
mf He gives the daily bread
Of body and of soul,
cres. The life that raises from the dead,
The grace that makes us whole.
(*Harmony*). *ff* Praise Him, &c. Amen.

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Man. I.

L.H.

mf

Man. II.

Ped. 16 *ft. to Man.* I.

L.H.

poco rit.

Man. I.

L.H.

a tempo.

SOPRANO. *mp*

Look on the fields, . . for they are white al - rea - dy,

ALTO. *mp*

Look on the fields, . . for they are white al - rea - dy,

TENOR. *mp*

Look on the fields, . . for they are white al - rea - dy,

BASS. *mp*

Look on the fields, . . for they are white al - rea - dy,

a tempo.

Man. II.

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white al-ready to har - vest, look, look on the fields, . .

white al-ready to har - vest, look, look on the fields, . .

white al-ready to har - vest, look, look on the fields, . .

white al-ready to har - vest, look, look on the fields, . .

L. H.

look on the fields, for they are white, are

look on the fields, for they are white, are

look on the fields, for they are white, are

look on the fields, for they are white, are

L. H.

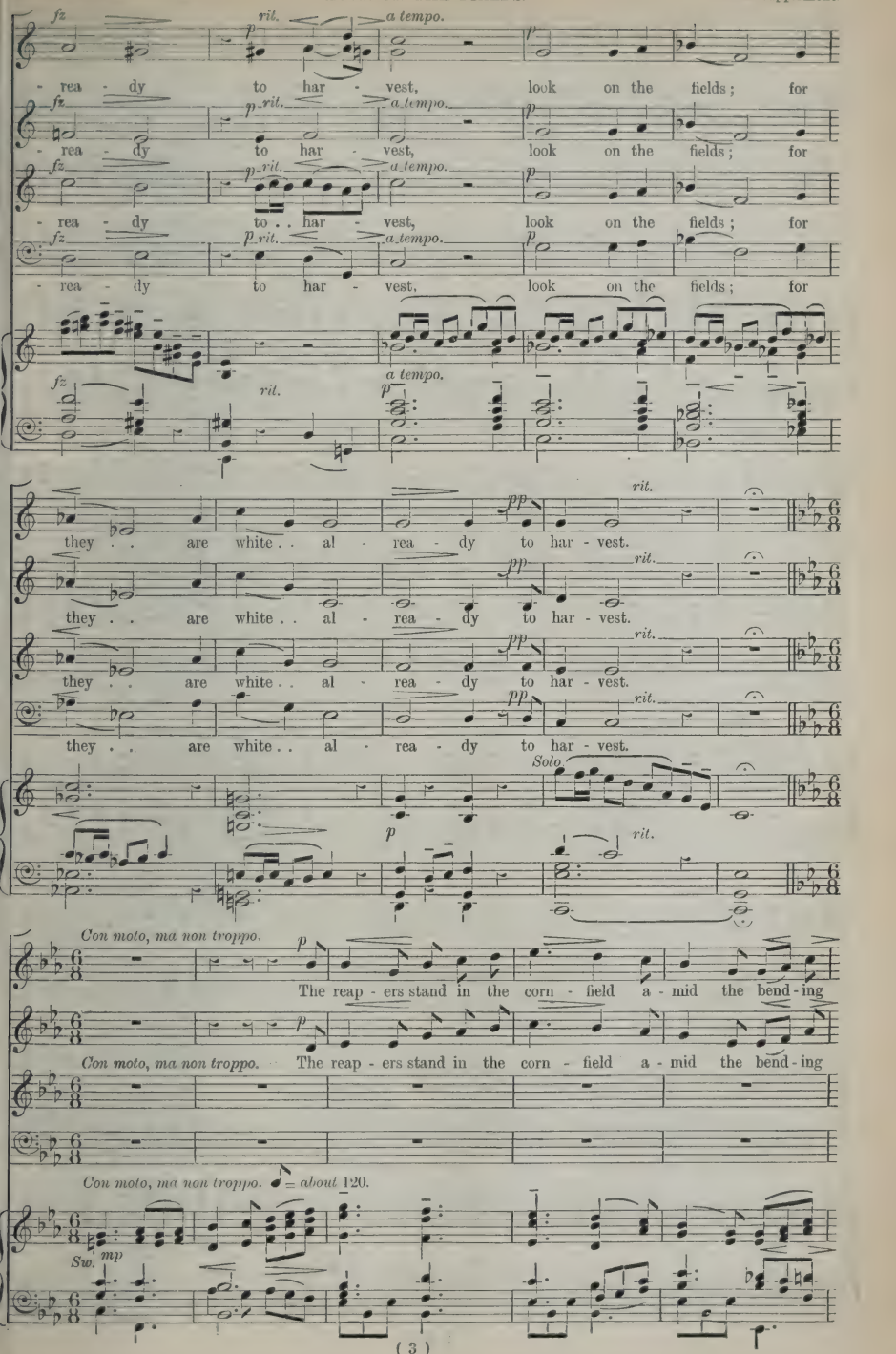
white al - rea - dy to har - - vest, to har - vest, they are white . . al -

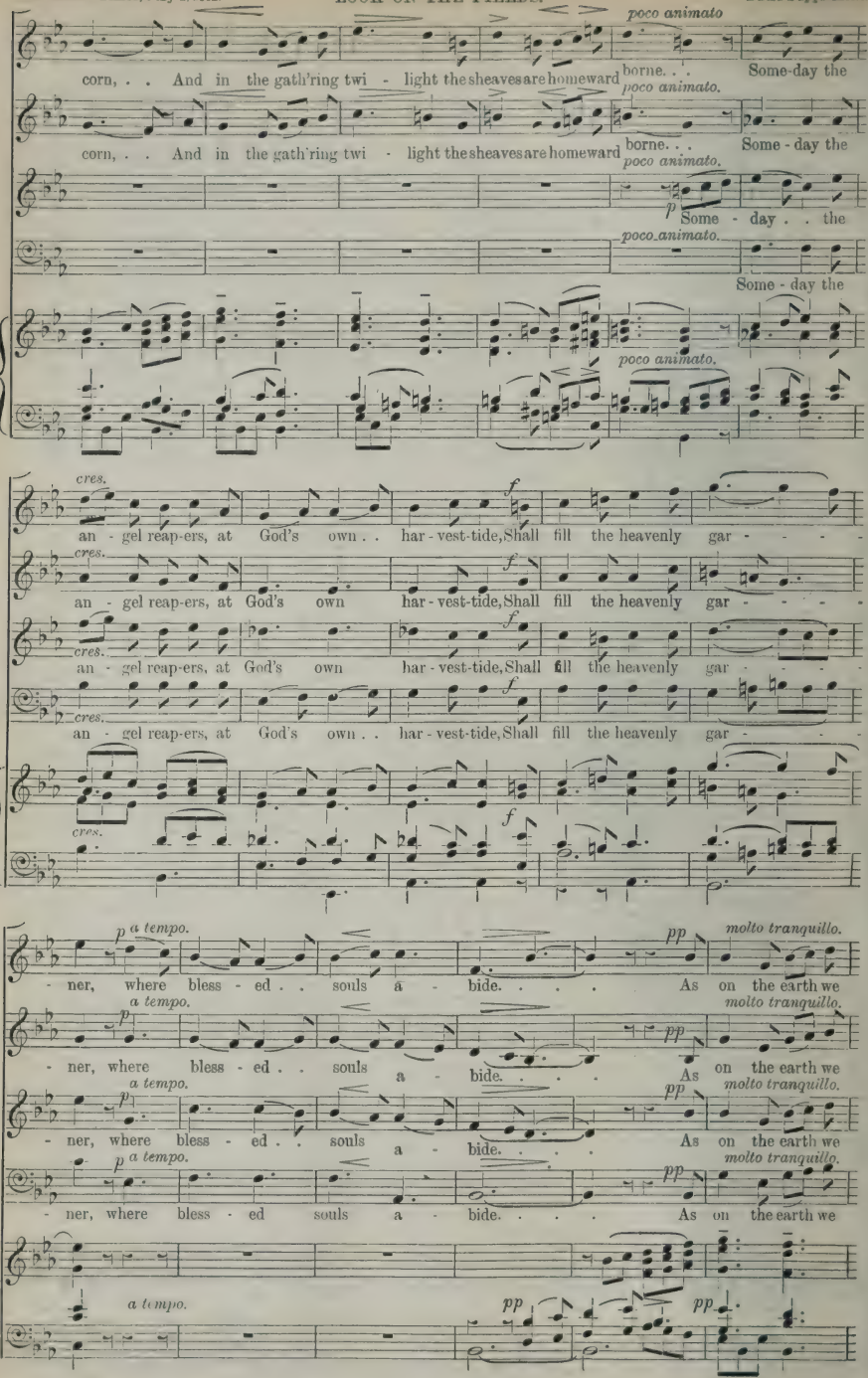
white al - rea - dy to har - - vest, to har - vest, they are white . . al -

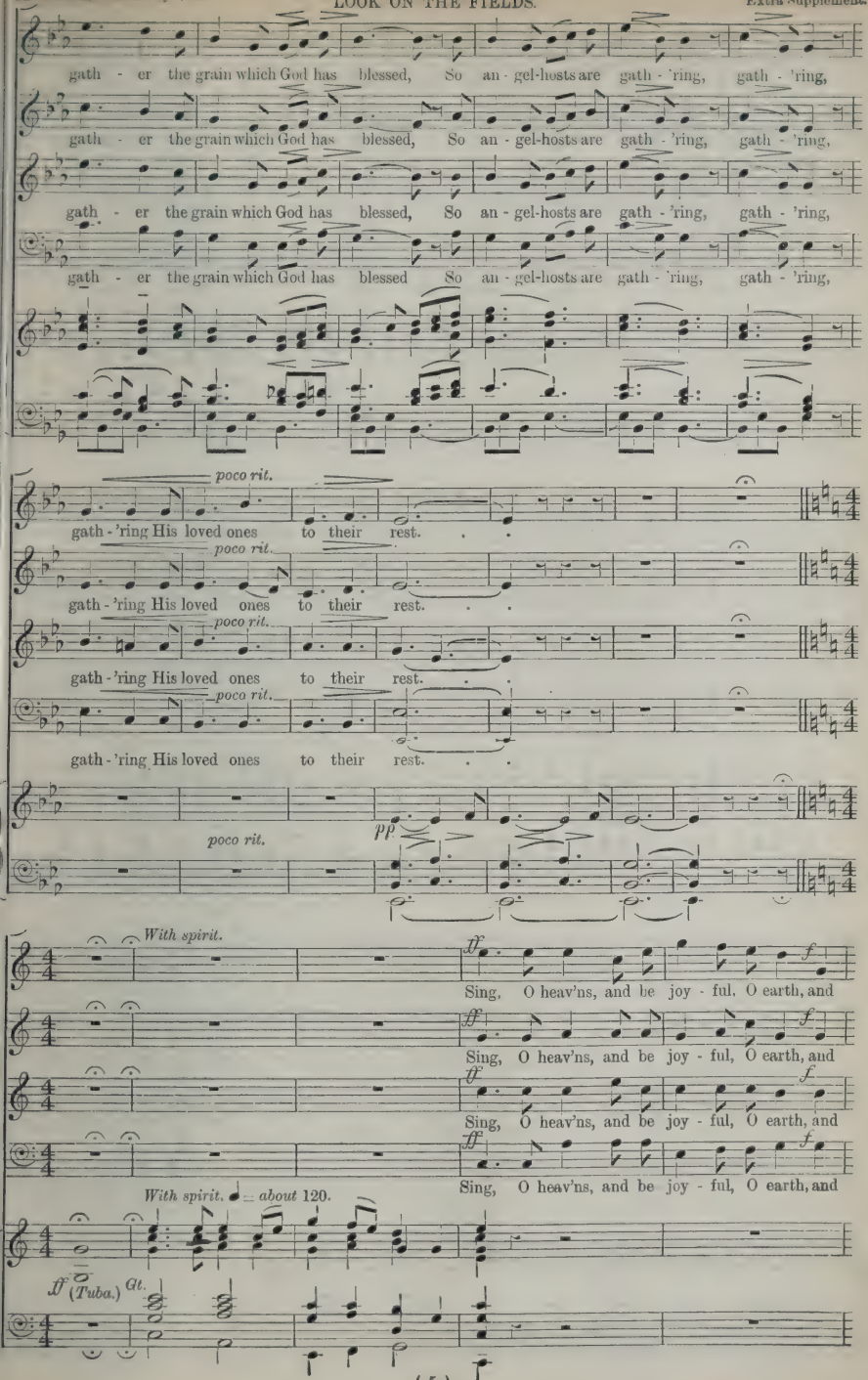
white al - rea - dy to har - - vest, to har - vest, they are white . . al -

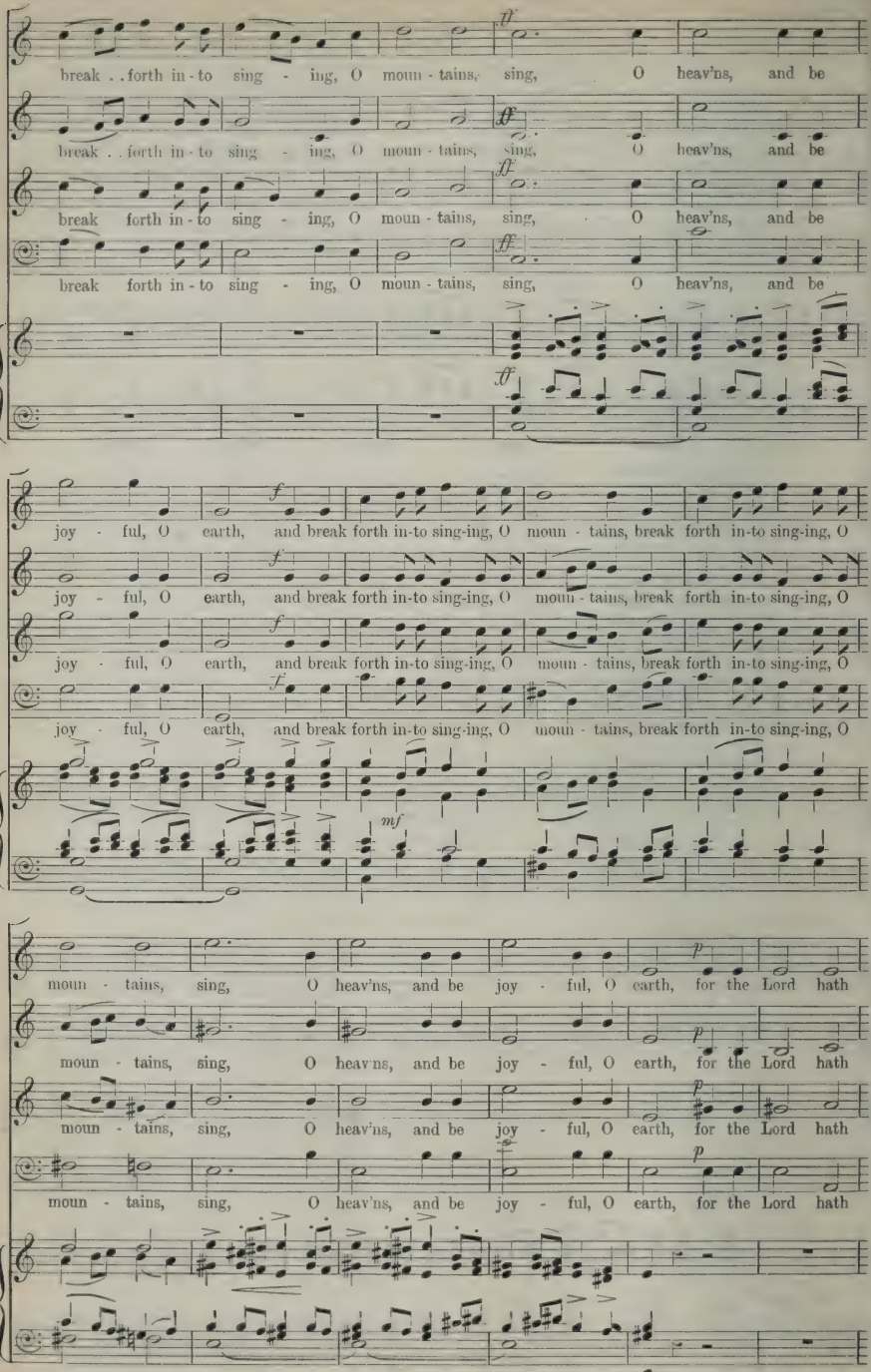
white al - rea - dy to har - - vest, to har - vest, they are white . . al -

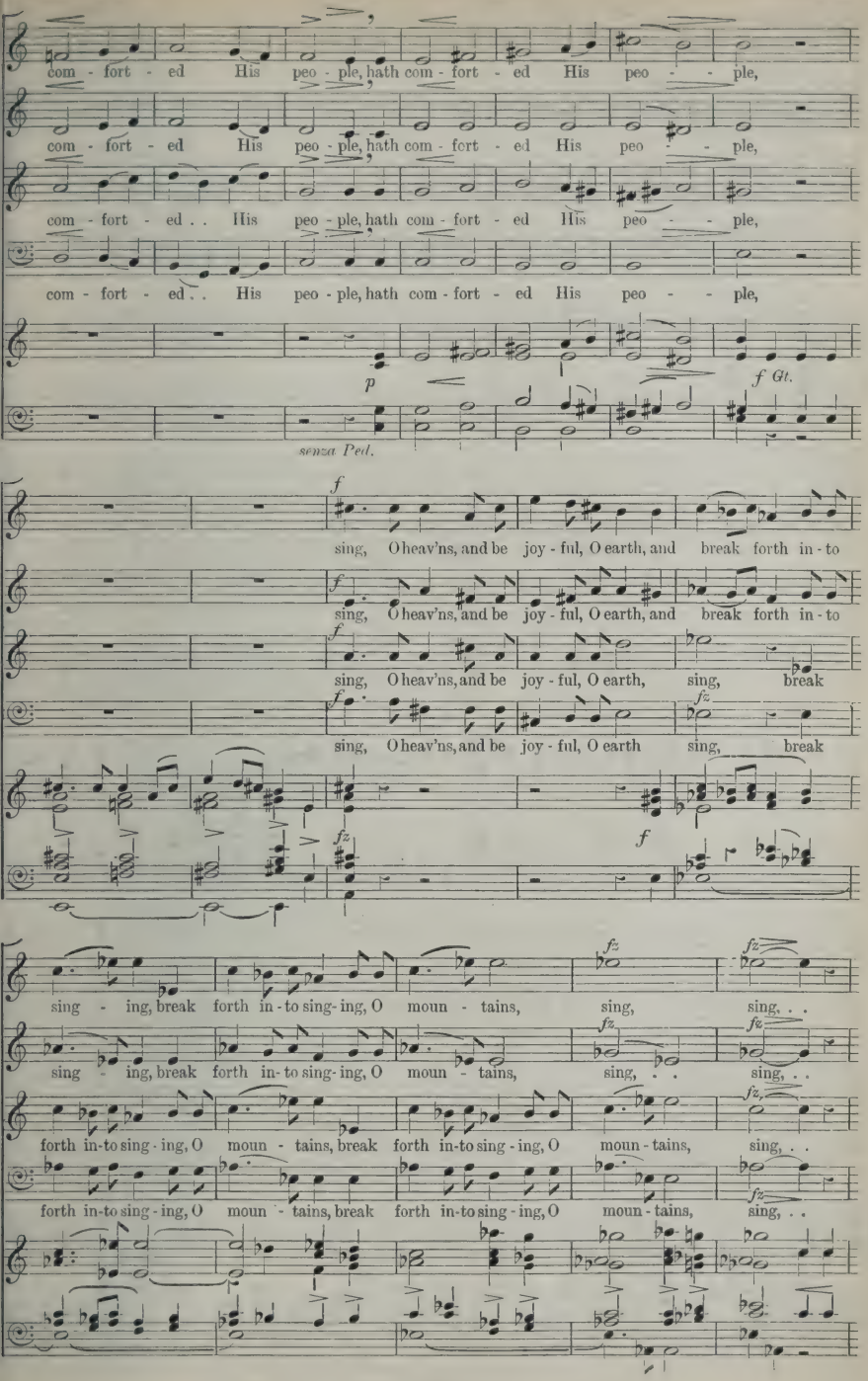
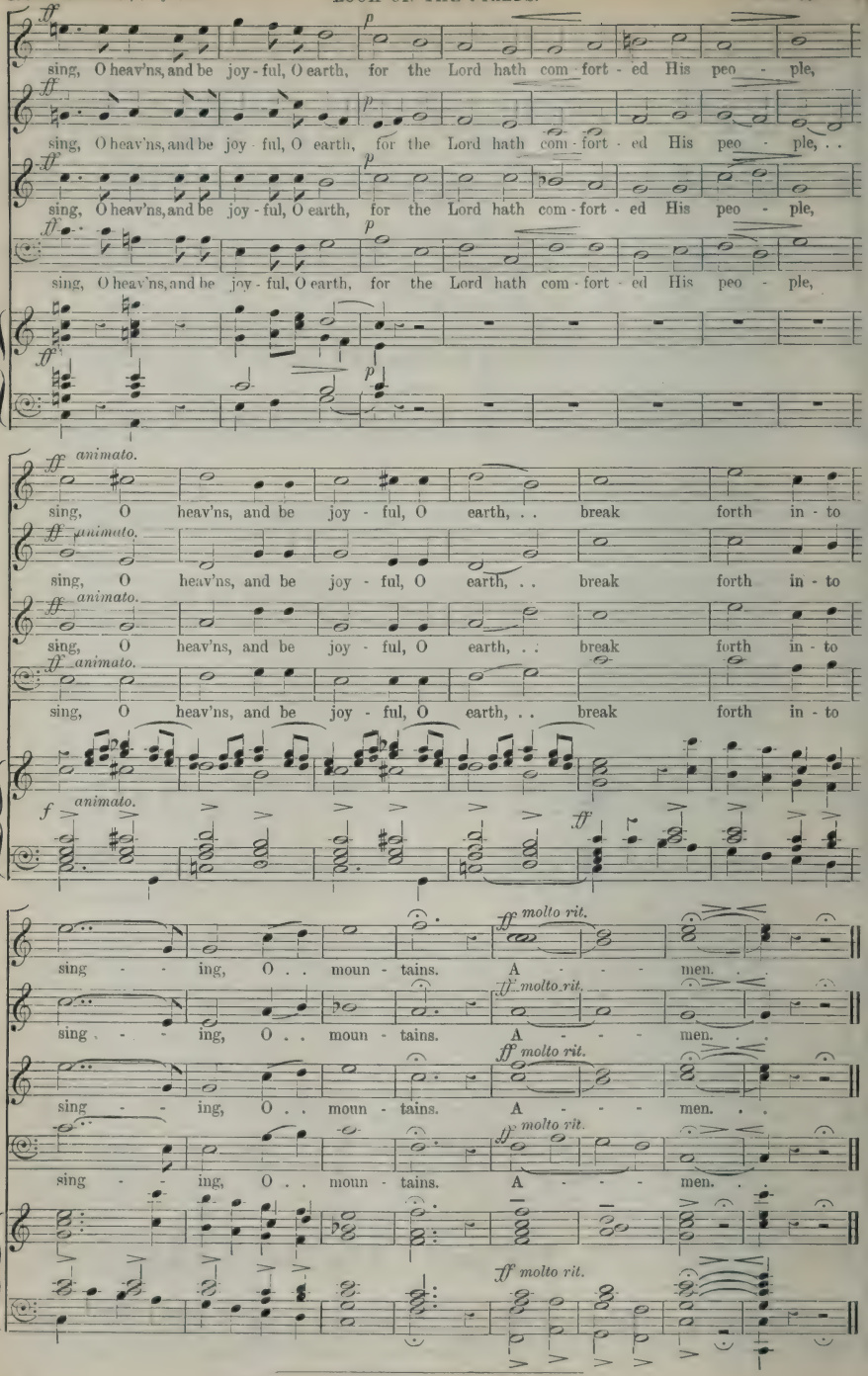
Ped.


fz
rit.
a tempo.
p
- rea - dy to har - vest, look on the fields; for
- rea - dy to har - vest, look on the fields; for
- rea - dy to . . har - vest, look on the fields; for
- rea - dy to har - vest, look on the fields; for
a tempo.
rit.
pp
they . . are white . . al - rea - dy to har - vest.
Solo.
Con moto, ma non troppo.
The reap - ers stand in the corn - field a - mid the bend - ing
Con moto, ma non troppo. ♩ = about 120.
Sw.
mp


poco animato
corn, . . And in the gath'ring twi - light the sheaves are homeward borne. . . Some-day the
poco animato.
corn, . . And in the gath'ring twi - light the sheaves are homeward borne. . . Some - day the
poco animato.
p
Some - day . . the
poco animato.
Some - day the
poco animato.
cres.
f
an - gel reap-ers, at God's own . . har - vest-tide, Shall fill the heavenly gar - - - -
an - gel reap-ers, at God's own har - vest-tide, Shall fill the heavenly gar - - - -
an - gel reap-ers, at God's own har - vest-tide, Shall fill the heavenly gar - - - -
an - gel reap-ers, at God's own . . har - vest-tide, Shall fill the heavenly gar - - - -
p a tempo.
pp
molto tranquillo.
- ner, where bless - ed . . souls a - bide. . . . As on the earth we
- ner, where bless - ed . . souls a - bide. . . . As on the earth we
- ner, where bless - ed . souls a - bide. . . . As on the earth we
- ner, where bless - ed souls a - bide. . . . As on the earth we
a tempo.
pp
pp


gath - er the grain which God has blessed, So an - gel-hosts are gath - 'ring, gath - 'ring,
gath - er the grain which God has blessed, So an - gel-hosts are gath - 'ring, gath - 'ring,
gath - er the grain which God has blessed, So an - gel-hosts are gath - 'ring, gath - 'ring,
gath - er the grain which God has blessed So an - gel-hosts are gath - 'ring, gath - 'ring,
poco rit.
gath - 'ring His loved ones to their rest.
poco rit.
gath - 'ring His loved ones to their rest.
poco rit.
gath - 'ring His loved ones to their rest.
poco rit.
gath - 'ring His loved ones to their rest.
poco rit.
pp
With spirit.
ff
Sing, O heav'ns, and be joy - ful, O earth, and
Sing, O heav'ns, and be joy - ful, O earth, and
Sing, O heav'ns, and be joy - ful, O earth, and
Sing, O heav'ns, and be joy - ful, O earth, and
With spirit. ♩ = about 120.
ff (Tuba.) Gt.


break . . forth in - to sing - ing, O moun - tains, sing, O heav'ns, and be
break . . forth in - to sing - ing, O moun - tains, sing, O heav'ns, and be
break forth in - to sing - ing, O moun - tains, sing, O heav'ns, and be
break forth in - to sing - ing, O moun - tains, sing, O heav'ns, and be
joy - ful, O earth, and break forth in-to sing-ing, O moun - tains, break forth in-to sing-ing, O
joy - ful, O earth, and break forth in-to sing-ing, O moun - tains, break forth in-to sing-ing, O
joy - ful, O earth, and break forth in-to sing-ing, O moun - tains, break forth in-to sing-ing, O
joy - ful, O earth, and break forth in-to sing-ing, O moun - tains, break forth in-to sing-ing, O
moun - tains, sing, O heav'ns, and be joy - ful, O earth, for the Lord hath
moun - tains, sing, O heav'ns, and be joy - ful, O earth, for the Lord hath
moun - tains, sing, O heav'ns, and be joy - ful, O earth, for the Lord hath
moun - tains, sing, O heav'ns, and be joy - ful, O earth, for the Lord hath


com - fort - ed His peo - ple, hath com - fort - ed His peo - ple,
com - fort - ed His peo - ple, hath com - fort - ed His peo - ple,
com - fort - ed . . His peo - ple, hath com - fort - ed His peo - ple,
com - fort - ed . . His peo - ple, hath com - fort - ed His peo - ple,
p
f Gt.
senza Ped.
f
sing, O heav'ns, and be joy - ful, O earth, and break forth in - to
sing, O heav'ns, and be joy - ful, O earth, and break forth in - to
sing, O heav'ns, and be joy - ful, O earth, sing, break
sing, O heav'ns, and be joy - ful, O earth sing, break
fz
f
sing - ing, break forth in - to sing - ing, O moun - tains, sing, sing, . .
sing - ing, break forth in - to sing - ing, O moun - tains, sing, . . sing, . .
forth in-to sing - ing, O moun - tains, break forth in-to sing - ing, O moun - tains, sing, . .
forth in-to sing - ing, O moun - tains, break forth in-to sing - ing, O moun - tains, sing, . .

sing, O heav'ns, and be joy - ful, O earth, for the Lord hath com - fort - ed His peo - ple,
sing, O heav'ns, and be joy - ful, O earth, for the Lord hath com - fort - ed His peo - ple, . .
sing, O heav'ns, and be joy - ful, O earth, for the Lord hath com - fort - ed His peo - ple,
sing, O heav'ns, and be joy - ful, O earth, for the Lord hath com - fort - ed His peo - ple,
animato.
sing, O heav'ns, and be joy - ful, O earth, . . break forth in - to
sing, O heav'ns, and be joy - ful, O earth, . . break forth in - to
sing, O heav'ns, and be joy - ful, O earth, . . break forth in - to
sing, O heav'ns, and be joy - ful, O earth, . . break forth in - to
molto rit.
sing - - ing, O . . moun - tains. A - - - men. . .
sing - - ing, O . . moun - tains. A - - - men. . .
sing - - ing, O . . moun - tains. A - - - men. . .
sing - - ing, O . . moun - tains. A - - - men. . .

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bold. Mr. Julian Sturgis, however, has provided him with a book in which, for operatic purposes, Shakespeare's play is cleverly dealt with. Here and there, as in the plotting of *Don John* against the *Prince*, in the church scene, or in the *dénouement*, when the treachery of the former is discovered, the story, as told on the stage, loses something of its point and meaning. But then, it must be remembered that 'Much Ado about Nothing' is a play with which the general public is not unfamiliar. Mr. Sturgis no doubt felt, therefore, that he could safely compress his material.

And now for the music! When a composer sits down to write an opera he must feel the danger of yielding too much to the strong influence of Wagner. Some composers give themselves up to it and produce music, often clever, but of no real interest. In this matter Professor Stanford has kept within due limits, or, we should rather say, his catholic tastes, his wide knowledge, and his power of assimilating various styles have prevented him from slavishly imitating one master. He uses representative themes, and, we think, wisely. No fault is found with composers who imitate the form of the sonata or symphony as established by Haydn and Mozart. Why then should any blame attach to one who adopts means which are so natural, and, when skilfully employed, so helpful? It is only when attempt is made to out-Wagner Wagner that condemnation becomes just. Then again much depends upon the guiding themes themselves. In the opera under notice they have character, so that when they recur they are recognised without difficulty. There is no overture or prelude to the work, but our composer is not the only one now-a-days who avoids that which formerly seemed so essential a part of an opera in order to prepare the minds of the audience. We rather fancy the omission is due to the fear of coming into direct comparison with Wagner, who, like Bach in fugue, seems to have said the last word in prelude.

In Act 1, before the rise of the curtain, lively music is heard; guests gathering in the great hall of *Leonato*'s house for the masque are singing in quaint, pleasing strains how ladies need 'sigh no more,' since 'men were deceivers ever.' When *Benedick* delivers his honest opinion concerning *Hero*, the somewhat Weberish music is well in keeping with the jaunty character of the man, and we afterwards find the same or similar music connected with him. *Hero* has a special theme, one, indeed, of considerable charm. And while on the subject of representative themes, we may mention one typical of *Beatrice* and another of *Don John*, the villain of the piece. To name all would, however, serve little purpose. We would rather point out some salient passages in the work. The revelry in *Leonato's* house commences with a dance, consisting of a quaint, dignified saraband, and this is followed by a sprightly Morris dance. The music accompanying the smart passage of words between *Beatrice* and *Benedick* is light and humorous. A bright quartet, with a merry 'Fa, la, la' refrain for *Hero*, *Claudio*, *Don Pedro*, and *Leonato* also deserves mention. This first act ends effectively with an extended version of the opening chorus. In Act 2, which we are inclined to regard as the best of the four, there is a graceful serenade sung by *Claudio* beneath the window of his fair lady love, and with such success that she comes down into the garden, and they both join in a love duet. The impassioned opening phrase of this duet plays an important part in the tragic scene when *Claudio* is led to believe that *Hero* is not faithful to him, and again towards the close of the opera when the villainous accusation brought against her is proved false. The hatching and the carrying out of the well-meaning plot whereby *Beatrice* and *Benedick* are induced to declare their mutual love is accompanied by music which fits the scenes like a glove; there is a Mozartian lightness and a spontaneity about it which are most delightful. At the close of the act, when *Margaret* impersonates *Hero*, the writing becomes truly dramatic, and the use of representative themes most striking. Both here and in the rest of the work the composer says what he has to say in terse manner; there are 'just the right number of notes, and no more.' When it is remembered that even the greatest of dramatic composers indulged in lengths, and not always heavenly ones, the restraint shown by Professor Stanford is altogether remarkable; it argues a strong power of commendable self-criticism.

The Third Act presents the exciting scene in the church. But we do not regard this as the most impressive section of the work, although there is some powerful writing—as, for instance, in the opening instrumental introduction, some clever and effective contrasts between the solemn singing of the Friars and the agitated music connected with the unhappy maiden and the deceived *Claudio*.

The last act contains the well-known scene with the two 'foolish officers,' *Dogberry* and *Verges*, and the music is exceedingly quaint and humorous. The happy ending to the play furnishes opportunity for bright strains, and by way of conclusion we have a brief chorus founded on the one heard at the commencement of the opera.

The performance, under the direction of Signor Mancinelli, was excellent. Miss Suzanne Adams (*Hero*) sang well and acted gracefully. Miss Marie Brema sang well; but the part of *Beatrice* is not one in which she appears to the best advantage. Messrs. Coates (*Claudio*), Bispham (*Benedick*), Blass (*Dogberry*), and M. Plançon (*Friar*) all deserve praise. The chorus, principally from the Royal College of Music, acquitted itself with credit. A new portable pipe organ, built by the Positive Organ Company, was used in this opera for the first time with good effect.

Another performance worthy of mention was that of 'Tristan,' in which Madame Ternina as the heroine—if the ill-fated *Isolde* can be thus named—made full display of her great vocal and histrionic gifts. With her were associated Miss Marie Brema (*Brangane*), Herr Van Dyck (*Tristan*), and *Kurwenal* (Herr von Rooy), who all helped towards a great rendering of a great work. The orchestral playing under Herr Lohse was of high excellence.

Verdi's 'Otello' was performed on the 15th ult., with Signor Tamagno in the title-role. His strongly realistic impersonation of the *Moor*, together with his powerful singing, created a deep impression. Miss Emma Eames, both in looks and voice, proved a most acceptable *Desdemona*. Herr Scotti as *Iago* also won great and well-deserved honours.

'CHROMATICISM IN HARMONY.'

AT the meeting of the Musical Association, held on the 11th ult., a paper, entitled 'Chromaticism in Harmony,' was read by Mr. Herbert Westerby, of Elgin.

The view put forward by the lecturer was in favour of the systematisation of the relations between the chromatic and diatonic elements, and this, he contended, could be conveniently accomplished by taking the principle of chromaticism as a basis. This principle he described as the 'temporary inclusion of any foreign element within the prevailing tonality,' which element could consist of either detached chords or complete passages—the latter designated as examples of chromatic tonality or chromatic keys—and those most in use were situated on the Minor and Major 6th, 3rd, and 2nd of the key, forming, as it were, two triads of chromatic tonality; others, in similar use, were the more nearly related keys.

The contents of these keys provided, from a composer's point of view, the chromatic chords available and in use at the present day—those from the tonic minor or major were considered so modally related, as the lecturer thought that for purposes of key relationship the two modes should be considered as forming 'duality of key or mode.' For the above scheme the 12-note so-called chromatic scale was shown to be insufficient, and though the 17-note scale would temporarily suffice, the complete scale of twenty-one harmonic intervals was advocated for harmonic purposes, while the tempered chromatic scale was, for Europeans, pre-eminently the melodic formula.

The relationship of keys was based, not on mathematical ratio of the tonics, as in the Day System, but on the lesser effect of key disturbance, in which the relative minor of the tonic and the subdominant stood first; the close connection between the respective scales of the same was also shown. The duality of mode as represented in the chords of mixed origin, as in the chord of the major 9th and minor 13th, provided a simple harmonic explanation of the chords of the augmented 6th, which thus appeared not, as in most English text books, on the minor 6th of the key, but on the minor 6th of the relative minor

(a connection noted before) and coinciding with the ground note as given in Jadassohn—viz., on the subdominant of the major.

Some objection might be taken to the upward resolution of the minor 13th (compound 6th) as representing the augmented 6th; but examples were given from Jadassohn and elsewhere, which justified the assertion that where there was no cadential position the direction of resolution of discordant notes was a matter of indifference so long as it was carried out by step. Where the cadence came in (or the simulation of one) its superior power compelled the orthodox resolution of *one* of the discordant notes by step; but the other was free to leap, especially if it occurred in the bass, and this accounted for the irregular resolution of chords of 'indefinite dominant aspect,' such as the 'added 6th,' secondary chords of the 7th, and some chords of the augmented 6th.

Finally, the lecturer advocated chromatic analysis, not according to root or ground note, nor fictitious assumption of chromatic alteration of notes which could not be altered, but according to the tonality of the intruding element.

In the discussion which followed, Mr. Thelwall advocated the theoretic recognition of the equal temperament system. Mr. Westerby, while sympathising with the idea, remarked that, from a practical point of view, the theoretic reduction of all music to equal temperament notation must be considered as Utopian. Mr. Arthur H. D. Prendergast presided.

SIR ALEXANDER MACKENZIE'S DRAMATIC SUITE 'CORIOLANUS.'

The incidental music to plays is often so commonplace that little heed is given to it; it serves to play the people in, to colour certain scenes, also to help on conversation between the acts. Anyhow, music has little chance under such circumstances of having any merits which it may possess recognised. Hence Sir Alexander Mackenzie did well to arrange some of the most important pieces written for the production of Shakespeare's 'Coriolanus,' in the form of a Dramatic Suite for orchestra, for the concert-room. It was produced, under his own direction, at the Verdi Memorial concert given at the Queen's Hall, on Saturday afternoon, the 8th ult. First came the fine Prelude, with its themes typical, the one of *Coriolanus*, the other of his wife and mother. The second movement is the Prelude to Act 3, containing the brisk march-tune identified with the Volscians, also treatment of themes of a pathetic character. The third, constructed from the music to two scenes, ends with the noble 'Dead March.' The final movement, which includes some graceful 'flower' music, commences vigorously, and ends with lively tarantella-like strains. At the conclusion of the Suite the composer was recalled to the platform. An exceedingly fine performance of Verdi's 'Requiem,' was then given, under the direction of Signor Mancinelli; the soloists were Madame Sobrino, Miss Marie Brema, Signor Anselmi, and M. Plançon.

ROYAL ACADEMY OF MUSIC.

Several young artists of promise appeared at the concert given by the Royal Academy of Music on the 21st ult., at the Queen's Hall. Mr. Claude Gascoigne's playing of the solo part of M. Saint-Saëns's Pianoforte Concerto in C minor (Op. 44) was clear, crisp, and intelligent. Mr. Herbert Macfarren also showed much skill in two movements from Grieg's Pianoforte Concerto, and the respective violin and violoncello playing by Miss Margaret S. Holloway and Miss Ethel Pettit testified to good training. The most successful of the singers was Mr. Dalton Baker of whom more may be expected to be heard in the future. Other vocalists who merit encouragement are Miss Margaret Llewellyn, Miss Edith Patching, and Mr. Henry F. Plevy. The programme contained two compositions by students, a song of ambitious character, entitled 'Riga's last song,' by Mr. A. von Ahn Carse, and two pieces severally named 'Dolly's lullaby' and 'A pillow-fight,' from an orchestral suite called 'Childhood,' by Mr. Alfred H. Barley. The vocalist in the first-named was Mr. Edward F. Barrow, who was somewhat overpowered by the orchestration. The orchestral pieces show imagination and aptitude, the 'Pillow-fight' in particular being a very bright and clever little piece. Sir Alexander Mackenzie conducted with his usual watchful care.

'THE GOLDEN LEGEND' AT THE CRYSTAL PALACE.

The 163rd anniversary festival of the Royal Society of Musicians took place at the Crystal Palace, on the 22nd ult., and was made memorable by an imposing performance of Sir Arthur Sullivan's Leeds cantata, 'The Golden Legend,' the work being given on the great orchestra by a band and chorus of about three thousand performers. The choir was an exceptionally capable body, and the voices were not only rich and pure in quality, but the tone was admirably balanced. Under these conditions, with Mr. August Manns as conductor, there resulted very fine renderings of the chief choruses, notably of the beautiful 'Evening Hymn' and 'O pure in heart.' Great dramatic perception was also shown by the choristers in the choral passages consequent on *Friar Angelo's* reception of *Elsie*, and the precision with which the exclamations of the people were delivered was a remarkable proof of the alertness and training of the singers. Very few words are needed concerning the soloists. Madame Albani, in excellent voice, sang the affecting air 'My Redeemer and my Lord' with her usual purity and fervour; Madame Marian Mackenzie was an admirable exponent of the music of *Ursula;* and Mr. Ben Davies and Mr. Andrew Black respectively delivered the tenor and bass solo passages and airs with the utmost effect attainable in so vast a space. The cantata was preceded by Wagner's 'Kaisermarsch,' the imposing element of which obtained full expression from the exceptionally large orchestra.

MUSIC COMPETITIONS IN NORTH YORKSHIRE.

Under the pleasant and fanciful title 'Tournaments of Song,' some music competitions have been established in the Yorkshire dales. One, for Wensleydale, has been held during four successive years at Leyburn, while the other, which serves the neighbouring Swaledale, was held last month for the second time. Some objection has been raised locally to these competitions, so far as they are directly aimed at the improvement of church music; but while one must sympathise with those who, very properly, desire to maintain the devotional element in psalms and anthems, it seems possible—and indeed experience has shown it is possible—to conduct these competitions in such a manner as to satisfy any reasonable objections on the side of reverence or the like, and to emphasise the educational principle which is at the root of all properly conducted competitions. Of their great practical value there can be no manner of doubt.

The Leyburn Tournament was held on May 17 and 18. The singing of the village choirs in Goss's anthem 'O taste and see' was rather worse than indifferent, but this only emphasized the need for the standard of comparison and critical remarks which are possible on such an occasion, and, if only Mr. T. T. Noble's sound and practical advice were taken to heart by the choirmasters and singers present, great good will have been done. The desirability of anthem singing in parish churches is a matter which may reasonably be debated, but in any case anthems are not a necessary part of divine worship, and much of their *raison d'être* has gone if they are not sung at least 'decently and in order.' The larger choirs did better, and their standard, in anthems by Ouseley and Stainer, was much higher. Askrigg was first in this class, while in the important Madrigal class the well-trained Bedale Musical Society sang so finely as to obtain fifty-six marks out of a possible sixty. There were also classes for vocal quartets, whose worst fault was, speaking generally, the very common one of exaggerating points of expression that besets so many amateur and not a few professional musicians.

An interesting and promising feature in Wensleydale is the ability shown by some of the juvenile instrumentalists. A concert was given in connection with the competitions, and was conducted by the Hon. Lucien Orde-Powlett, whose unassuming but thoroughly practical services to music in this district cannot easily be overrated.

The Swaledale Tournament, which is in a sense the daughter of the older one in Wensleydale, was held on the 5th and 6th ult., and here again Mr. Tertius Noble, the organist of York Minster, was the judge, and added to the usefulness of the competitions by his helpful and practical comments. The children were taken on the opening day. Reference has been made to a certain lack of resonant and beautiful tone in the voices of these country districts, but there was also evidence of lack of proper teaching, and it was very significant that the Richmond Parish Church choir boys, though presumably their physical gifts do not materially differ from those of their neighbours, far exceeded all others in the finish of their singing. Among the young violinists and pianists there were a small proportion—about two in each case—who had been soundly trained, but the others were immature. The senior pianists appeared to less advantage, but this was, at least in part, attributable to the choice of so difficult a test piece as Beethoven's Sonata in F (Op. 10, No. 1). This was surely a mistake, for while it is imperative to hold up a high standard, it is important not to unduly discourage competitors. There was some really excellent singing of Shield's Trio for female voices, 'O happy Fair'; both the competing trios did well, but the winners realised the spirit of the piece exceptionally well. Another interesting class was local choral societies, and here the two towns of Richmond and Northallerton had a hard struggle for superiority; but in the end the Richmond Society, under the organist of the Parish Church, Mr. W. Ellis, a zealous and able musician, won the day. The first place in the pianoforte trio class was won by three sisters, the Misses Yeoman, two of whom act as the honorary secretaries of these competitions, which owe much, in every sense of the word, to their active sympathy. At the concert in connection with the competitions, Mr. Orde-Powlett conducted a selection from Handel's 'St. Cecilia's' Ode.

LOWER RHINE MUSIC FESTIVAL AT COLOGNE.

My experience of the Lower Rhine Music Festivals dates from 1854, when, as a student at the Rhenish Music School in Cologne, under Ferdinand Hiller, I had the honour, as it was then regarded, of singing in the chorus of the Festival, which was held that year at Aix-la-Chappelle, under the direction of P. J. von Lindpaintner. This was my first taste of a German music festival, and never have I forgotten the pleasure and excitement which it brought me. It was like entering into a new world. Since that date I have attended several of these festivals, but always at Düsseldorf, and reported them either in the *Musical World*, *Athenæum*, or *Guardian*. Allowing for the Jubilee Festival of the Cologne Conservatory of Music, which I attended last year, and reported in these columns, the present was the first occasion of my being present at a Lower Rhine Festival held in Cologne. This interesting old city, which it is always a pleasure to revisit, both on its own account and from old associations, may well be proud of the magnificent concert-room which that fine old Gothic building, the Gürzenich, provides. Unfortunately, it is situated in the midst of the town, and opens out into narrow back streets. One therefore misses the comfort of Düsseldorf, where the concert-room is surrounded by an extensive garden, in which, during the pauses, one pleasantly perambulates and meets one's friends. That the concert-room of the Gürzenich is no longer sufficient for present-day requirements was made manifest by the fact that it was found necessary to erect unsightly galleries for the accommodation of the chorus on each side of the orchestra. It is therefore satisfactory to learn that there is a movement on foot for building a more spacious and more comfortably situated concert-hall in Cologne.

With some intermission and irregularity these Lower Rhine Music Festivals, which were founded in 1818, have been held alternately at Aix-la-Chapelle, Cologne, and Düsseldorf. The present was the seventy-eighth of these festivals. Being the first festival of the new century held in Cologne, instead of launching forth into new works, it was thought well to make a halt and take a retrospective view of the progress made in music during the nineteenth century. Manifestly this could not be made adequately apparent without contrasting its acknowledged masterpieces with some of those of a previous age. Thus specimens of Bach, Mozart, and Gluck were included in the scheme, from which Handel and Haydn should certainly not have been excluded. The representative composers of the nineteenth century included the names of Beethoven, Berlioz, Brahms, Liszt, Schubert, Schumann, Richard Strauss, and Wagner. To them, for completeness' sake, specimens of the work of Weber and Mendelssohn, who have exercised as great an influence upon nineteenth century music as any others, should most certainly have been added. A preponderance in favour of Beethoven having been determined upon, it is easy to account for the difficulty of carrying out a more comprehensive scheme. As it was, the programmes were all far too long drawn out—for instance, that of Whit Sunday evening included Beethoven's specially fine overture 'Die Weihe des Hauses' (Op. 124), which I, for one, am inclined to rank above those to 'Leonore'; the Grand Mass in D (Op. 123), and the Ninth Symphony (Op. 125). The performance of the two last-named works, on one and the same evening, was probably an unprecedented feat. All went extremely well on this and the two succeeding days. The orchestra included 153 performers and the chorus 569. Six vocal soloists were engaged—viz., Frau Dr. A. Noordewier-Reddingius, of Amsterdam; Frau Marie Wittich, of Dresden; Fräulein Tilly Koenen, of Berlin; Dr. Ludwig Wüllner, of Cologne; Herr Victor Klöpfer, of Munich; and Herr Baptist Hoffmann, of Berlin. All were fully adequate to the task assigned them, but as the old established plan of devoting the last day of the Festival to the virtuosic display of 'stars' was very properly abrogated on this occasion, no opportunity was accorded them of parading their virtuosity, except so far as this could be made manifest in the incidental solos of the concerted works in which they took part. Both on the part of soloists, chorus, and orchestra, I cannot recall a finer or more impressive performance of Beethoven's Mass. How truly religious and musically effective it is! I took the precaution of asking Dr. Wüllner how he intended to perform the 'Ninth,' whether in exact accordance with the score as it stands, or according to Wagner or Mahler. (N.B.—Mahler is said to have re-scored it from beginning to end.) He readily replied: 'Nothing of Mahler, but I *have* learnt something from Wagner, and shall interpolate horns in the *Scherzo*, without which the melody of the second subject does not sufficiently stand out.' The result of this was that one heard the melody distinctly, but in a somewhat blurred manner. I could not help wishing that he had added trumpets, as Wagner suggested, in case the horns should not suffice. But perhaps Dr. Wüllner has tried this experiment and found it wanting. In adopting this plan, Dr. Wüllner, whose experience as a conductor is only second to that of the veteran August Manns, proved himself to be, if not a 'secessionist' like R. Strauss, at least a broad and open-minded thinker. That he survived the onerous duties of conducting the rehearsals and performances of such an exacting festival can only be accounted for by his possession of an extraordinary iron will, which enables him to extort from his orchestra and chorus the fullest compliance with his wishes. It may here be recalled that he has made choir-training a specialty, and has published a very valuable school-book on this subject.

The programme of Whit Monday stood as follows:—

1. Cantata—"Gott, der Herr, ist Sonn' und Schild" .. *Bach.*
2. Scena—"Klage Iphigenie" ("Iphigenia's Lament"), from "Iphigenie in Tauris" .. .. *Gluck.*
3. Symphonic Poem—"Tasso: Lamento e Trionfo" .. *Liszt.*
4. Te Deum, for Three Choirs, Orchestra, and Organ.. *Berlioz.*
5. Symphony in C major .. .. *Schubert.*

Of these pieces, Bach's cantata was the only one which I had not heard before. It is a remarkably vigorous and effective work, which has not yet been brought forward by our Bach Choir, as I have learnt from Dr. Stanford, but is one which may be confidently recommended to the attention of that Society. In speaking of it in his biography of Bach,* Dr. Spitta tells us that it was composed for the Reformation Festival of 1735. He remarks that: 'One of the chief subjects of the opening chorus is instinct with martial vigour and the roar of battle . . . the words, "Gott, der Herr, ist Sonn' und Schild," clearly symbolising that every battle is to be fought in the Name of God.' The work is based, for the most part, upon Psalm lxxxiv., v. 12: 'For the Lord God is a light and defence; the Lord will give grace and worship, and no good thing shall he withhold from them that live a godly life.' The opening chorus is remarkable for its free and independent accompaniment, in which strings, horns, and drums all seem to have a way of their own. Strangely enough, this elaborate orchestral accompaniment is subsequently heard in conjunction with Luther's four-part chorale, 'Nun danket Alle Gott,' which Bach subsequently transferred to his Mass in G, with quite a different accompaniment.

This opening chorus is followed by a quaint aria for contralto, which was most expressively rendered by Fräulein Tilly Koenen, no stranger to London. Then follows the choral, 'Nun danket Alle Gott,' already described. A short recitative for bass (Herr Victor Klöpfer) then leads to a duet for soprano and bass (Frau A. Noordewier-Reddingius and Herr Victor Klöpfer). Dr. Spitta has amusingly described this by saying that, 'In this duet the violins do not content themselves with a contrapuntal accompaniment in Bach's usual manner, but paw the ground like impatient chargers, and burst in upon the voice-parts with unrestrained energy.' A chorale on the melody of 'Wach' auf, mein Herz, und singe,' very freely treated and extended, completes this fine work. If one compares it with choral works of a later date, one comes to the conclusion that more progress has been made in instrumentation than in form and construction.

'Iphigenia's lament at the death of Orestes,' from Gluck's 'Iphigenie in Tauris,' was splendidly declaimed by Frau Noordewier-Reddingius, who was well seconded by a female chorus. It is a movement which well deserves more attention than of late years has been accorded to it in England.

Liszt's symphonic poem, 'Tasso: Lamento e Trionfo,' a work which we have heard in England, but by no means too often, followed. Comparing it with Richard Strauss's symphonic poem 'Don Juan,' heard at the subsequent concert, it seemed simplicity itself, and very effective.

Berlioz's wonderful setting of the Te Deum immediately followed. I had had experience of three previous performances of this remarkable work—viz., on the occasion of its being brought forward, for the first time in England, by Mr. Manns, at the Crystal Palace, on April 18, 1885, and, subsequently, at two performances of the Bach Choir, under the direction of Professor Stanford. But never was I so much impressed with its beauty and originality as on the present occasion. The singing of the double choir, which was reinforced by a third choir of boys from the Dom, and two other choral institutions, placed apart from the general choir in a gallery above them, was most expressive and effective. Dr. Ludwig Wüllner was the only soloist, and did full justice to his part. Here, by way of parenthesis, it may be said that he has acquired fame throughout Germany as a *Lied* singer, and hopes next year to visit England. Apart from the general excellence of the orchestral playing, especial mention should be made of Professor F. W. Franke, who throughout the Festival presided at the organ, and especially on this occasion gave the fullest possible effect to Berlioz's strangely-written organ accompaniment. Thoroughly exhausted with what I had already heard, I did not stay for Schubert's Grand Symphony in C major, which, probably more familiar in England than in Germany, after half-an-hour's pause, served to complete this inordinately long programme.

* The 'Life of Bach,' by Philipp Spitta, translated from the German by Clara Bell and J. A. Fuller Maitland. London: Novello and Co., Ltd.

The third and last day's performance opened with Brahms's Symphony, No. 1, in C minor, Op. 68. Though the earliest of his symphonies to be produced, I have always thought it the best of the four he has given us. Full justice was done to it in performance. By way of contrast to Brahms's serious style, it was immediately followed by Mozart's lively Concerto in E flat, No. 9 (K. 271), for pianoforte and orchestra. In the rendering of the solo part in this, M. Raoul Pugno, of Paris, by his delicacy of touch and feeling, proved himself to be a thorough-going and exemplary exponent of Mozart. What more he is capable of I cannot say, for I could not stay for his performance of Beethoven's Choral Fantasia, which subsequently brought the Festival to a close.

Mozart's Concerto was immediately followed by Part II. of Schumann's cantata 'Das Paradies und die Peri,' a work which I first made acquaintance with at a Lower Rhine Festival held at Düsseldorf in 1855, and have ever since regarded as one of the finest, if not the finest, of cantatas in existence. On that notable occasion the part of the Peri was wonderfully interpreted by Jenny Lind. I recall that it was at her instigation that it was brought to a first hearing in London by the Philharmonic Society, for on being invited by that Society to sing at one of their concerts, she made it a condition that it should be in the 'Paradise and the Peri.'* With the exception of Herr Klöpfer, all the principal vocalists specified above took part in it, and in a most admirable manner. I was delighted to renew acquaintance with it, for the opportunities of doing so in London have been few and far between. That it has not been more frequently heard here can only be put down to the fact that for its due performance it requires an unusually large number of soloists. If the cost of these cannot be afforded, it may be hinted to concert-giving societies that excerpts from it might from time to time be given with advantage, as on the present occasion.

Wagner was represented by the 'Walküreritt,' *Wotan's* Abschied and Feuerzauber from 'Die Walküre,' in which the long parting-duet of *Wotan* and *Brünnhilde*, with its interminable and suffocating kiss, was effectively rendered by Frau Marie Wittich and Herr Baptist Hoffmann. But apart from its scenic surroundings, though it has become a favourite, I cannot but regard it as utterly unsuited for the concert-room.

Richard Strauss's symphonic poem, 'Don Juan,' as the work of a 'secessionist,' was the culminating point of the Festival. Having studied it some years ago, and having experienced more than one performance of it in London, I thought I knew all about it. But I found that I was mistaken, and had well-nigh forgotten it. By way of refreshing my memory, I took the full score with me to two or three rehearsals. Though by no means the most complicated of Strauss's scores, on reading it at rehearsal I had the feeling that one sees much that one does not hear, and hears much that one does not see. The lesson that this conveyed to me was that such complicated scores as Strauss's should not be read at rehearsals, unless they have been previously studied in private. At the public performance, to which of course I took no score, it came out with its full force; but I could not help feeling that it was taken in the main at a somewhat too rapid pace for its due effect. There is no denying that it is a very remarkable work of a very progressive kind. Curiously enough, Strauss began his life as a composer, somewhat after the manner of Brahms, as a 'classicist,' but during the period of Bülow's career at Meiningen, came under the influence of Alexander Ritter—whose works deserve far more recognition than they have yet attained—and by him was led to turn his attention to the so-called 'music of the future,' as exemplified by Berlioz, Liszt, and Wagner. To this he succumbed, and has gone ahead in a most decided manner. Whether he is right in this mode of procedure time alone can prove.

The Festival was supplemented by a banquet, at which I was not present, but at which, I am told, Dr. Wüllner, notwithstanding the fatigue he had gone through as sole conductor of rehearsals and performances, delivered a most impressive speech. *Floreat Colonia!* C. A. B.

* At the Hanover Square Rooms, under Sterndale Bennett, on June 23, 1856, when Queen Victoria was present and Jenny Lind sang.

INTERNATIONAL CONGRESS OF PUBLISHERS.

(BY A SPECIAL CORRESPONDENT.)

THE Fourth International Congress of Publishers, under the presidency of Herr Albert Brockhaus, was held at Leipzig, on the 10th, 11th, 12th, and 13th ult. A special feature of this Congress was the formation, for the first time, of a Music Trade Section, now known as Section C. Between three and four hundred Publishers of all kinds, and from all countries, took part in the proceedings; and some sixty Music Publishers assembled in the historic city for the purpose of taking part in the deliberations and resolutions of Section C (The Music Trade). The English contingent included the following: — Mr. Augustus J. Littleton and Mr. Henry R. Clayton (of Novello and Co., Ltd.), Mr. Eugen Ascherberg, Mr. C. E. D. Willcocks (of Willcocks and Co., Ltd.), Mr. Reynolds, Mr. David Day (of Francis, Day and Hunter), Mr. J. A. Hammond (of A. Hammond and Co.), and Mr. Otto Kling (of Breitkopf and Härtel). On the evening of Sunday, the 9th ult., a reception was held by the President of the Congress at his residence, No. 17, Salmonstrasse, and largely attended by the members of the Congress.

The business of the Congress commenced at 9 o'clock on the morning of Monday, the 10th ult., at the famous Buchhändlerhaus. The scheme of the Congress was as follows:—

Section A.—Authors' and Publishers' rights.
" B.—For the Book Trade.
" C.—For the Music Trade.

The Meetings in the mornings were General Meetings of the three Sections combined, and it was the business of the General Meetings to adopt, qualify, or reject the resolutions passed by the three Sections individually. The afternoon Meetings were devoted to the papers to be read by, and the working generally of, the three Sections individually, each Section having had a special room, in the Buchhändlerhaus, allotted to it for the purpose of its own Meetings.

Section C had for discussion a programme which consisted of five papers—viz.:—

1. 'The territorial sub-division of Copyright property,' by Mr. Henry R. Clayton (Novello and Co.), in which the writer proposed that in all cases where the original publisher, having held an undivided copyright, internationally protected, afterwards divides his copyright, assigning portions of it to one or more foreign countries, the legislature, or other representative body in each country which recognises the copyright, should make it imperative (i.) That the assignor print, on all copies issued by him after the assignment, the name and address of the assignee of the copyright in each foreign country; (ii.) That the assignee notify by advertisement, in some specified official newspaper, the particulars of the copyright acquired by him for his own country, and (iii.) That until such advertisement shall have appeared no legal proceedings by the assignee to restrain the importation of copies from the country of the original publisher, be permitted.

2. 'The published price and discount in the music trade,' by Herr Henri Hinrichsen (C. F. Peters, Leipzig), in which the writer made many valuable suggestions for regulating internationally the publication of music at net prices, the marking of foreign music upon a uniform system according to the foreign rate of exchange, and the allowance of discount to the public.

3. 'The appropriation of Copyright music by the manufacturers of mechanical instruments,' by Mr. Arthur Boosey, represented at the Congress by Mr. Otto Kling, in which the writer advocated national legislation and international treaties, for the purpose of protecting copyright owners against the manufacturers of mechanical music instruments, and the interchangeable cylinders, sheets, rolls, bands, and discs, containing reproductions of copyright musical compositions, sold in connection with such instruments.

4. 'Piracies of Copyright property,' by street hawkers, by Mr. David Day (Francis, Day and Hunter), in which Mr. Day urged the necessity of making the piracy of copyright music by street hawkers a misdemeanour and punishable accordingly.

5. 'The international understanding of the music trade,' by Dr. Oskar von Hase (Breitkopf and Härtel).

Dr. Oskar von Hase's paper advocated the establishment of a permanent 'International Music Trade Association'; but, as the Congress in General Meeting had already decided to establish at Berne, with Mon. Henri Morel as honorary secretary, a permanent bureau of publishers generally, it was considered that Dr. von Hase's admirable paper had become practically unnecessary, seeing that the permanent Bureau at Berne would afford all the necessary machinery for the transaction of music publishers' business, as well as that of other publishers. It was accordingly decided not to proceed with Dr. Oskar von Hase's paper for the present, notwithstanding the many excellent propositions contained in it. With this exception the resolutions attached to the various papers above enumerated were unanimously adopted by Section C, and they subsequently received the official mark of approval of the entire Congress in General Meeting.

The reading of these papers and the discussion which ensued entirely engrossed the attention of the members of Section C throughout their meetings, and the resolutions passed by them constitute the net result of the Leipzig Congress as far as the Music Publishers' Section is concerned.

But besides the business of the Congress, the official programme included a series of perfectly bewildering entertainments of various kinds for the delectation and refreshment of those who attended the Congress. On Monday a sumptuous banquet was given to the entire Congress in the Buchhändlerhaus. Many excellent speeches were made, but perhaps the speech of the evening was that delivered by our own Mr. John Murray, of Albemarle Street, a former President of the Congress (London, 1899). The proceedings were marked throughout by the utmost cordiality, good fellowship, and 'internationality.'

On Tuesday a Gala Concert was arranged in the famous Gewandhaus, followed by a banquet in the large Hall which forms part of the building. It is almost impossible to conceive a finer rendering of the following programme than that achieved by Professor Arthur Nikisch and his orchestra, which is considered in Leipzig to be the finest in Germany. The programme consisted of the following: Overtures, 'Leonore' (No. 3), Beethoven, and 'Tannhäuser,' Wagner; Haydn's Symphony in G; Liszt's Symphonic Poem, 'Les Préludes'; the air 'Charmant oiseau,' from David's 'La Perle du Brésil,' sung by Fräulein Martha Perini, with flute obbligato by Herr Oscar Fischer; and *Isolde's* Liebestod, sung by Frau Paula Doenges.

A Bierabend, on Wednesday evening, in the hall of the Zoological Gardens, was the most attractive feature of the evening entertainments in which all took part, but the members of Section C were additionally favoured, having previously enjoyed the genial hospitality of Dr. and Mrs. von Hase at dinner at their house in Leipzig.

It is difficult to imagine a more splendid reception than that prepared for their brother publishers by the Leipzig Committee. Everything was done on a most sumptuous and imposing scale, and everybody was most cordial and kind. The success of the Meeting was absolutely unqualified, and Section C had reason to congratulate itself on the very satisfactory results of its first introduction to these Congresses. Where everyone was so attentive, so anxious to please, and so successful in pleasing, it is a little difficult to thank individuals, but Section C would be apparently ungrateful if it failed to place on record its keen appreciation of all that it owes to Herr Albert Brockhaus, to Dr. Oskar von Hase, to Herr Max Brockhaus, to Herr Fritz Schuberth, Junr., and to Mr. Arthur E. Bosworth, all of Leipzig.

PIANOFORTE RECITALS.

MR. FRIEDHEIM opened his recital, on May 30, at St. James's Hall, with Beethoven's 'Thirty-three Variations on a Waltz by Diabelli.' He printed in his programme a series of titles for the different sections, which for the most part agreed with those Von Bülow evolved out of his inner consciousness. These will be found in THE MUSICAL TIMES for September, 1895, p. 594, which our readers may like to compare with those given by Mr. Friedheim—namely, 1. March; 2. Whirls; 3. Duet; 4. Terzetto

5. Quartet; 6. Trills; 7. Club Strokes; 8. Arioso; 9. War Dance; 10. Haste; 11. Contemplation; 12. Activity; 13. Echo; 14. High Priests; 15. Scherzo giocoso; 16. Study for the left hand; 17. Study for the right hand; 18. Whims; 19. Scherzo in Canon form; 20. Sphinxes; 21. Contrasts; 22. Alla Leporello; 23. Outbursts; 24. Fugato (quasi-organo); 25. Elves' Dance; 26. Butterflies; 27. Humoresque; 28. Carneval; 29. Mourning; 30. Lament; 31. Elegy (after the style of Bach); 32. Double Fugue (after the style of Handel); 33. Menuet (after the style of Mozart). Mr. Friedheim played them without repeats and at an extreme pace, but many of the variations were very finely rendered. A second recital was given on the 21st ult.

The most memorable feature of M. Godowsky's playing, at his recitals at St. James's Hall, on May 31 and on the 12th ult., was his technical facility, which even in these days must be regarded as extraordinary. His arrangements of Chopin's Etudes are to be condemned. To alter such masterpieces with the chief object of increasing their difficulties for virtuoso display is inartistic and, moreover, quite unnecessary. The consummate ease with which M. Godowsky met the difficulties of his own creation was astonishing; but it is to be regretted that a pianist of such attainments should seek to attract by such devices, for his performances of other works were distinguished by intellectuality and reverence for the composers which excited esteem.

Concerning other recitals at St. James's Hall, little need be said of M. de Pachmann's, on the 5th and 22nd ult. As in previous years, his interpretations of Chopin were ideal. Madame Carreño's style is also fairly well known. It is essentially masculine in its breadth and robustness, but deficient in tenderness and poetical suggestiveness. The most memorable feature of her recitals, on the 10th and 17th ult., was a very fine reading, on the first occasion, of Beethoven's Sonata in E flat (Op. 31, No. 3). Herr Ernest Schelling, who gave a recital on the 7th ult., is one of those players who exact, rather than win, admiration, and this does not make for popularity; but he is an estimable artist. Witness was borne in The Musical Times for last month to the remarkable abilities of Mr. Harold Bauer, and the opinions then expressed were confirmed by his masterly and significant playing at his recital on the 13th ult.

Mr. Donald Tovey, who may be said to have revived the interest of pianists in variation form, is certainly one of the most intellectual pianists of to-day, and his great abilities were particularly shown at his third recital on May 23, and by his artistic playing of Brahms on the 20th ult., at St. James's Hall. Mention should also be made of the brilliant playing of Mr. Frederick Dawson at his recital, in the same hall, on the 15th ult.

There is no need to say more concerning M. Paderewski's recital on the 18th ult., at St. James's Hall, than that he gave remarkably fine readings of Beethoven's Sonata in C (Op. 53) and Schumann's Sonata in F sharp minor (Op. 11), and played a Chopin selection with great brilliancy.

The new Bechstein Hall will probably be much favoured by budding pianists. Two such merit special mention: Miss Evelyn Suart and Miss Kathleen Bruckshaw. The former gave a recital on the 3rd ult. which included Ludwig Schytte's Sonata in B flat (Op. 53), a little known but brilliant work, and her renderings of this and a series of commendably unhackneyed pieces testified to musical sensibility and considerable executive ability. Miss Bruckshaw's recitals, on the 4th and 18th ult., bore witness to her possessing talents of a high order. In common with the majority of young artists of keen sensibilities, her emotions are not always under that intellectual control which is necessary to secure effective expression; but her interpretations promise that greater power of repression will come with more experience. Mdlle. Girod, who gave a series of three recitals on the 5th, 13th, and 21st ult., is another artist who merits encouragement.

Mdlle. Marcia Pery made her first public appearance in England on the 19th ult., at Bechstein Hall, and proved herself to be a vivacious and fluent executant. Some pieces from her own pen testified to imaginativeness and musicianship.

LONDON AND SUBURBAN CONCERTS, &c.

Mr. Robert Newman's recent orchestral concerts, conducted by Mr. Henry J. Wood, at the Queen's Hall, have been distinguished by remarkably impressive readings of long acknowledged masterpieces; but the works performed are so familiar that detailed criticism would be superfluous. On the 4th ult. exceptional interest was imparted to the programme by the selection, consisting of Wagner's 'Faust' Overture and the overtures and preludes to his dramatic works, being played in chronological succession. At this concert Mdlle. de Larouviere made her first appearance in England, and created a favourable impression in *Elizabeth's* greeting and prayer from 'Tannhäuser.' The concert on the 11th ult. was devoted to Beethoven, M. Ysaye and Signor Busoni being respectively the soloists in the Violin and 'Emperor' concertos. On the 18th the programme was selected from Tschaïkowsky's compositions, and M. Ysaye was the soloist in the Violin Concerto in D (Op. 35).

At the Richter concert at St. James's Hall, on the 3rd ult., Tschaïkowsky's Sixth Symphony in B minor was the most important work, and received a finished though not entirely satisfactory interpretation. On the following Monday, the 10th ult., very fine renderings were secured of the Overtures to 'Rienzi,' 'Der Fliegende Holländer,' 'Tannhäuser,' and the preludes to 'Lohengrin,' 'Tristan und Isolde,' and 'Parsifal.' Mr. Andrew Black was the vocalist.

Mr. George A. Clinton concluded his ninth series of chamber concerts, on the 5th ult., at the Queen's (Small) Hall, when the first performance was given of a Quintet in D for pianoforte, violin, clarinet, horn, and violoncello, by Mr. R. Vaughan Williams, a work in which he evinces considerable originality of conception. The composition was admirably interpreted by Miss Llewella Davies, Miss Jessie Grimson, and Messrs. Clinton, Borsdorf, and Parker. The programme also contained a set of old French dances (Altfranzöische Tänze), Op. 12, by Herr H. Scherrer, which had not previously been performed in London. The series comprises a Bourrée, Sarabande, Menuet, Gavotte, and Musette for wind instruments, and is very melodious and light-hearted in character.

A new enterprise, styled 'The Artists' Popular Concerts,' started at St. James's Hall, on the 6th ult., a subsequent performance taking place on the 20th ult. at the Bechstein Hall. A prominent feature of the scheme is the assistance rendered by a small orchestra, conducted by Mr. Johann Davies. These players gave, on the 6th ult., the first performance of a new Suite of pleasing character, consisting of three pieces, severally named 'Bagatelle,' 'Melody,' and 'Waltz,' composed by Mr. Arthur Somervell.

The Westminster Orchestral Society gave one of its concerts on the 12th ult., when commendable performances were given of Mr. Harry Farjeon's dainty little Suite on Hans Andersen's 'Fairy Tales' and Mr. A. H. Reed's Valse Brillante. Other works in the programme were Sullivan's Overture to 'Macbeth,' Stanford's 'Irish' Symphony, and Mozart's Overture to 'Figaro.' Mr. Stewart Macpherson conducted with his usual skill.

The South Hampstead Orchestra, conducted by Mrs. Julian Marshall, earned commendation at St. James's Hall, on the 17th ult., when its sixteenth annual concert took place. Ladies formed nearly half the number of executants, indeed, the lighter string department was almost monopolised by them. Spirit, expression, and well-controlled force marked the performance of Schumann's Symphony in C, Brahms's Variations on a theme by Haydn, and Schubert's 'Rosamunde' overture; Miss Amabel Marshall ably rendered the solo part in Bach's Concerto in G, for violin, two flutes, and strings, and Mr. Thomas Meux successfully sang pieces by Grétry and Wagner.

The series of violin and pianoforte recitals at the Queen's Hall, by M. Ysaye and Signor Busoni, have provided many enjoyable hours. The combination of these artists is singularly happy, they not only seem to perfectly understand each other's style, but to agree in their views of the requirements of each composer, and consequently ideal interpretations of many masterpieces have resulted. At the recital on the 6th ult. the programme consisted of three sonatas—Schumann's in D minor (Op. 121), that by

Brahms, in the same key (Op. 108), Rubinstein's in B minor (Op. 98), which were superbly interpreted. On the 13th ult. the afternoon opened with César Franck's noble Sonata in A and concluded with M. Saint-Saëns's example in D, the artists playing solos intervening. The concluding recital, on the 20th ult., was entirely devoted to Beethoven, and comprised the Sonatas in G, C minor, and A (Op. 47).

Señor Sarasate and Madame Berthe Marx gave a second violin and pianoforte recital, on the 4th ult., at St. James's Hall. The concerted works were Beethoven's 'Kreutzer' Sonata, Bach's Third Sonata in E major, and M. Saint-Saëns's Concerto (Op. 20), the last being most brilliantly rendered.

M. Kubelik concluded his series of violin recitals at St. James's Hall, on the 8th ult., but they proved so successful that he was induced to give an extra performance on the 19th ult., when the gifted young artist showed that he is gaining greater command of the higher elements of his art.

Mr. and Mrs. Frederiksen's annual concert took place, on May 31, at Steinway Hall, when an interesting selection of Scandinavian music, including an effective and well-written sonata by M. Hugo Alven, was pleasingly interpreted.

Mr. F. Korbay, who has done so much to familiarise us with Hungarian songs, gave an attractive concert, on the 14th ult., at St. James's Hall. The programme contained some of his best songs and arrangements, which were sung by Miss Suzanne Adams, Miss Susan Strong, Mdlle. Marie Brema, Mr. Kennerley Rumford, and Mr. Plunket Greene.

Signor Aldo Antonietti, a young violinist whose exceptional ability has already attracted much attention, gave a recital, on the 14th ult., at the Bechstein Hall, when he again gave promise of becoming an artist of the first rank.

The scheme of the Curtius Club concerts has been disturbed by the illness of Mrs. Henschel and by Herr Van Rooy having to return to Germany; but an attractive evening was given at the Bechstein Hall, on the 8th ult., when Mdlle. Camilla Landi sang with great brilliancy an extremely interesting and comprehensive selection of songs, and Herr Kálmán Roney contributed violin solos.

A pleasing concert was given, on the 14th ult., at Steinway Hall, by Miss Cordelia Grylls, who sang with great taste a commendable selection of English songs, and was assisted by Mr. Denham Price, Miss Muriel Handley (violoncello), Miss Mukle, and Mr. Stanley Hawley; the enjoyment of the afternoon was enhanced by Mr. Charles Fry's recitations.

The Nonconformist Choir Union held its thirteenth annual festival at the Crystal Palace on the 15th ult., and had the largest attendance of visitors on its records. The choir, notwithstanding the adverse action of the railway companies in refusing easy terms for its members, made a large muster on the Handel orchestra. The vocalists were Miss Kate Cherry and Madame Edith Hands, who sang one song each, and were obliged to repeat the duet 'Quis est Homo,' by Rossini. Mr. Fountain Meen gave a very capital rendering, with the orchestra, of Handel's Organ Concerto in B flat. Mr. E. Minshall, as usual, conducted the choral numbers and Mr. T. R. Croger the solos and orchestral works, which included Gounod's Marche Nuptiale. All the instrumental work was done by the Union's own band. During the morning a competition was held, under the adjudication of Dr. E. H. Turpin. The prize offered for small choirs was taken by the Lytham Congregational choir and that for large choirs by Bilston Wesleyan choir. In the afternoon Mr. Arthur Berridge's new cantata, 'The Love of God,' was given by a choir of 150 voices and four soloists. It was a distinct success. Mr. W. C. Webb, of Clapton, brought the Union's work to a conclusion with an organ recital. The following is a record of the attendances at these Festivals during the past three years:—

1899.	1900.	1901.
14,182.	15,005.	20,563.

The Alexandra Palace Choral and Orchestral Society gave an exceptionally fine performance of 'Elijah,' on the 13th ult., under the able direction of Mr. Allen Gill. The choruses were sung with great spirit, and the principal solo vocalists were Madame Sobrino, Madame Marian Mackenzie, Mr. E. Branscombe, and Mr. Watkin Mills.

In the London Gregorian Choral Association's annual festival in St. Paul's Cathedral, on the 20th ult., no symptom of declining interest was apparent. Evensong was well carried through, with Dr. Warwick Jordan as organist, and there was a large attendance. The choralists alone numbered nearly a thousand, and their singing of the hymns, Psalm civ. (from a new edition of Helmore's Psalter), and the canticles was marked both by precision and heartiness. Justice was also done to Sir George Martin's imposing anthem, 'Hail, gladdening Light.' The share in the service taken by the congregation testified to the success of the Society in advancing the practice of plainsong.

The Tonic Sol-fa Association held its annual festival at the Crystal Palace on the 8th ult., when the diamond jubilee of the movement was celebrated by two concerts on the Handel orchestra. In the afternoon over 5,000 juvenile certificated singers, drawn from sixty-six choirs, of which all but four belonged to the metropolis, sang patriotic and humorous songs with a steadiness that spoke well for the skill of the conductor, Mr. S. Filmer Rook. Mr. C. H. Rowcliffe was at the organ. The second concert, with an adult choir of 1,500 and an orchestra of 300, Mr. L. C. Venables conducting and Mr. H. W. Weston being organist, was of a more ambitious character. Stanford's 'Last Post' and excerpts from Sterndale Bennett's 'May Queen' were rendered with commendable spirit and observance of detail. Mr. Charles Knowles was the vocalist.

The annual Invitation concert of the Magpie Madrigal Society, directed by Mr. Lionel Benson, took place on May 23. The programme included the madrigals 'I will no more' and 'Come, lovers, follow me,' both by Morley, Weelkes's 'When David heard,' and 'Super flumina Babylonis,' by Orlando di Lasso; also the motet, 'Ecce prandium meum,' by Sweelinck, and three of Brahms's 'Fest und Gedenksprüche.' Modern composers were represented by Dr. Alan Gray's rondel, 'Long ago to thee I gave,' S. H. Nicholson's madrigal 'Phillida flouts me,' S. P. Waddington's 'O mistress mine,' G. von Holst's 'Ave Maria' for female voices, and two Irish folk-songs, arranged in four parts, by Dr. Stanford. Altogether a highly interesting selection. Mrs. Hutchinson, Mr. Lloyd Rand, and Mr. Plunket Greene were the vocalists.

The new handsome and commodious concert hall built by Messrs. Bechstein, adjacent to their premises in Wigmore Street, was opened on May 31. The hall is in the Renaissance style of architecture, from designs by Mr. Colcutt. It is handsomely decorated, the sides being panelled with mahogany, interposed with lofty pillars of Numidian marble. The cupola, which, supported by a marble arch, surmounts the platform, displays an allegorical painting appropriate to the divine art. The hall, which is well ventilated, is capable of seating nearly 600 persons, and a notable feature is the arrangement of the artists' rooms on a level with and immediately adjacent to the platform, a convenience which artists will fully appreciate. The artists who took part in the opening concerts, on May 31 and the 1st ult., were Messrs. Ysaye, Busoni, and De Pachmann, Mr. Ben Davies and Mr. Plunket Greene.

The Trinity College (London) students' and choir concert, at Westminster Town Hall, on the 10th ult., was marked by effective performances, under Dr. Henry J. Pringuer, of old and new part-music. Dowland's madrigal 'Come again, sweet days,' Morley's 'What saith my dainty darling?' and similar compositions were in interesting contrast with such modern works as Sullivan's 'Echoes,' Leslie's 'Charm me asleep,' and C. H. Lloyd's 'Allan-a-Dale.' Horsley's fine glee 'See, the chariot at hand,' in particular, was very spiritedly rendered.

The annual concert of the Girls' Friendly Society's Choral Union took place at St. Andrew's Hall, on the 8th ult., when Mr. J. Maude Crament's cantata 'Little Red Riding-Hood' was performed, together with a selection of part-songs, under the able direction of Mr. Edward G. Croager. Mr. William T. Croager was an efficient accompanist.

Mr. J. B. McEwen gave an Invitation concert at the Royal Academy of Music on May 24, when a number of original works by this clever young composer were

performed. These included a Concerto for the viola and incidental music to two recitations—Hall Caine's 'Graih my Chree' and Tennyson's 'Romney's remorse.' The concerto is well written, although distinctly difficult, and was excellently played by Mr. Lionel Tertis and Miss Marion White. The music to the two poems, which were very ably recited by Mrs. Tobias Matthay, is appropriate and effective.

The Kensington Amateur Harmonic Society gave a concert at Philbeach Hall, on the 11th ult., when the chief features of the programme were Smart's 'Bride of Dunkerron' and Gounod's 'Gallia.' Mrs. Hutchinson sang the solo in the latter work, and in Smart's cantata was associated with Mr. Harry Stubbs and Mr. Francis Braun. The choir sang well in the cantatas, under the able direction of Mr. Cyril Miller, and was also heard in Gibbons's madrigal 'The Silver Swan' and an Elizabethan Pastoral by Dr. Stanford.

Mr. Arthur Somervell's operetta, 'Princess Zara,' was performed at Myddelton Hall, on May 23, by the pupils of Richmond College, Barnsbury. The children had evidently been well trained, their enunciation of the text being excellent, and they entered into their work with interest and enthusiasm. The singing of the choruses was good and there was a small orchestra under the direction of Mr. Vincent Betjemann. Every credit is due to Miss Rosalie Notrelle for the successful result of her training and for the manner in which the operetta was produced.

Other recitals and concerts meriting record are:—Queen's (Small) Hall: Miss M. Cracroft, concerts, 7th and 11th ult. St. James's Hall: Mr. J. Ivimey, concert, May 30; Miss Witting, concert, 1st ult.; Misses Evelyn and Bryer, concert, 7th ult.; Miss L. Devlin, recital, 11th ult.; Miss Adela Verne, pianoforte recital, 12th ult.; Miss Ellen Bowick and Mr. Mackinley, recital, 13th ult.; Miss Fennings, violin recital, 14th ult.; Miss A. May, concert, 19th ult. Bechstein Hall: Messrs. Cole and Baxter, vocal recital, 7th ult.; Mr. Beel, violin recital, 10th ult.; Miss H. Morgan, vocal recital, 11th ult.; Mrs. H. Trust, vocal recital, 12th ult.; Herr Lierhammer, vocal recital, 13th ult.; Miss T. del Riego, recital, 17th ult.; M. Carl Weber, concert, 19th ult.; M. Bowcherit, recital, 20th ult. Steinway Hall: Miss F. Smart, concert, May 30; Mr. Heathcote, concert, May 31; Mr. A. Humphrey, violin recital, 3rd ult.; Mr. J. Sutcliffe, violin recital, 5th ult.; Madame Rous and Mr. E. Spark, concert, 6th ult.; Miss E. MacCormac, recital, 7th ult.; Madame R. Bird, vocal recital, 10th ult.; Miss I. Herschfeld, pianoforte and vocal recital, 10th ult.; Miss Jessie King, concert, 19th ult. Salle Erard: Mr. Desider Nemes, violin recital, 6th ult.; Miss A. Landell and Miss E. Agar, concert, 6th ult.; Miss Daley, vocal concert, 13th ult. Portman Rooms: Miss Bryant, concert, 17th ult.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE musical *matinées* in connection with the Spring Exhibition of the Birmingham Royal Society of Artists ended on the 8th ult., and now the energetic director, Mr. Oscar Pollack, is starting a series of Summer concerts in the Exhibition Hall of the Edgbaston Botanical Gardens. They provide excellent openings for young local artists, and are well supported.

The Midland Institute School of Music held a Students' concert in the Town Hall, on the 18th ult. It was the most ambitious display yet attempted, and showed the influence already brought to bear by the principal, Mr. Granville Bantock. The work he got out of the students' choir and orchestra was really surprising. A very finished and artistic rendering of Brahms's 'Song of Destiny' was the great feature of the concert; and the choir afterwards gave Morley's 'Now is the month of Maying,' with crisp, playful expression. Vocal solos were contributed by Miss Rosina Buckmann, Miss Eva Dickinson, Miss Editha Sankey, and Miss Lillian Millward. Miss Bessie Clarke was the soloist in Beethoven's Pianoforte Concerto in G (Op. 58), and Mr. Harold Ketelbey played Wieniawski's Violin Concerto in D minor. All the accompaniments were admirably rendered by the orchestra, and Mr. Bantock, in this his first public appearance, proved himself a first-rate conductor. Everything passed off well, and the concert, which was open to the public, was fully appreciated by an audience that crowded the hall in every part.

On Monday, the 17th ult., at the Prince of Wales Theatre, the D'Oyly Carte repertory company began a week's season of Gilbert-Sullivan operas. 'The Rose of Persia' is now added. There were full houses, and the performances were of the usual order of excellence.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

MISS PAULINE ELSNER'S vocal and instrumental recital on the last day of May was one of the most enjoyable musical events of the season. Mrs. A. McStewart sang some classical songs by Brahms, Schubert, and Franz, and two traditional Jacobite airs, arranged by Malcolm Lawson, in her usually charming manner. Mr. D'Alton also sang with much taste and expression. Mr. Wilhelmj played Ernst's 'Melodies Hongroises,' and Mr. Carl Fuchs's violoncello playing was the best thing of the kind we have heard for some time in Dublin, Tschaikowsky's 'Pezzo Capriccioso' being perhaps the most effective of the many beautiful pieces he performed. Miss Elsner played all the accompaniments.

The annual prize distribution to the Academy pupils took place on the 4th ult., in the Royal University, in the presence of an enormous crowd. After the Right Hon. the Lord Chancellor had distributed the awards, an excellent concert was given by the pupils, at which Dr. Jozé conducted an admirable string band composed of past and present pupils of the Academy.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

A DISTRICT Festival of the Norwich Diocesan Church Choral Association was held in the Parish Church, Diss, on the 11th ult., conducted by Dr. Bates. About 200 voices from the neighbouring parishes were present. The service included Maunder's anthem, 'Praise the Lord, O Jerusalem,' and an unaccompanied anthem, 'I will lay me down in peace,' composed by Dr. Bates. Mr. Hemstock presided at the organ, and the Diss Church Orchestral Band took part in the service.

The annual concert, in aid of Framlingham College, arranged by the head-master, the Rev. O. D. Inskip, took place on the 10th ult. Two movements from Mendelssohn's Trio in C minor were well played by Miss Ethel Cave (pianoforte), Mr. Gerald Walenn (violin), and Mr. Herbert Walenn (violoncello); the two gentlemen were also heard in solos, the first in Wieniawski's 'Air Russe' and the second in Popper's 'Polonaise.' The vocalists were Miss Florence Bethell and Mr. Harry Stubbs, whose respective songs were greatly appreciated by the audience.

The Wymondham Amateur Operatic Company gave a series of four performances of Sullivan's comic opera, 'The Pirates of Penzance,' in Norwich Theatre, on the 6th, 7th, and 8th ult., conducted by Mr. A. S. Wilde. Considering that both principals and chorus were drawn from a small market town the result was highly satisfactory, and the performance reflected great credit upon the company, both vocally and histrionically.

A new Japanese Musical Masque, written by Mr. L'Aigle Cole, with music by Mr. J. A. Harcourt, entitled 'The Feast of Lilies, or the Mikado's Bravado,' was produced at a Japanese Fête, held in the Plantation, Norwich, on the 19th ult. The libretto, although slight in plot, has been well put together, and Mr. Harcourt has composed some very pleasing and taking music which was satisfactorily interpreted by local amateurs. At present the accompaniments are confined to pianoforte, harmonium, and violin.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Choir of St. Mary's Cathedral, assisted by those of St. Peter's and St. Paul's Episcopal Churches, and accompanied by an orchestra of forty-five performers (largely amateur), sang Gounod's 'Redemption' in the

Cathedral, on May 23. The rendering was both artistic and devotional, the blending and tone of the voices being admirable. The boys' voices, especially, were excellent. Interesting and conscientious readings of the solo numbers were given by Messrs. Mackenzie, Howes, Gledhill, and Ballingall, and Masters Burns, Graham, Robertson, and Jenkison. Mr. T. H. Collinson conducted.

A most important musical event took place in the Music Hall on the evening of May 25, when the Union of Choirs of the Edinburgh Presbytery of the United Free Church gave their first service of sacred music. The service was on festival scale, no fewer than sixty-nine choirs in Edinburgh and Leith contributing each its quota to the body of 350 singers who filled the orchestra gallery. The Union was formed last year with the object of improving the music in the churches of the denomination, and, judging even from present results, the benefit to local psalmody must eventually be far-reaching.

All things considered, the service was a pronounced success. The numbers which were sung antiphonally were possibly not so steady, but the 'Hallelujah' chorus went admirably. The service also included Smart's Te Deum in F, 'Blessed be the God and Father' (Wesley), and hymns by Goss and Dykes; Mr. Alfred Hollins played his own Andante in D, Guilmant's Grand Chœur in E flat, and an offertory, with great charm and technical skill, and Mr. W. B. Ross accompanied the choral numbers. Mr. A. Scott Jupp conducted. The Rev. Dr. Rainy, Rev. Dr. Mair, and other prominent clergymen took part in the proceedings. All interested in the success of local church music must hope for the prosperity of the Union.

Dr. McNaught gave a most interesting and instructive address to the Edinburgh Musical Education Society in Charlotte Square Institution, on the evening of the 10th ult. His subject was 'Hints on Ear Training,' and a large and most representative body of musicians assembled to hear the address. The after-discussion was taken part in by, among others, Professor Niecks (who presided), Mr. Alfred Hollins, Mr. Walter Hateley, and Mr. Sneddon, and warm thanks were tendered to Dr. McNaught for his admirable and valuable address.

The lamented death of Sir John Stainer is as keenly felt in Scotland as elsewhere; and at this time of the year, when his annual visit of inspection to the Training Colleges was wont to be made, he is much in the minds of those who remember his charming personality, and the rare tact and geniality that characterised his dealings with the students with whom he had to do. In at least two of the local colleges compositions of his were included as a tribute to his memory, perhaps the most important of these being the 'Crucifixion,' which was most devotionally rendered by the students of the Established Church Training College. Stanford's 'Last Post' received its first hearing in Scotland on the same occasion. It is most satisfactory to know that the examiners find everywhere a continuance of that advancement in musical knowledge and feeling which has been a feature of Scottish Normal College work for some years past.

The Edinburgh Diocesan Choral Festival took place in St. Mary's Cathedral on the 22nd ult., too late for inclusion in the present notice.

MUSIC IN OXFORD.

(From our own Correspondent.)

Owing to the fact that there has been practically no Commemoration here this year, the festivities and concerts during the present term have not been anything like as numerous as usual.

The first concert of importance took place in the Town Hall, on May 1, when the Berlin Quartet, with Dr. Joachim as leader, gave an excellent chamber concert. The three works constituting the programme were Haydn's String Quartet, in C major (Op. 54, No. 2), Mozart's Quartet in E flat major, and Beethoven's Quartet in F minor (Op. 95).

The next concert—an orchestral one—took place in the same building, on May 21, when Dr. Stanford and the students of the Royal College of Music gave a delightful afternoon's music, commencing with a very striking and picturesque Fairy Suite, by Mr. W. Y. Hurlstone, an ex-scholar of the College. The performance also included Grieg's Pianoforte Concerto in A minor, the solo part being capitally played by Miss Florence Smith, while Beethoven's ever-welcome Symphony in F (Op. 93) concluded the programme.

On the evening of the same day Exeter gave its concert, in the College Hall, the principal features being Spohr's 'Dramatic' Violin Concerto, of which the solo part was admirably played by Mrs. Douglas Scott, and Grieg's 'Peer Gynt' Suite.

On May 27 an excellent concert was given at Queen's, the first part consisting of Mozart's Symphony in E flat, known as 'The Clarinet,' a remarkably fine performance being secured under the baton of Dr. Iliffe, and the cantata for men's voices, 'Delphi,' by the Rev. Dr. Mee. The cantata contains many features of interest, and went with great swing and vigour under the composer's direction.

FOREIGN NOTES.

Antwerp.—In memory of the late Peter Benoit a performance took place, on the 9th ult., in the Centenary Hall, of one of the Flemish master's most important and impressive works—viz., the 'Rubens Cantata,' composed in 1877, for the celebrations in connection with the tercentenary of the birth of the great painter. In the presence of a crowded audience, including the King and royal family, the colossal work was finely rendered by some 850 executants, under the direction of M. Keurvels, and received with enthusiasm.

Augsburg.—At the musical festival which took place here in Whitsun week, the programme was illustrative of the development of German music during the nineteenth century, and included works by Beethoven, Weber, Mendelssohn ('Elijah'), Brahms, Wagner, and others. Herr Wilhelm Weber was the principal conductor, while Herr Siegfried Wagner conducted the 'Parsifal' Prelude and Liszt's symphonic poem 'Les Préludes.' There was a choir of over 900 voices and an orchestra of 132 members.

Bayreuth.—At a concert given in honour of the anniversary of Wagner's birth, a most favourable impression was produced by Herr Beidler, the master's son-in-law, as conductor of the Eroica' symphony, by Beethoven, Liszt's 'Tasso,' and the Overture to 'Der Fliegende Holländer.' Herr Beidler had previously been known to the public only in his capacity of an excellent pianist.—— In the forthcoming performances at the Festspielhaus there will be four conductors—viz., Dr. Hans Richter, Felix Mottl, Dr. Muck of Berlin, and Siegfried Wagner. An unusually large number of tickets has been disposed of this year in Germany, this being the twenty-fifth anniversary of the inauguration of the Festspiele, and the season promises to be a very brilliant one.

Bremen.—The performance, which took place recently, of the 'Oresteia' of Æschylus, adapted for the modern stage by Dr. Oberländer, and with the music written for the work by Max Schillings, attracted great attention in literary and musical circles. The very efficient chorus of amateurs, together with the Philharmonic orchestra, under Capellmeister Jäger's direction, rendered the musical numbers with much effect, and contributed their full share to the success of a truly memorable performance.

Brescia.—Yet another one-act opera of the 'Cavalleria Rusticana' type, and entitled 'Celeste,' has recently been brought out with much success at the Guglielmo Theatre. The composer is Giuseppe Orsini.

Catania.—In connection with the coming celebrations of the centenary of the birth of Bellini, prizes consisting of diplomas of honour and gold and silver medals, have been offered by the committee of management for a string quartet, a pianoforte piece (solo or duet), and a song with pianoforte accompaniment.

Christiania.—A performance took place on May 26, at the new National Theatre, of Wagner's 'Der Fliegende Holländer,' this having been the first representation of an opera by the Bayreuth master in the capital of Norway.

Crefeld.—A very successful performance, by a select choir, under the direction of Herr Müller-Reuter, was given recently of Max Bruch's oratorio "Gustavus Adolphus."

Dresden.—The long-expected first performance of M. Paderewski's opera 'Manru' took place at the Royal Theatre, on May 29, with very considerable success. The libretto, from the pen of Dr. Alfred Nossig, is, on the whole, effective. In regard to the music, the characteristics of the composer's Polish nationality are set forth with great ability and effectiveness, the instrumentation particularly being most brilliant. The performance, under Herr von Schuch's direction, and with Fräulein Krull, Herren Scheidemantel and Anthes in the principal parts, was a very fine one, and the reception of the work, by an audience which filled every part of the house, most enthusiastic.

Ferni.—A new opera, 'Il Trillo del Diavolo,' by Signor Falshi, the libretto founded upon the well-known legend connected with Tartini's composition of the same name, was produced with great success recently at the Teatro Verdi.

Florence.—The well-known composer Enrico Bossi is engaged upon the score of an oratorio on the subject of St. Francis of Assisi, for which Gabriele d'Annunzio has written the libretto.

Geneva.—Mr. Harold Bauer has been engaged to give a series of instructive performances at Herr Richter's well-known Académie de Musique during the present month.

Lemberg.—The first performance in Poland took place here, on the 8th ult., of M. Paderewski's opera 'Manru,' amidst scenes of great enthusiasm. The composer, who was present, was the recipient of two silver wreaths and floral offerings without number.

Malines.—An excellent performance took place, on the 13th ult., of Edgar Tinel's oratorio 'Sainte Godelive.' This important but difficult work was first produced at Brussels during the Exhibition of 1897, and has since been successfully performed both in Germany and the United States. On the present occasion, under the composer's direction, it again produced a most marked impression.

Munich.—The performance, last month, at the Royal Theatre, of Beethoven's 'Fidelio,' under the new conductor, Herr Zumpe, aroused the admiration of all music-lovers. Fräulein Morena was a superb representative of the title-part. The curious experiment, tried on this occasion, of playing the great 'Leonora' overture at the conclusion of the opera did not, however, meet with unqualified approval. ——An interesting concert was given recently by the young Russian composer, N. de Kasanli, with the co-operation of the Kaim Orchestra, in which a number of compositions by Balakirew, Tanéïéw, Rimsky-Korsakow, and the conductor himself obtained a first hearing and highly favourable reception.

Palermo.—Mascagni's new opera, 'Iris,' achieved a brilliant success on its first performance, last month, at the Municipal Theatre.

Paris.—Verdi's 'Falstaff' has been revived at the Opéra Comique, with M. Maurel and Mdlle. Delna in the principal parts. At the opening performance last month special homage was rendered to the memory of Verdi in an epilogue, written by M. Harcourt, and admirably recited by Madame Segon-Weber, of the Comédie Française, in the character of the Muse, crowning the bust of the composer, and surrounded by the *personnel* of the theatre dressed in Verdian costumes. ——The rare opportunity of hearing Handel's Oratorio 'Judas Maccabæus' has been afforded to Parisian amateurs recently by the Société de Chant Classique. The work, which was given in its entirety, was well rendered by the choir and orchestra, under M. Danbé's direction. M. Guilmant was the organist.——The Berlin Philharmonic Orchestra has been accorded a most enthusiastic reception at the five concerts given by it recently under Herr Nikisch's direction. With the exception of Tschaïkowsky's 'Pathetic' Symphony, the performances were devoted entirely to works by German composers. ——M. Taffanel has resigned his conductorship of the Conservatoire concerts, greatly to the regret of music-lovers. He will most likely be succeeded in the post by M. Marty, one of the *chefs d'orchestre* of the Opéra Comique.

Rouen.—An oratorio, 'La Vision de Jacob,' was produced for the first time last month with very considerable success. Its composer, M. Marcel Dupré, a pupil of M. Guilmant, is only sixteen years of age, and has already occupied the post of organist of the Church of Saint Vivien for four years.

St. Petersburg.—The Czar has ordered a collection to be made throughout his dominions for the purpose of erecting a monument to the national composer Glinka, his majesty himself heading the subscriptions with a considerable donation.

Sinigaglia (Italy).—A commemorative tablet has been placed in the Theatre La Fenice, where Verdi conducted several performances of his opera 'I Lombardi.' The ceremonies, in which the fine arts ministry was represented, included an interesting discourse delivered by Signor Mascagni.

Turin.—A new sacred cantata entitled 'Baltassar,' by Giovanni Quartero, met with a very favourable reception at its first production, on May 30, at the Church of St. Francesco di Paolo.

Venice.—Signor Ciummei, the conductor of the Teatro Rossini, who, under the name of 'Alfredo Donizetti,' has produced several operatic works with some success, has been legally restrained—at the instance of the grand-nephew of the composer of 'Lucia'—from thus making use of the latter's patronymic. It will be interesting to see whether, even without the crutch-like aid of a distinguished name, Signor Ciummei's compositions will continue to find favour with his audiences.

Weimar.—Under the combined auspices of the Goethe-Schiller and German Shakespeare Societies, an interesting performance took place, on May 31, at the Hof-Theater, in memory of the Grand Duke Carl Alexander of Saxe-Weimar. The proceedings, which included the performance of Goethe's 'Iphigenie,' were also largely devoted to music, the composers of which were, in some way, connected with the artistically eventful reign of the late Grand Duke. Foremost amongst these was Franz Liszt, whose 'The Lord is my Shepherd,' for tenor solo, harp, and organ, and the 'Beatitudes,' from the oratorio 'Christus,' were exceedingly well rendered under Herr Müller-Hartung's direction. Other numbers in the programme were the overture to 'Der Barbier von Bagdad,' by Peter Cornelius, the 'Beethoven' overture, by Dr. Lassen, and a number of songs by Draeseke and Richard Strauss, the latter ably interpreted by Herren Giessen and Scheidemantel, of Dresden.

Worms.—At the second Hessian Musical Festival, held here on May 26 and 27, August Klughardt's oratorio 'The Fall of Jerusalem' was performed by a choir of 400 voices, under Musikdirector Kiebitz's direction and in the presence of a deeply impressed audience. Professor Gernsheim conducted, with excellent effect, Beethoven's Choral Fantasia and his own G minor Symphony.

Zwickau.—The statue erected to Robert Schumann was unveiled, on the 8th ult., in the presence of a very numerous concourse of spectators. In the two-day musical festival by which the event was followed, Professors Joachim and Carl Reinecke and Musikdirector Vollhart took part, amongst the works performed being a choral hymn, specially written for the occasion, by Professor Reinecke, as well as a number of compositions by Schumann, including the Symphony in C, 'Paradise and Peri,' and several chamber compositions and *Lieder*.

The Erard Centenary Pianoforte Scholarship (the gift of Mr. Daniel Mayer) at the Royal Academy of Music will be competed for at the Salle Erard on September 25. The successful candidate will be entitled to receive three years' free tuition at the Royal Academy of Music. Full particulars may be obtained from the Secretary of the Royal Academy of Music, Tenterden Street, Hanover Square, London.

CORRESPONDENCE.

'THOMAS AND SALLY' AND MISS BELLCHAMBERS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In reply to your correspondent's query concerning Dr. Arne's 'Thomas and Sally,' I beg to state that there is a copy of the work in the Library of the Royal Academy of Music. Any of the descriptions ('Afterpiece,' 'Operetta,' &c.) would apply to it, but the correct title is 'Thomas and Sally; or, the Sailor's return: a Dramatic Pastoral.' It is of very slight interest, but is published in compressed full score by the elder Walsh (consequently not later than 1736), engraved on pewter plates, and the title says 'as performed at Covent Garden Theatre.'

Your correspondent 'H. M. G.,' who enquires about Miss Bellchambers, may perhaps be interested in the following information—

Miss Julia Bellchambers (*b.* 1810),

entered the Royal Academy of Music in 1823, and soon distinguished herself as a singer. Left the Institution in 1829, took a leading position as a vocalist, and married a gentleman named Nicholls. Perhaps her fellow-student, Mr. Kellow J. Pye, who is still alive and well, can supplement this sketch. He would remember how, when she received her first prize at the Academy in 1824, she burst into tears upon being presented with it by Princess Augusta. 'Such,' commented the *Quarterly Musical Magazine and Review*, 'a noble lesson is conveyed in Royalty bestowing the well-merited encouragements which Talent has earned, and thus allying, as it were, the patronage of Rank and the exertions of Ability.'

There was an elder sister, Maria, who, like elder sisters in general, had less talent, and gave up her musical studies after the first year. It will be noticed that in those days thirteen or fourteen was not deemed too early an age to begin the training of a female singer.

Faithfully yours,

Royal Academy of Music, F. CORDER.
London, June 4, 1901.

[Mr. Burnham Horner has very kindly offered to furnish our correspondent with some Bellchambers information from his fine collection of play-bills.—ED., *M.T.*]

DR. ARNE'S 'THOMAS AND SALLY' AND OBSOLETE MUSICAL INSTRUMENTS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—So far, all the letters that have appeared have confirmed my original contention that 'Thomas and Sally' was not acted in Dublin (as given by Grove and others) in 1743, but that it made its first appearance in London in 1760, and my own further researches have failed to discover any prior reference to it. Mr. Towers, your latest correspondent, asks as to its character, whether it is an 'Opera,' an 'Afterpiece,' 'Incidental music to a Play,' 'Farce,' or 'Comic Operetta,' as variously described by different authorities. It is probably all these; but, as a matter of fact, it made its first appearance as 'A New Musical Entertainment,' and, musically, it consists of a few bright lyrics strung together with dialogue; it is quite a short piece. The plot was the foundation of hundreds of Surrey-side dramatic pieces, vastly popular during the latter part of the eighteenth century, extending down to almost our own days. Mr. Gilbert's 'Ruddigore' is a splendid parody of the type. The chief features of the play 'Thomas and Sally' (it had a sub-title: or, 'The Sailor's return') is a *Squire*, with the usual characteristics of squires of the period; a virtuous maiden, *Sally*, true to her absent sailor; and *Thomas* himself, who arrives opportunely. The piece was for a great number of years very popular either as an afterpiece or curtain-raiser, especially in provincial theatres.

While turning over the musical treasures belonging to my Oxford friend, Mr. T. W. Taphouse, he directed my attention to an interesting little manuscript volume which, containing vocal compositions and other music, bears the date 1727 and the signature of Dr. Robert Creyghton, Professor of Greek at Cambridge, composer of several services and anthems. The volume is entirely of Creyghton's compositions, and contains his well-known anthem 'I will arise and go to my Father.' One of the features of the book is a curious verse signed 'R. C.,' and interesting on account of its naming certain obsolete musical instruments. It is as follows:—

I hear a Thunder rolling here beneath
Where Curtals and Bassoons their murmurs breathe:
And Sackbuts their unfolded tubes of Brass
Unsheathing, push and draw their counter Bass.
While Clarions, Hautboys, and Chirrimias mix
Here 7 with 5; there 4 and 2 with 6,
Loud Violin abruptly checks its bow
To listen to the harmony below.

R. C.

It is, of course, well known that the sackbut was the father to the trombone, and that it was provided at an early period with tubes to lengthen and shorten, but what are 'curtals' and 'chirrimias'? They are both absent from Grove, and 'curtal' is absent from the later edition of Stainer and Barrett. In turning, however, to Grassineau's Musical Dictionary (1740), we find an explanation: '"Curtail" *double*, a musical wind instrument like the bassoon which plays the bass to the hautboy.' 'Chirrimia,' or 'chirimia' (from the Spanish), is a kind of oboe.

I am, &c.,
FRANK KIDSON.

MISCELLANEOUS.

AT the moment of going to press we learn with deep regret of the death of the veteran Mr. Charles Salaman, on the 23rd ult., at the advanced age of eighty-seven. In our next issue we hope to furnish our readers with an account of the career of this interesting musician.

MR. C. L. PHILLIPS, conductor of the New Philharmonic Society, Cheltenham, was presented, on May 20, with a complete equipment for a study writing table. The clock of the silver writing service contained the following inscription: 'In appreciation of his great ability as their conductor, and of his untiring enthusiasm in the cause of music in Cheltenham, this clock, together with a silver writing set, was presented to C. J. Phillips, Esq., by the members of the Philharmonic Society, May 20th, 1901.'

THE Tonic Sol-fa College will hold its twenty-sixth annual Summer term, or holiday course, for music teachers at the School of Music, Earlham Grove, Forest Gate, from July 16 to August 13. The classes will, as heretofore, be under the direction of experts in their particular departments. Full information may be obtained from Mr. Walter Harrison, 27, Finsbury Square.

PROFESSOR NIECKS was announced to deliver the Queen Victoria Lectures at Trinity College (London), on the 20th and 27th ult., his subject being 'The Ethical Aspects of Music.' We hope to give an authorised digest of these valuable discourses in our next issue.

SIR FREDERICK BRIDGE gave a public organ recital in Westminster Abbey on the 13th ult. A collection was made for Westminster Hospital, and the large sum of £70 was contributed.

MR. F. DE G. ENGLISH, organist and choirmaster of Halifax Parish Choir, has been appointed conductor of the Halifax Choral Society.

WE regret that in the notice of the concert by Miss Amy Llewellyn Toms in our last number that lady's name was inadvertently given as Jones.

CORNELIUS GURLITT, the well-known composer of pianoforte music, died at Altona, on the 17th ult., aged 81.

THE REV. DR. S. J. ROWTON, of Epsom College, has been appointed organist and director of music at Bradfield College, Berks.

THE letter of our special correspondent in Berlin (Herr Otto Lessmann) is unavoidably held over till next month.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Abergavenny.—A Service of Praise was held in St. Mary's Church, on the 6th ult., when Gaul's cantata 'The Holy City' was performed. The solos were undertaken by Miss Ethel Thomas, Mrs. D. F. Thomas, Miss B. Jones, Mr. W. R. Carr, and Mr. J. Norton. Mr. R. Rosser presided at the organ.

Adelaide.—The first chamber concert of the present session in the Elder Conservatorium, University of Adelaide, took place in the Elder Hall, on April 29, a notable feature in the programme being the first performance in this city of Tschaïkowsky's Trio in A minor (Op. 50). Rubinstein's Sonata for pianoforte and violoncello (Op. 18) and a Sonata in A for pianoforte and violin by Ippolitoff-Iwanoff, were also performed. The instrumentalists were Mr. Bryceson Treharne (pianoforte), Herr H. Heinicke (violin), and Herr H. Kugelberg (violoncello). Miss Ethel Hantke and Mr. Clarence Degenhardt were the vocalists.

Bedford. — The Musical Society's last concert this season took place at the Corn Exchange, on May 21, when Sullivan's 'Golden Legend' was performed. The choir sang throughout with excellent attack and expression, especially in 'O gladsome light' and the final chorus; and the orchestra was fully efficient. The solo vocalists were Miss Winifred Wynne, Miss Edna Thornton, Mr. Gwyllym Richards, Mr. A. Beazley, and Mr. Charles Tree. Dr. H. A. Harding conducted with care and skill.

Chelmsford.—The thirty-fifth annual Festival service of the Chelmsford Association of Church Choirs was held at the Parish Church on the 18th ult. There were fourteen choirs, numbering 300 voices. The service included Dunstan's anthem, 'Sun of my soul,' Hall's Canticles in B flat, special Psalms to Anglican chants, and appropriate hymns, the whole of which were sung with steadiness and in an expressive manner. Dr. F. G. Huntley was organist, and Mr. F. R. Frye, organist and choirmaster of the church, conducted.

Chester.—The third part of Gounod's 'Redemption' was sung at St. Paul's Church, on Whit-Sunday, at the close of the evening service, under the conductorship of Mr. W. H. Churton, the choirmaster, the accompaniment being played most efficiently on the organ by Mr. R. Thomas, organist. The solos were ably sung by Miss Mary Langdon, Mr. A. E. Ward, and Mr. W. H. Churton. The choir, which is an exceptionally good one, consisting of twenty-four boys and fourteen men, did full justice to its share of the music.

Christchurch (N.Z.).—The customary performance of Sir John Stainer's 'Crucifixion' in the Cathedral, on Wednesday in Holy Week, was invested with an exceptionally mournful interest, the news of the lamented death of the gifted composer having been received the day before. Prior to the performance, the Bishop of Christchurch, himself a skilful amateur, in addressing the large congregation, made eloquent reference to the inestimable service the dead musician had rendered to Church music, and Handel's 'Dead March' was played by the organist, Mr. G. F. Tendall. The performance was a very satisfactory one, the choruses being well sung, and the solo work being in the capable hands of Mr. A. Millar and Mr. B. S. Collier.

Dover.—Mr. H. J. Taylor, conductor of the Dover Choral Union, was the recipient, on May 20, of a handsome silver salver, together with an album containing the names of the performers at the recent first Dover Musical Festival. Every performer had contributed to the present, which was given as a memento of the occasion.

Hampton Hill.—The Walton Lodge Choral Society gave a concert at the Victoria Hall, on May 21, when the chief features of the programme were W. H. Speer's 'The Jackdaw of Rheims' and Cunningham Woods's 'A Greyport Legend.' These cantatas were well sung by the choir under the direction of Miss Geraldine Cooke.

Lisburn (Co. Antrim).—The Choral Society, which has been recently revived under the able conductorship of Mr. William A. J. Ponton, organist of the Cathedral, gave an excellent concert on May 30, in the Orange Hall. Schubert's 'Song of Miriam" and Gounod's 'Redemption' (Part II.) were performed by chorus and orchestra, together with a miscellaneous programme. Miss Isa Moore was the solo vocalist. Miss M. Davies and Miss Powell presided at the pianoforte and organ respectively.

London (Ontario).—The first public performance of a new oratorio, entitled, 'Hezekiah,' by Mr. J. Truman Wolcott, took place at the First Methodist Church here, on April 18. The oratorio is in two parts, the text having been selected by the Rev. Howard Duffield, of New York. It opens with the removal of the idol worship by Hezekiah, and includes the destruction of the Assyrian host and the pathetic prayer of the King for the lengthening of his life. The music is spoken of favourably by the local press, and is said to be dignified and in sympathy with the theme. The choruses were excellently sung and the solo vocalists were Mrs. Clark Wilson, Mrs. C. H. Clements, Mr. Newton Large, and Mr. R. McDonald. The accompaniments to the choruses were well played on the organ by Mr. F. Ellis; the composer, who conducted, accompanying the solos.

Lowestoft.—On leaving this locality to take up an appointment at Hessle Parish Church, Hull, Mr. Philip Chignell was presented with a purse containing £31 by the congregation of Kirkley Parish Church, where, for the past eight and a half years, Mr. Chignell has been organist and choirmaster. At the same time Mr. Chignell was presented by the choir of the church with a brass inkstand and candlesticks to match, and with an illuminated address.

South Brent (Devon).— Mr. W. D. Saunders, the founder and conductor of the South Brent Choral Society, was presented, on the 11th ult., with an ivory and silver baton, as an appreciation of his efforts during the past season.

ANSWERS TO CORRESPONDENTS.

Elsie.—'*The Lady of Shalott*' (*so-called from an Italian novellette*, '*Donna di Scalotta*') *appeared in the* 1832 *volume of the poems; it was, therefore, written by Tennyson when he was twenty-three years of age. The poet himself gave the following interpretation of* '*The Lady of Shalott*' *to Canon Ainger:*—'*The newborn love for something, for someone in the wide world from which she has been so long secluded, takes her out of the region of shadows into that of realities.*' *We quite agree with you that the musical setting of this poem by Mr. Wilfred Bendall is* '*very charming.*'

E. A.—*The following anthems, by ancient and modern composers, contain alto solos: O give thanks* (*Purcell*), *Lord, what is man?* (*Boyce*), *O Lord, Thou hast searched me out* (*Croft*), *Acquaint thyself with God* (*Greene*), *Hear, O Thou Shepherd* (*T. A. Walmisley*), *Save me, O God* (*J. L. Hopkins*), *and Out of the deep* (*Hatton*).

J. H. P.—*An eminent conductor has said*—'*A metronome is not a musician.*' *Your musical feeling should dictate the speed at which Goss's* '*O taste and see*' *should be sung. Yes, it is far better to sing it* '*full*' *throughout than to run the risk of an inadequate rendering of the opening section by four voices that cannot be classed as* '*good.*'

Student.—*There is a capital edition, by Hans von Bülow, of Mendelssohn's Andante and Rondo Capriccioso* (*Op.* 14) *for pianoforte, which contains an interesting preface and full directions as to the performance of the work from the pen of the Editor.*

Strad.—*The sign of the cross* (+) *above the notes in the piatti part in the lithographed full score of Mr. Coleridge-Taylor's* '*Hiawatha's Wedding-Feast*,' *is an indication by the composer that he wishes the cymbal to be struck with a stick.*

W. B.—*You cannot learn organ tuning from books. Perhaps you could make the acquaintance of an organ tuner and get some practical hints from him. If you are in a good situation, pray do not leave it for the 'music line.'*

A. H. S.—(1) *The theme you quote (though not in its right key) is the last movement of Handel's Second Organ Concerto in B flat.* (2) *Stainer's 'Music of the Bible' may be obtained from Messrs. Novello, price 2s. 6d.*

H. M.—(1) *Consult a medical man.* (2) *A grand pianoforte is a musical instrument and not a sideboard for the display of a 'duchesse cover' (whatever that adornment may be) and beautiful ornaments.*

A. B.—(1) *The sign + is an indication that the notes are to be played with the thumb on another manual.* (2) *We do not know of a treatise on the subject of the male alto voice.*

J. H.—*According to the British Museum Catalogue, the 'Pianoforte Magazine' extended to seventeen volumes, and the approximate date of its publication is given as 1810.*

W. Sterne.—*Your voice has probably been strained instead of trained. There are many similar instances. Sing naturally and softly, practising all the vowel sounds.*

Tritonus.—*We regret we cannot give the addresses of the sixteen musicians you name. Some of them, we believe, have no fixed abode, and one is dead!*

Alpha.—*Your 'little problem' of hidden octaves and fifths is not of general interest, or we would endeavour to solve it.*

Rex.—*See reply to* J. H. P.

DURING THE LAST MONTH.

Published by NOVELLO & CO., Limited.

Bradley, Charles Lister.—"Love's choicest gift." Song. No. 1, in E flat, for Soprano or Tenor; No. 2, in C, for Contralto, Baritone, or Bass. Each 1s.

Button, H. Elliot.—"Hearken unto this." Harvest Anthem. (No. 701. *The Musical Times.*) 1½d.

Carbery, Victoria Lady.—"Glory to Thee, my God, this day." Hymn. 2d.

—— "Another gone home." Hymn. 2d.

—— "O King of Glory, hear my humble cry." 2d.

Dvorák Anton.—"At Thy feet in adoration." Solo and Chorus from the "Stabat Mater." (No. 54. Novello's Services, Anthems, &c., for Men's Voices.) 3d.

Elgar, Edward.—"Mazurka" (Op. 10, No. 1). Arranged for a Military Band by Dan Godfrey, Jun. 5s.

—— "Sérénade Mauresque" (Op. 10, No. 2). Ditto. 5s.

—— "Contrasts" (Op. 10, No. 3). Ditto. 5s.

—— "Chanson de Nuit" (Op. 15, No. 1). Ditto. 3s. 6d.

—— "Chanson de Matin" (Op. 15, No. 2). Ditto. 3s. 6d.

Ford, Thomas.—"God save Britannia's King." A new Patriotic Song. For Solo with Chorus, or as a Four-Part Song for S.A.T.B. 2s.

Foster, Myles B.—"Minuet." (No. 20. The Recital Series of Original Compositions for the Organ. Edited by Edwin H. Lemare.) 1s. 6d.

Friedlander, Arthur M.—"Adôn 'Ôlom." An ancient Hebrew Hymn. 6d.

Gounod, C.—"Judex" ("Mors et Vita"). Arranged for Military Band (Harmonie). 3s.

—— Ditto. Arranged for Brass Band (Fanfare). 2s.

Hughes, Hugh.—"Wings to Heaven." Song for Soprano or Tenor. 2s.

Jordan, Warwick.—"Let all the world in every corner sing." Anthem for Soli and Chorus. (No. 706. Novello's Octavo Anthems.) 4d.

During the last month—*continued.*

Macpherson, Charles.—"Look on the fields." Harvest Anthem. (No. 711. Novello's Octavo Anthems.) 3d.

Maunder, J. H.—"The joy of Harvest." Hymn. (No. 540. Novello's Parish Choir Book.) 2d.

McGrath, Alfred J.—(in D). Cantate Domino and Deus Misereatur. (No. 567. Novello's Parish Choir Book.) 6d.

Needham, Alicia Adélaïde—"At Last." No. 2 (in G flat). Violin (*ad lib.*), 3d.; Organ (*ad lib.*), 3d.

—— Ditto. No. 3 (in D). Violin (*ad lib.*), 3d.; Organ (*ad lib.*), 3d.

Parry, C. Hubert H.—"Ode to Music." The poem written by Arthur C. Benson. 1s. 6d.

Porter, Walter—"Now wintry winds have lost their power." Two-part Song. For Soprano and Mezzo-Soprano, with Accompaniment for Pianoforte. 3d.

Roberts, J. Varley—(in G). A Morning and Evening Service. 1s.

—— (in G). Te Deum laudamus (No. 1, from the above). 4d.

—— (in G). Benedictus. (No. 2, from the above.) 3d.

Sanderson, H. K. St. J.—Shrewsbury School Football Song. 1s.

School Music Review. No. 109. Contains the following Music in both Notations: "Come, lasses and lads." Unison Song. English air, 17th Century. "The merry bells of Hamburg." Round, for Three Voices. By Alfred Moffat. "The morn doth break." Round, for Four Voices. By Alfred Moffat. Two-part Sight-Singing Test. 1½d.

Sewell, William—(in E flat). Magnificat. (No. 31. Cantiones Sacræ). 4d.

Shaw, Martin Fallas—Reverie. For Violin and Pianoforte. 2s.

Stainer, J.—"My hope is in the everlasting" and "Awake, thou that sleepest," from "The Daughter of Jairus." 1st Violin, 9d.; 2nd Violin, 9d.; Viola, 9d.; Violoncello and Bass, 6d. Wind Parts, 4s. 9d.

—— "Drop down, ye heavens." (No. 703. Novello's Octavo Anthems.) 4d.

—— "The Lord is in His Holy Temple." (No. 704. Novello's Octavo Anthems.) 4d.

—— "They were lovely and pleasant in their lives." (No. 705. Novello's Octavo Anthems.) 4d.

—— "O God of Grace." Hymn. For Holy Matrimony. Before the Service. (No. 563. Novello's Parish Choir Book." 1d.

—— "Now is the earth with God's glory rejoicing." Hymn. For Holy Matrimony. After the Service. (No. 564. Novello's Parish Choir Book.) 1d.

—— (in A). The Office for Holy Communion. (No. 565. Novello's Parish Choir Book.) 6d.

Stark, Humphrey J.—"Sun of my soul." Hymn. 1d.

—— (in B flat.) Kyrie Eleison. 1d.

Taylor, Sedley.—"O God, Who hast prepared." Anthem for S.A.T.B. 2d.

Tonic Sol-fa Series. Edited by W. G. McNaught:—
No. 1195. The roseate hues .. .. Arthur Sullivan 1d.
Friedlander, Arthur M.—"Adôn 'Ôlom." Three-part Arrangement. 3d.
Handel, G. F.—"Israel in Egypt." 1s.

Williams, C. Lee—Two Introits: "I am not worthy" and "The Heavenly Word." (No. 111. Novello's Short Anthems.) 3d.

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A Hymn of Thanksgiving, "The Joy of Harvest."—J. H. Maunder.

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SPECIAL NOTICE.

To ensure insertion in proper position Advertisements for the next issue should reach the Office NOT LATER THAN THE TWENTIETH of this Month.

THREE Extra Supplements are given in this number: 1. A Portrait of Dr. Boyce, from the Music School Collection, Oxford; 2. An Anthem for Harvest, 'Look on the Fields,' by C. Stewart Macpherson; 3. A Hymn of Thanksgiving, 'The Joy of Harvest,' by J. H. Maunder.

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Forms of Application and Memorandum of Duties may be obtained, not later than July 1, from the Secretary.

FEIS CEOIL.—IRISH MUSICAL FESTIVAL, 1902. — COMPETITIONS in all branches of Music, for COMPOSERS of IRISH BIRTH or Resident in Ireland. The revised Syllabus of above is now ready, and can be obtained from the Hon. Secretary, 37, Molesworth Street, Dublin.

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Dedicated to and Sung by Mdme. Lillian Blauvelt.

TROIS POÉSIES

1. Je ne veux pas autre chose .. .. *Victor Hugo.*
I desire one only pleasure.
2. Partir .. .. .. *Edmond Harancourt.*
Parting.
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"Samson and Delilah."—"Mr. Charles Knowles was excellent as *Abimelech*."—*Morning Post*, October 16, 1899.

"Mr. D. Bispham and Mr. Charles Knowles, as the *High Priest* and *Abimelech*, entered thoroughly into the spirit of the work."—*The Times*, October 16, 1899.

Chester Musical Festival, July 25, 26, 27, 1900.—"Zion" (*Gade*).—"The baritone solo was sung by Mr. Charles Knowles with much earnestness and effect."—*Daily Telegraph*, July 26, 1900.

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"Faust."—"Mr. Charles Knowles had in *Brander* a part peculiarly suited to his powers. In the closing cadence of the burlesque Amen Chorus, his stentorian voice told against the whole body of men's voices with an effect quite unique."—*Yorkshire Post*, July 27, 1900.

"St. Paul," Hanley Philharmonic Society."—"Mr. Charles Knowles, a well-known Yorkshire bass, who now sung for the first time, won much favour by reason of his fine voice and artistic methods."—*Staffordshire Sentinel*, March 30, 1901.

"Golden Legend," Dover Musical Festival."—". . . with the vindictive 'Here am I, too,' were splendidly rendered. Mr. Knowles sang *Lucifer's* song with great vigour and power, and was loudly applauded."—*Dover Express*, May 3, 1901.

"Mr. Charles Knowles, as *Lucifer*, gave the opening, 'Hasten, hasten!' in the prologue in robust style, his fine bass voice being at once heard to advantage."—*Dover Standard*, May 4, 1901.

"Samson," Leicester New Musical Society."—"The treat of the evening was to hear Mr. Charles Knowles sing 'Honour and Arms.' This solo is, perhaps, the finest in the oratorio, and Mr. Knowles sang it with the greatest vigour and energy. At the conclusion he was rewarded with a burst of applause such as is not often heard, but he did not repeat the number. His splendid voice was heard to equal advantage in 'Thy glorious deeds' and in the duet 'Go, baffled coward,' with Mr. Saunders."—*Leicester Post*, November 30, 1900.

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This arrangement of the Responses for Sopranos and Contraltos was originally intended to supply a need occasionally felt in Gloucester Cathedral when the Lay Clerks were away and the Choir consisted of Boys only. I am not aware that any similar arrangement has been printed, and I therefore offer this version to the public in the hope that it may be found useful in cases where Choirs are limited to Boys' or Ladies' voices.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1901.

EATON FANING.

Harrow-on-the-Hill is at its best on this lovely Midsummer Day. The perched-up little town is bathed in glorious sunshine; the red-brick houses, in their fresh vernal settings, are delightfully picturesque; and the broad expanse of view, extending over thirteen shires, is charming in its rural simplicity. Yes, it is a fair scene, and no one will deny that Harrow is beautiful for situation. The wayfarer who has reached the hill-top, crowned by the 'visible church,' has probably come to the conclusion that the great School, founded by old John Lyon in 1571, has, even from a geographical standpoint, every claim to be regarded as a *high* school. But this is purely a local matter, and suggests the wider question: Has not its fame reached unto the ends of the earth? Among old Harrovians who have made their mark in the world—some of whom have left their mark in the panelling of the Fourth Form Room—are Lord Byron, Bruce the Abyssinian, Theodore Hook, Cardinal Manning, Lord Palmerston, Sir Robert Peel, Lord Shaftesbury, Sheridan, Archbishop Trench, Anthony Trollope, and others. And from the roll of twenty-one past Head Masters, four names deserve at least 'honourable mention'—Bishop Christopher Wordsworth, Dean Vaughan, the Rev. Dr. H. Montagu Butler (the present Master of Trinity College, Cambridge), and last, but not least, the Rev. Dr. J. E. C. Welldon, now Bishop of Calcutta.

It is very pleasant to stroll through some of the buildings which form the outstanding features of the School — the Chapel, the Vaughan Memorial Library, the Speech Room, *and* the New Music School, of which more anon—in the genial company of one who has held an honourable position on the teaching staff of the great School for the past sixteen years, and who forms the subject of this biographical sketch.

Joseph Eaton Faning is a Cornishman, as he was born, on May 20, 1850, at Helston, not so very far from Land's End. The old market town—formerly called Helleston, 'the fortress on the marsh'—is noted for its Furry, or Flora Festival, which has been annually held from time immemorial on the 8th of May. At an early hour in the morning parties are formed, and, headed by bands of music, dance and sing through the principal streets, which are decorated with flags and flowers. Here is a specimen stanza of the traditional ballad, known as the Hal-an-tow, which used to be sung by the old townsmen to an appropriate air:—

God bless aunt Mary Moyses
With all her pow'r and might O!
And send us peace in merry England
Both day and night O!
And send us peace in merry England,
Both now and evermore O!
With Hal-an-tow,
Jolly rumble O!

Chorus.—And we were up as soon as any day O!
And for to fetch the Summer home,
The Summer and the May O!
For Summer is a come O!
And Winter is a gone O!

Soon after noon the principal inhabitants and visitors, headed by a band playing the Furry or Flora dance-tune (called also the Fadé, or Faddy dance), dance through the principal streets and in and through many of the houses. The origin of all these terms is extremely doubtful. The custom itself is no doubt a relic, and a very pleasant relic, of remote antiquity. But to return to the biography of a distinguished Helstonian, Eaton Faning. He received his first instruction in music (pianoforte and violin) from his parents, his father, the late Mr. Roger Faning, being a professor of music in the town. At the age of five the boy made a semi-public appearance at a local function, when he played a violin solo on a tiny fiddle. This instrument, although it only cost five shillings, he treasures as a precious possession.

EATON FANING
AT THE AGE OF 16.

EARLY YEARS AT IPSWICH.

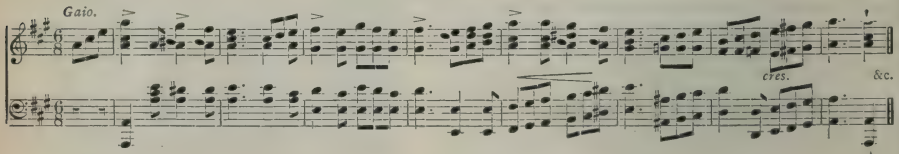
When he was only nine years old he lost his father. The family then removed to Ipswich, where his mother—now in her eighty-fifth year—still resides. Located at Berners Street, in the Suffolk county town, young Faning worked hard at music. He sang alto in the choir of St. Stephen's Church, and studied the organ under Mr. Norman, organist of St. Matthew's Church, for whom he deputised, and the violin with Mr. Cooke, a local teacher. At the age of twelve he became organist of Holbrook Parish Church, a village seven miles from Ipswich, whither he had to walk when the carrier's cart was not available. He subsequently studied under the late Mr. Lindley Nunn, for many years organist of the fine church of St. Mary-le-Tower, Ipswich, who appointed Eaton Faning his deputy. This post was of the greatest practical value to the young musician. He played at the daily evening service for five years, and was deputy trainer of the choir, which consisted of sixty voices.

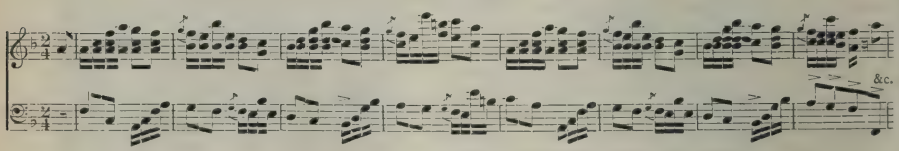
THE VIOLAIST DANCING-MASTER.

He made much music at the house of a Mr. Pratt, who, although a dancing-master by profession, was an earnest-minded musician and an excellent viola player. Mr. Pratt had quartet parties on Sunday afternoons, at which young Faning used to play the violin. These meetings, purely for the love of the thing, were not only very enjoyable, but educationally beneficial to the young fiddler. But this was not all. Faning used to play the pianoforte while the young ladies were engaged in their light fantastic-toe operations under Mr. Pratt's tuition. May not that precious rhythmic faculty, which is so marked a characteristic of Dr. Faning's musicianship, have been nurtured at Mr. Pratt's dancing class? Moreover, he composed for those fair terpsichoreans a march and a set of quadrilles! Here are two specimen phrases of the latter achievement—which, it will be observed, is called a *first* set of quadrilles—composed at Ipswich in October, 1869:—

1st Set of Quadrilles.

1st Figure.



2nd Figure.

The canon—not in the least suggestive of pom-pomposity—in Figure 2, will not escape notice.

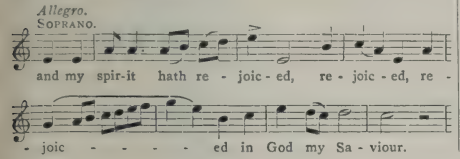
THE ROYAL ACADEMY OF MUSIC.

In April, 1870, Eaton Faning, who had up to this time done much teaching in Ipswich, entered the Royal Academy of Music as a student. He was then just on the verge of twenty. His professors at the Academy were Sterndale Bennett (then Principal) and Sullivan for composition; F. B. Jewson, for pianoforte; Ciabatta, for singing; Aylward and Pettit, for violoncello; and Dr. Steggall, for organ. He recalls how much he learnt from Sterndale Bennett in regard to form, and Sullivan's invaluable lessons in orchestration. He soon began to make his mark at Tenterden Street, and his progress was very rapid. His first appearance at an Academy concert was in the capacity of a pianist, when he played (in October, 1870) Beethoven's Moonlight Sonata. In 1871 and 1874 he obtained bronze medals, in 1872 a similar award in silver, in 1874 he was appointed a sub-professor of harmony, in 1877 an assistant professor of the pianoforte, and a year later full professor. In 1877 he was elected an Associate, and in 1881 a Fellow of his *alma mater*, the highest honour the Academy can bestow upon an old student.

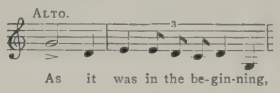
THE MAGNIFICAT IN C.

It was in the field of composition that Faning specially distinguished himself at Tenterden Street. A string quartet in 1871, and a symphony (in C minor, with a charming second subject in the horns) in 1872 gave excellent promise of future achievements in creative skill. In 1873 he was elected an extra Mendelssohn Scholar, and in 1876 he obtained the Lucas silver medal for composition by his fine setting of the Magnificat in the key of C. There are old Academy students who, like the present

writer, can recall the first rehearsals, under Mr. Walter Macfarren's conductorship, of that bright yet dignified setting of the evening canticle. How our 'gorgeous sopranos' (to adopt the definition of Mr. Frederick Corder, then a humble bass in the choir) revelled in this brilliant phrase:—



and how little Marie Duval threw her whole soul into the soprano solo at the words 'For behold from henceforth.' It would be impossible to forget the subject of the *fugato*, with its triplet figure—rhythmically quite original, we fancy—in the *Gloria* :—



It was no wonder that the late Sir John (then Dr.) Stainer, after having heard the service, selected it for performance at the Festival of the Sons of the Clergy in 1878, and that the

THE SPEECH ROOM. THE CHAPEL. THE VAUGHAN LIBRARY.

HARROW SCHOOL BUILDINGS.

work found a ready publisher in Messrs. Novello. The old boys of those days in the seventies—amongst them Frederick Corder, Myles Foster, Spencer Curwen, Alfred Eyre, Tobias Matthay, Frye Parker, Henry Guy, and Henry Rose—will recall Faning's excellencies as the chief drummer in our orchestra: how rhythmic his playing and how keen his alertness in the manipulation of the sticks. He also played the violoncello in the Academy orchestra for some years. 'Picking-up,' one of the best of masters, he by no means neglected. When not engaged in drumming he might often be seen standing over the desks of Lazarus (the clarinetist), Horton (the oboeist), Charles Harper (the first horn and a special favourite), and others of 'the wind' while they were playing, watching their fingerings and phrasing, taking stock of the practical effect of the notes written by the great composers, and so on. In the present day, when students have so much—perhaps too much—done for

them, it is desirable to direct their earnest attention to the careers of some of our most successful men, who owe so much to that grit in their characters which is born of self help.

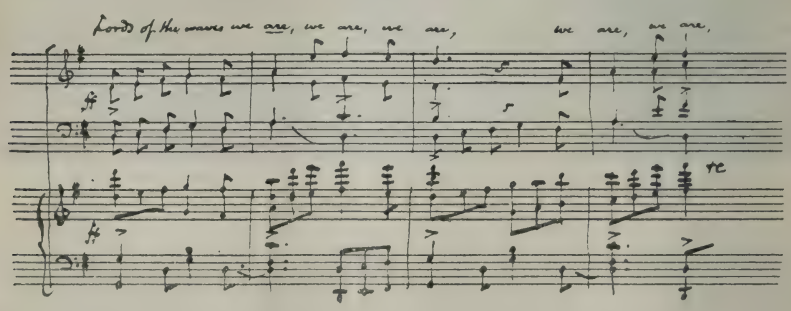
'THE TWO MAJORS,' AND ITS SEQUEL.

Faning was the cause of the starting of the operatic class at the Royal Academy of Music. On July 18, 1877, the Academy was turned upside down for the performance of his comic operetta in one act, the libretto (founded on one of Mr. W. S. Gilbert's Bab Ballads) by Edward Rose, entitled 'The Two Majors.' The soloists included the late Madame Crosmond Turner (as *Fillette*, the vivandière and heroine), Henry Guy, Charles Tinney (*Major La Guerre*), and Arthur Oswald (*Major Makredi Prepère*), and in the ranks of the chorus were Misses Mary Davies and Clara Samuell, and Myles Foster and Alfred Eyre. This highly amusing and capital one-act piece, with its clever parodies of some of the absurdities of Italian opera, and in which Sullivan took a warm and practical interest, was capitally rendered, under the composer's direction, with the greatest success, and, as we have said, laid the foundation of the operatic class, which now flourishes at Tenterden Street.

COMPOSITIONS VARIOUS.

Other compositions of the Academy and subsequent period include an overture and a second quartet in G minor in 1871; an overture entitled 'The Holiday,' played at the Promenade Concerts, Covent Garden, in 1882; two comic operettas—'Mock Turtles' (Savoy Theatre, 1881) and 'The Head of the Poll,' performed by the German Reeds in 1882. 'Buttercups and Daisies,' a charming pastoral cantata for children's voices, made its appearance ten years later. Compositions for the pianoforte (published) include the 'Dream in a rocking chair' (first performed at a Fortnightly Meeting at the Academy), the 'Brooklet,' 'Psyche' (a Romance), and 'Diableries fantastiques' (a Study). In concerted music there is an interesting *Allegro sostenuto* for violin, clarinet, and pianoforte. A humorous 'Savage Dance' (intermezzo) for orchestra, in MS., with its droll effects of interpolated five-four rhythm, was specially composed and conducted by Dr. Faning, in the garb of a savage, for the Savage Club entertainment, Royal Albert Hall, July 11, 1883, when King Edward and Queen Alexandra, as Prince and Princess of Wales, were present. As becometh a pupil of Sterndale Bennett and Sullivan, Eaton Faning has been very successful as a song composer. His best known effort in this direction is probably his naïve setting of the words 'I've something sweet to tell you,' which will serve as a typical specimen of his melodic gift and artistic sensibility. Last, but not least, must be added a fine Mass in B minor, composed as an exercise for his Doctor's degree last year.

'THE VIKINGS.'

Dr. Eaton Faning is best known by his admirable part-songs, which have attained wide popularity. Foremost among them is 'The Song of the Vikings,' a setting of the stirring and wave-charged words of Mr. Somerville Gibney, whose portrait we give. Mr. Gibney is also the author of the words of 'Liberty' and several of Dr. Faning's solo songs: moreover, he is an old Harrovian! It is interesting to learn from the composer that the first phrase of the refrain, which we give (in facsimile) in the composer's autograph, furnished the germ of this vigorous part-song—

a phrase that suggested its natural briny complement in the words:—

'Lords of the waves we are!'

The poet, however, naturally desired 'Lords of the waves are we.' 'No,' replied Faning, 'it must be a good open vowel—"we *are*."' Having laid the foundation, so to speak, of this breezy, billowy composition, Mr. Gibney thereupon built the superstructure—notwithstanding that the foundation thereof was water—with what success is well known.

'The Vikings,' originally written with pianoforte duet accompaniment, made its first appearance under very modest conditions. While yet a student at the Academy, Faning conducted the Wickham Park Musical Society (New Cross). The word-book of its 'Second amateur concert,' given at New Cross Public Hall, May 16, 1876, thus records the launching of 'The Vikings':—

PART SECOND.

Part Song .. .. 'The Vikings' .. Eaton Faning.
Duet Accompaniment, Miss Hogg and Miss Pawle.
Written specially for this occasion by Mr. EATON FANING.
Words by E. S. GIBNEY, Esq.

A local journal reported upon the novelty in these terms:—

The second part commenced with the part-song 'The Vikings,' the words and music of which were written and composed expressly for this occasion by Messrs. E. S. Gibney and Eaton Faning. It went capitally, and the last chord was the signal for a vociferous encore; but the composer, with praiseworthy modesty, contented himself with bowing his thanks, and refused to break the rule of the evening in favour of his own work.

'The Vikings' was placed in rehearsal at the Royal Academy of Music during the first term of 1877, as a promising student's composition. The late Mr. Weist Hill—then a professor of the violin at the Academy and a member of the orchestra, and subsequently the first Principal of the Guildhall School of Music—heard the work and told Faning that he should like to perform it at the opening festival (1877) of the Alexandra Palace, for which occasion Faning undertook to score the original pianoforte duet accompaniment. 'The Vikings' was duly performed at Muswell Hill, under the direction of the composer, on May 10, 1877. The word-book of the concert stated that it was '*composed for this occasion*,' but —! Two days after the Alexandra Palace performance it was sung, under Mr. Walter Macfarren's conductorship, at the Students' concert at the Royal Academy of Music, when the composer's name appeared in the word-book as 'Eaton Faning (student).' The history of this favourite part-song—now accurately stated for the first time—is not without interest. It shows that, while 'The Vikings' was written for a local choral society of enthusiastic amateur singers, it rapidly made its way into the ocean of popularity—a popularity which has been increasingly maintained during the quarter-of-a-century of its existence. 'The Vikings' has by no means completed its voyage: it is unmistakably 'A1.'

PART-SONGS, ETC.

The remaining choral works—of which 'The Miller's Wooing' is a special favourite—are as follows (excluding the Harrow School songs, to be referred to later):—

Daybreak. Ode for chorus and orchestra. Words by Longfellow.

Liberty. Dramatic Chorus. A song of Ancient Rome (suggested by Macaulay's 'Virginia'). Words by Somerville Gibney. For soprano solo, chorus, and orchestra. First performed by the Wickham Park Musical Society (New Cross), of which Dr. Faning was conductor, May 11, 1882.

The Miller's Wooing. A choral ballad for chorus and orchestra. Words by Julia Goddard. Composed for the Wickham Park Musical Society, and first performed by them, May 15, 1884.

The Four Winds. A choral song for chorus and orchestra. Words by George Weatherly. Dedicated to Henry Leslie, and first performed by his choir on April 14, 1886.

There is dew for the flow'ret. Four-part song. Words by Tom Hood.

Moonlight. Four-part song. Words by Frederick Weatherly. First appeared in THE MUSICAL TIMES for January, 1886.

Somerville Gibney

(From a Photograph by Messrs. Alfred Ellis and Walery, and reproduced by their kind permission.)

The Shepherd's Waking. Four-part song. Words from John Attey's *First Book of Airs*, 1622.

Song of the silent land. For voices with (*ad lib.*) accompaniment for violin, violoncello, harp, and organ. Words by Longfellow.

The Fortune-teller's song. Four-part song. Words by Harold Boulton.

Boat Song. Junior unison song.

The Queen's Song. A.D. 1897. Words by Sir Edwin Arnold, K.C.I.E., C.S.I. For chorus and orchestra. Dedicated to Queen Victoria.

When Spring comes laughing. Four-part song. Words by Austin Dobson. Dedicated to the Morecambe Madrigal Society.

Obedient to the Call. A patriotic song. Words by E. W. Howson.

In regard to the last-named song it may safely be described as one of the best which the South African war has called forth. Apart from its musical excellence, the words have the merit of being absolutely free from the patri-idiotic.

APPOINTMENTS.

Before proceeding to refer to the Harrow period of Dr. Faning's career, it may be convenient to mention some of the appointments he has held at various times. During his Academy studentship he was organist successively of St. Thomas's Church, Paddington (now demolished), and St. John's Church, Lewisham High Road. He conducted the Amateur Musical Society, Tonbridge, the Wickham Park Musical Society (New Cross), and 'Mr. Eaton Faning's Select Choir.' The refined singing of the last-named and well-trained body of vocalists was a marked feature of Messrs. Boosey's London Ballad Concerts. He succeeded Sir John Stainer in the conductorship of the London Male Voice Club, and of the Madrigal Society, jointly with Sir Frederick Bridge. During the absence of Dr. Stanford, in Germany, Dr. Faning conducted, with much acceptance, the performances of the Cambridge University Musical Society. He also rendered the late Sir Joseph Barnby yeoman service in rehearsing the Royal Choral Society in 'Parsifal' for the two concert performances they gave of that work at the Royal Albert Hall, November 10 and 15, 1884.

In addition to his professorship at the Royal Academy of Music, Dr. Faning was formerly a professor of the pianoforte at the Guildhall School of Music; a professor of the pianoforte and harmony, and conductor of the choral class at the National Training School of Music; and he held the same offices at the Royal College of Music from its opening in 1883 till Easter, 1887. He took the degree of Bachelor of Music at the University of Cambridge in 1894, and that of Doctor of Music in 1900. He is President of the R.A.M. Club, an *alma mater* fraternity founded by his old friend and fellow student, Myles Foster, in May, 1889.

On August 24, 1882, at Holy Trinity Church, Roehampton, Dr. Faning was married to Miss Caroline Pare Galpin, third daughter of Mr. Thomas Dixon Galpin, formerly an active member of the great firm of Messrs. Cassell, Petter and Galpin.

MUSIC AT HARROW SCHOOL.

In the year 1885, Dr. Faning was offered and urged to accept the post of Music Master of Harrow School. The acceptance of this offer not only necessitated a change in his professional life, but placed him in a position of some difficulty. His predecessor, the late Mr. John Farmer, had implanted certain traditions of Harrow School music during the twenty-three years he had held the post. Like all public school traditions, these had become very deep rooted. Moreover, Mr. Farmer had become a veritable hero on the Hill. Dr. Faning therefore very wisely took a broad view of the situation, and, as Mr. E. W. Howson in a recent number of *The Harrovian* has said, 'he threw himself loyally into the work as he found it, wisely resolving to improve, refine, and develop, rather than to make any revolutionary change. The result has been just what we hoped and desired. The old system has been respected, but it has been enriched and extended in various directions.' Let us now survey that enrichment and extension of the music faculty in John Lyon's foundation.

THE NEW MUSIC SCHOOL.

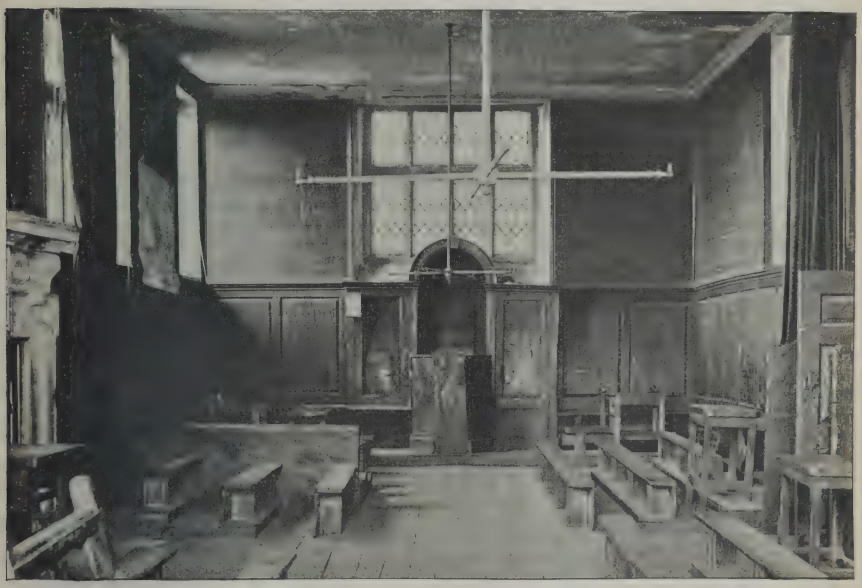
The most tangible outcome of Dr. Faning's energetic regime has been the New Music School. This fine building, designed by Mr. E. S. Prior, was erected in 1891 upon the initiative of Dr. Faning, at a cost of £6,000, towards which Dr. Welldon, the late head master, contributed £500. It is situated in an isolated part of the grounds, with a view suggestive of a pastoral symphony, with 'Ducker' as the brook. In going over the building in the company of its instigator, one is struck by its adequate equipment. The various practice and lesson rooms, to the number of fifteen, which open into cloistered passages, are made as nearly as possible sound-proof. The space between the double walls of each little apartment is filled in with silicated cotton, in order that the sound may be deadened, and all the windows, doors, and ceilings are duplicated. In one room we find a boy taking a pianoforte lesson, in another an embryo fiddler is struggling with the third position, while down in the band room—upon whose walls hang in bright array the silvered instruments of the Volunteer band—a young Harrovian is giving proof that he bids fair to become a very respectable clarinet player. Various peeps into the music lockers furnish proof that classical music enters largely into the curriculum; and when it is borne in mind that all music lessons have to be taken when a boy is not 'up' and on half-holidays—of which there are only three in each week!—the self-denial of the musically inclined Harrovians deserves to be commended.

In the centre of the Music School is a concert hall, of excellent acoustical properties, capable of seating an audience of 200 persons. Its walls are adorned with portraits of the great composers, some of them being gifts from boys on leaving the School. At the end of the

room, above the narrow gallery, is a board upon which is carved the names of those who have won music prizes at Harrow, but many others have distinguished themselves in music. It was an excellent idea of Dr. Faning's thus to make music no less worthy of recognition than a talent for classics, mathematics, or other subjects. In this spacious and cheerful Orchestra Hall the orchestral and choral practices are held.

THE H.S.M.S.

The H.S.M.S. (Harrow School Musical Society) includes the Choral Class, Orchestra, and Cadet corps band. The orchestra, which consists of both boys *and* masters, numbers thirty performers. The record of their achievements, under Dr. Faning's conductorship, is a highly creditable one. The long list of works, carefully prepared by Mr. W. King, Dr. Faning's invaluable factotum, includes many symphonies (or movements therefrom) by Beethoven, Mozart, and Haydn; several overtures, such as the Prometheus, Egmont, Rosamunde, and Calm Sea and Prosperous Voyage; many waltzes, with a good sprinkling of Strauss—why should we not have a Strauss waltz at a Philharmonic concert?—pianoforte concertos, such as Mozart's in D minor, Mendelssohn's Capriccio in B minor; violin solos with orchestra, flute solos and duets, and horn solos, all the solo portions being played by the boys. The Choral Class has a membership,



THE FOURTH-FORM ROOM AT HARROW.
(From a Photograph by Messrs. Hills and Saunders.)

exclusively of boys, of about one hundred. Madrigals and part-songs form the staple fare of the class, but they have practised 'Hiawatha's Wedding-Feast,' 'Phaudrig Crohoore,' 'The Pied Piper of Hamelin,' &c. On one occasion, fifty members gave a performance of 'The Revenge,' without any outside assistance—an achievement which testifies to the enthusiasm of these youthful dwellers on the Hill, and to the skill of their much-esteemed music-master. Performances of the standard oratorios by a professional band and chorus, under Dr. Faning's direction, have been given in the Speech Room by way of making the whole School acquainted with these works of the great masters. Onesidedness is by no means an article of Dr. Faning's musical creed.

HOUSE SINGING.

One of the traditions of Harrow—the swallow-tail coat, turned-up trousers and shallow straw hats are among them—is the House Singing, of which the late John Farmer was the founder. During the two winter terms of the year, Dr. Faning, on four nights in the week, visits two of the masters' Houses fortnightly for the vociferation exercise known as House Singing. These

informal gatherings, if not of any particular musical value, yet serve to promote good fellowship and an *esprit de corps*, and are much enjoyed by the boys. Every boy in the House attends, and whether he has a voice or not, he has to join in the singing. The famous Harrow songs form the chief feature of the evening's music. The majority of these were written by Mr. Farmer, but Dr. Faning has added twelve others, including 'Here, Sir!' and 'Ducker.' Special mention must be made of the admirable words of these songs, of which the most distinguished poets are the late and revered Mr. E. E. Bowen, a former, and Mr. E. W. Howson, a present assistant-master in the School. Some specimen verses are given later on, in treating of the Speech Day. In order to raise the standard of the House Singing, Dr. Faning gave a silver Challenge Bell as a prize for the best rendering of a particular song, 'special attention to be directed to *Attack*, *Precision*, *Distinct Articulation*, *Good Tone*, and *Intelligent rendering of the words*.' This prize is competed for annually, and is held by the winning House (its name being engraved on the Challenge Bell) until the next award is made. A Glee competition and a House competition in Madrigals are similar features of a distinctly educative influence in the music of the School. Dr. Faning has, moreover, 'improved, refined, and developed' the *Genius loci* of the House Singing by orchestrating the songs in addition to raising the standard of their interpretation. Seeds may even be sown at the House Singing gatherings which may take root and some day fructify. The literary side of the art has not been neglected. In the beautiful Vaughan Library—a most inviting place for mental refreshment, and erected from the designs of the late Sir Gilbert Scott, in 1863—we find 'Grove's Dictionary,' the Histories of Burney and Hawkins, Helmholtz's 'Treatise on the Sensations of Tone,' and other useful books of reference and biographical utility, including 'The Dictionary of National Biography.'

SUNDAY MUSIC AT HARROW.

It is the last Sunday of June, and the last day of the first half of the first year of the present century. The afternoon hour of 4 is approaching, and groups of boys may be seen wending their way towards the noble Speech Room. This semi-circular, or horse-shoe shaped building, was erected in 1877. The orchestra is at the flat end of the room and contains a fine three-manual organ, by Father Willis, with its console in front of the platform, as shown in our illustration. Originally the organ was almost entirely sunk and out of sight, and it had only two manuals; but its improved location and enlargement are due to Dr. Faning. Every alternate Sunday afternoon he gives a short organ recital. Attendance on the part of the boys is quite optional, but a large number avail themselves of the opportunity, and stroll into the Speech Room with books under their arms, for have they not just come from a Greek Testament class? There is an unusually large attendance of masters, boys, and the public on this occasion, probably due to the fact that this is the last recital Dr. Faning will give, and that the Choral Class are to sing a Handel chorus.

The afternoon's music begins with the recitative and solo from the 'Messiah,' 'For behold' and 'The people that walked,' excellently sung and with clear enunciation, by one of the boys, W. L. Greenlees by name. To this succeeds the chorus 'For unto us a child is born,' which exactly suits the temperaments of these sturdy one hundred schoolboys. How they revel in the music! which, let us add, receives an excellent rendering. The attack is crisp, and the words perfectly intelligible; moreover, there is a complete absence of 'side'—the performance is distinctly schoolboyish, and the music is sung by these vigorous Harrovians as though their hearts were in it. Not a little of the success attending their efforts—and their *fortes*—is due to the enthusiastic beat of Dr. Faning, who is a conductor and not a time-beater. He by no means gives one the impression that he has recently graduated in a School of Cookery, with honours in stirring the pudding, as the batonings of so many conductors (so-called) would lead one to believe. His beat is very clear and easy to follow, and he knows the importance of indicating the points of rest of the baton, with the result that there is not the slightest ambiguity as to the *one*, *two*, *three*, *four* of the bar. The rotary, stir-the-pudding style of the stodgy time-beater is not conducting, it is misconducting.

The programme of the organ recital is as follows:—

1. Aria con variazoni in A .. .. .. Rea.
2. Allegro in A minor, from Three Pieces (Op. 22) .. .. Gade.
3. Allegretto and Menuetto from the 8th Symphony .. .. .. Beethoven.
   (*An arrangement in MS. by Dr. Faning.*)
4. Thanks be to God ('Elijah') .. .. Mendelssohn.

CHAPEL.

It is an impressive sight at this evening hour to look upon these six hundred boys gathered together for worship in their school chapel. The building, its style Second-pointed, was consecrated in 1857. The south aisle, besides containing many other memorials, is in itself a memorial to those Officers, educated at Harrow, who fell in the Crimea. The seats are arranged as in an ordinary parish church, and not in the orthodox college chapel form. The organ, a two-manual instrument, with only *one* stop on the pedals, is divided, and is placed in the west gallery. Prayers are read by the head master (the Rev. Dr. Wood) and one of

the assistant masters. The lessons are read by the head boy (E. W. Mann) and another of the monitors, both of whom articulate their words with a naturalness and clearness of utterance, very devotional withal, and in a manner that would put to shame many a mumbling and exasperating curate. The singing, in unison throughout, is led by a choir of fifteen boys, who occupy seats in the gallery near the organ. The psalms are chanted and the responses are monotoned. The hymns are heartily sung, and one's emotions are stirred at such lines as these, written by the Rev. Dr. H. Montagu Butler, a former head master, and head boy exactly fifty years ago :—

1. 'Lift up your hearts!' We lift them Lord to Thee;
Here at Thy feet none other may we see:
'Lift up your hearts!' E'en so with one accord,
We lift them up, we lift them to the Lord.

. . . . . .

5. Lift us to Thee, each boy, each master here,
Our friends, our homes, and all we hold most dear;
Learning, and wit, grace, vigour, childish glee,
Lift them, O Lord, and lift them all to Thee.

6. Lift every gift that Thou Thyself hast given;
Low lies the best till lifted up to heaven:
Low lies the bounding heart, the teeming brain,
Till, sent from God, they mount to God again.

7. Then, as the trumpet-call, in after years,
'Lift up your hearts!' rings pealing in our ears,
Still shall those hearts respond with full accord,
'We lift them up, we lift them to the Lord.'

DUCKER. THE BATHING-PLACE OF THE HARROW BOYS.

(From a Photograph by Messrs. Hills and Saunders.)

Dr. Faning concludes this simple service by playing a Bach fugue; and, as the congregation slowly passes out into the evening twilight, one cannot help thinking of the influence those six hundred boys may exercise in the world.

Poets and statesmen here,
The noble, the good, the brave,
Have learnt to hold their country dear,
And serve her on land and wave.

Oh, happy, happy place,
That thus can rear her youth
To a noble scorn of all that is base,
And a burning love for truth!

SPEECH DAY.

The great event of the year at Harrow is Speech Day. By no means the least typical feature of this important ceremony is the function called 'School Songs in the Speech Room, at 4.30 p.m.' The Speech Room is crowded to its utmost capacity, which means that upwards of 1,000 persons are gathered together within its walls. The scene is one not easily to be forgotten on this lovely July day. Sisters, and cousins, and aunts, not to mention proud mothers, are here in all the picturesqueness of summer garb, the daintiness

of their costumes, no less than the charm of their presence, lending brightness and animation to the picture. The vocal performers are the House Twelves and Choral Class, who number in the aggregate about 150 singers. They are accompanied by the orchestra, led by Mr. Otto Peiniger (who has been professor of the violin at the school for thirty years) and supported by the organ, played by Mr. Archibald Hollier, another of Dr. Faning's able assistants. In this connection mention must be made of the admirable work done by the other assistant music-masters—Mr. H. W. Whatmoor (pianoforte), Mr. W. R. Cave (who has taught the violin at Harrow for twenty-five years), Mr. W. C. Hann (violoncello), and Mr. C. A. Vine (bandmaster of the cadet corps)—all of whom, with Mr. Peiniger and Mr. Hollier, merit 'full marks' for their tuition skill. But to return to the School Songs in the Speech Room. Fourteen songs form the programme. With three exceptions (the Harrow School version of 'Cheer, boys, cheer'—written by the late Lord Bessborough, a distinguished Harrovian—'Auld lang syne,' and 'God save the King'), they are Harrow products—the poems being by two Harrow masters, the late Mr. E. E. Bowen or Mr. E. W. Howson, and the music by the late Mr. John Farmer or Dr. Eaton Faning. Some of the verses are as amusing as they are clever. Here is a specimen of a song, the music by Mr. Farmer, entitled, 'Queen Elizabeth.' In the course of this ditty, good Queen Bess is supposed to be addressed by John Lyon, the founder of the School, when asking for its Charter, in these words:—

'Queen,' he says, 'I have got in store,
A beautiful school from roof to door;
And I have a farm of acres four,
And a meadow of grass and clover:
So may it please you, good Queen B.,
Give me a charter, firm and free;
For there is Harrow, and this is me,
And that is the bold sea rover!'

To which Her Most Gracious Majesty replies:—

'Bad little boys,' says she, 'at school
Want a teacher to rede and rule;
Train a dunce, and you find a fool—
Cattle must have their drover;
By my halidome, I propose
You be teacher of verse and prose—
(What's a halidome, no one knows,
Even the bold sea rover!)'

The first quatrain of the song furnishes the refrain to each verse—

Queen Elizabeth sat one day,
Watching her mariners rich and gay,
And there were the Tilbury guns at play,
And there was the bold sea rover.

Needless to say, these Harrow boys enter heartily into the spirit of the words, and sing the rollicking music with great gusto.

A martial ditty, 'Left! Right!' words by Mr. Howson, music by Dr. Faning, begins and ends thus:—

Solo.

Young Brown he was a little boy and barely four foot four,
But his manly bosom burned to join the Harrow Rifle Corps.
So he went to see the Serjeant and he made a grand salute,
And he said, says he, 'I want to be a Volunteer Recruit.'

Chorus—Left! Right! Left! Right! Left! Right!
O the H. S. R. V. C.
'Tis a gallant sight to see,
As they swing along so gaily with the Band;
With the trumpets blowing proud,
And the big drum beating loud,
There is not another finer in the land!

. . . . . .

And now he's in a Regiment a-fighting for the Crown,
And soon he'll be a K.C.B. and Major-General Brown.
So listen all, both great and small, and may there be some more
To rally round to the bugle-sound, and join the Rifle Corps!
Chorus—Left! Right! &c.

'Ducker,' the Harrovians' definition of their bathing place, of which we give an illustration, is the subject of another song—a pleasing setting of words by Mr. Howson, in waltz rhythm and most daintily orchestrated by Dr. Faning. We give the first and second verses:—

DUCKER.

See the summer sun is g'owing,
And the fields are cracked with heat,
Not a breath of air is going
In the hot and dusty street.
This is not a day to swelter,
Toss your book and pen away!
Ducker is the only shelter,
Ducker is the place to-day.
Come away! O come away!
To the splashing and the spray!
Come away! O come away!
Ducker is the place to-day.

O the joy of being idle
And heroically slack!
Would you always wear a bridle
With a burden on your back?
Truce awhile to toil and tasking,
Dream away the hours with us,
With a bun and towel basking
Puris naturalibus!
Come away! &c.

The appropriateness of the song on this sweltering summer day is not lost upon the large audience assembled in the Speech Room.

Another Howson-Faning collaboration with the happiest results must be quoted, as its sentiments are typically Harrovian. It is the school song 'Here, Sir!' We give the words complete and the music of the refrain, of which the responses 'Here, Sir!'—a very pronounced feature of 'Bill,' the Harrovian designation of roll call—are spoken, and in a variety of tones, by different boys in the choir, while the rhythmic accompaniment proceeds along its tuneful way:—

HERE, SIR!

Like an ancient river flowing
From the mountain to the sea,
So we follow, coming, going
To the wider Life to be—
On our course
From the source
To the wider Life to be!

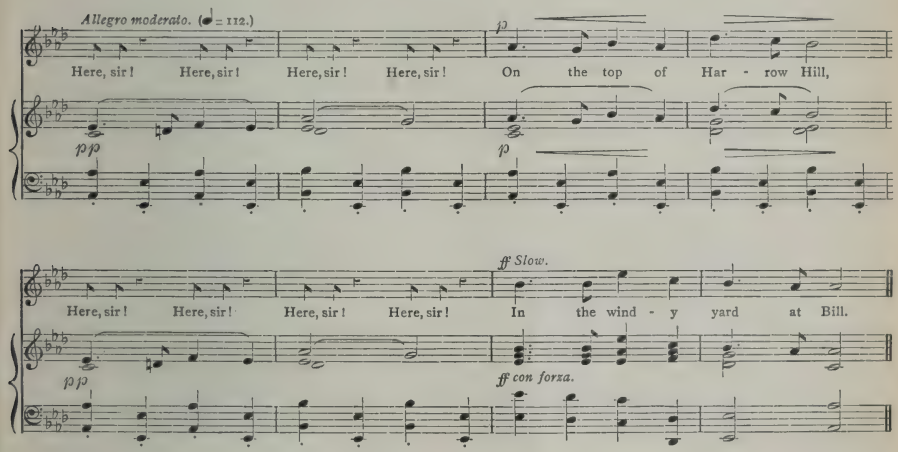
Here, sir! Here, sir! Here, sir! Here, sir!
On the top of Harrow Hill,
Here, sir! Here, sir! Here, sir! Here, sir!
In the windy yard at Bill.

Is it nought—our long procession,
Father, brother, friend, and son,
As we step in quick succession,
Cap and pass and hurry on?
One and all
At the call,
Cap and pass and hurry on?
Here, sir! Here, sir! &c.

One by one—and as they name us,
Forth we go from boyhood's rule,
Sworn to be renown'd and famous
For the honour of the School;
True as steel,
In our zeal,
For the honour of the School.
Here, sir! Here, sir! &c.

So to-day—and oh! if ever
Duty's voice is ringing clear,
Bidding men to brave endeavour,
Be our answer, 'We are here!'
Come what will,
Good or ill,
We will answer, 'We are here!'

Here, sir! Here, sir! Here, sir! Here, sir!
On the top of Harrow Hill
Here, sir! Here, sir! Here, sir! Here, sir!
In the windy yard at Bill.


Allegro moderato. (♩ = 112.)
Here, sir! Here, sir! Here, sir! Here, sir! On the top of Har - row Hill,
ff Slow.
Here, sir! Here, sir! Here, sir! Here, sir! In the wind - y yard at Bill.
ff con forza.

Specially interesting, by reason of its pathetic note, is the song 'Forty years on,' which has been happily designated the Harrow National Anthem. Every Harrovian, past and present, old and young, in the Room stands and joins in this stirring and moving school song—the words by the late Mr. Bowen, the music by Mr. Farmer. Here is the first verse, which, with the other stanzas, is sung as heartily by the bald-headed and spectacled Old Boys as by the youngest youngster present:—

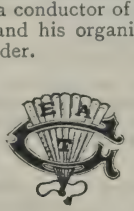
Forty years on, when afar and asunder
Parted are those who are singing to-day,
When you look back, and forgetfully wonder
What you were like in your work and your play;
Then, it may be, there will often come o'er you
Glimpses of notes like the catch of a song—
Visions of boyhood shall float them before you,
Echoes of dreamland shall bear them along.
Follow up! Follow up! Follow up! Follow up!
Till the field ring again and again,
With the tramp of the twenty-two men.
Follow up! Follow up!

FAREWELL TO HARROW.

The conducting of these school songs on this Speech Day is almost the last official act of Dr. Faning's music-mastership at the great School on the Hill. He has worthily held the post for sixteen years, and, as one who is well qualified to speak has said, 'he has presided over the music of the School with conspicuous success, and we are under a deep debt of obligation to him which we are not likely to forget.' Again, 'we are very grateful to Dr. Faning for the signal services he has rendered to the School. While bidding him farewell and wishing him every success in his future career, we would at the same time offer a hearty welcome to his successor, Dr. Buck, and express a hope that he may carry on the work with the same spirit and success as his distinguished predecessors.'

PERSONALITY.

It is not an easy matter to describe in cold print the personality of a man, but of Dr. Faning it may be said that he is a vivacious musician. By nature highly gifted, by training well equipped, he is essentially bright, vigorous, businesslike and alert; moreover, he is the same genial, good-hearted fellow that he was in those old Academy days of a quarter-of-a-century ago. Harrow has fortunately not robbed him of those precious qualities which are not always the characteristics of English musicians. As a conductor of choral music he has few equals, and his organising powers are of a very high order.



AN INGENIOUS MONOGRAM, DESIGNED BY

E A T ON FAN IN G.

We are fortunate in having obtained three side-lights on Dr. Faning and his work which may fitly close this sketch of his career. The first is from his friend and staunch supporter the Bishop of Calcutta, who, as the Rev. Dr. J. E. C. Welldon, was Head Master of Harrow from 1885 to 1898, and who had full opportunity of judging of his (Dr. Faning's) work at the great School. The Bishop writes us, under date of the 10th ult:—

'All I can say is that the music at Harrow when Dr. Faning went there was in its character social rather than artistic; and to him is owing an immense development of orchestral and choral music in the School.

'I found him always the kindest of colleagues and friends, nor is there any one whose departure from Harrow will leave a deeper void in the hearts of Harrovians than his.'

The second 'appreciation' is from the pen of an old Harrovian, the Rev. J. A. Cruikshank, an assistant-master from 1866 to 1891, and head boy of the School 1859-60, who writes:—

When Dr. Faning was appointed organist and Music Master at Harrow, in 1885, the conditions of the School music were peculiar. The first impulse had been given, in 1857, by the late Capel Henry Berger, one of the Sixth Form, and a few other boy-enthusiasts, who, with the help of Mr. Staton, the Church Organist, got up a small orchestra amongst themselves, and, thanks to the kind encouragement of some of the Masters, gave unambitious performances in the National School. Somewhat later, part-singing was introduced, under the direction of Mr. J. Bradbury Turner, the School Organist: but music was still the interest of the few, and hardly entered into the general life of the School. On the arrival of Mr. John Farmer a surprising change took place. I have not space to give the details of the movement; suffice it to say, Mr. Farmer determined to popularise music both in the Chapel and in the social life of the School. With this object in view, and by characteristic methods of his own, he encouraged unison singing in the Chapel; moreover, by the institution of 'House Singing,' he not only enlisted all the leading boys in support of his undertaking, but in the course of his career brought thousands of lads to look upon music, in some form or other, as an essential part of their school life. No instrumentalist was too feeble to have a special part assigned to him in the School Orchestra; no 'talker' so unmelodious but that at House Singing he must try to do his best.

In the course of Mr. Farmer's mastership a large number of School Songs had their origin; the words were contributed by Dr. Butler (the Head Master), Dr. Westcott (now Bishop of Durham), Dr. Farrar (now Dean of Canterbury), the late Dr. Bradby and Rev. J. Robertson (Head Masters of Haileybury), the late Canon Young (Head Master of Sherborne), Messrs. Holmes, Masson, Howson, and other Masters of the School; above all, by the Prince of School-Song writers, the late Edward Ernest Bowen.

This, then, was the state of things which Dr. Faning found in existence: an orchestra of some thirty performers, mainly consisting of boys and masters, under the accomplished leadership of Mr. Otto Peiniger as first violin; and a choir, for School Song purposes, consisting, potentially, of the whole School.

I do not venture to speculate how far the musical power, performances, and possibilities of this Society appealed to the artistic side of Dr. Faning's character, or to guess how long exactly he may have wavered between the conflicting demands of the enthusiasm of the many, and the perfection of the few; but I do know this, that, in an incredibly short time, Dr. Faning realised the situation, threw himself heart and voice into the House Singing, loyally continued his predecessor's work, enriched (again with the help of Messrs. Bowen and Howson) the splendid collection of School Songs, and produced them on Speech Day, at School Concerts, and on other occasions, with delightful crispness, alacrity, and force.

It would be impertinent for me to speak, in such a paragraph as this, of Dr. Faning's ability as a musician; but all who have had the pleasure of taking any part in choir or orchestra under the direction of his baton, cannot but speak with loyal enthusiasm, as well as affectionate regard, of his precision, dignity, quiet firmness, imperturbable good temper, and invariable courtesy to all.

The third side-light on Dr. Eaton Faning is a characteristic contribution by his old friend and fellow student, Mr. Louis N. Parker, Fellow of the Royal Academy of Music, now the well-known dramatist, who writes:—

One looks back to the old days of the Royal Academy of Music in the early seventies as to some of the happiest days of existence. We were all young then, and all our geese were swans. Eaton Faning came to the Academy a term or two after I had begun studying there, and at once a firm friendship grew up between us, which I love to think nothing has ever shaken in all the subsequent years. He was already a musician of brilliant accomplishments, and my affection for him was based in the first instance on the hero-worship which I, the duffer, very naturally offered to the object of

my admiration. But he was also more than a musician, he had a pretty turn for kindly sarcasm, to which his immovable eyeglass gave added zest. He seemed to me a man of the world, and he very soon justified my opinion by taking the lead in all social matters among the students. I don't know whether the present *alumni* of the Academy enjoy themselves as much as we did. I have my doubts. The present students must lead anxious and harassed lives by reason of the innumerable examinations which bristle in their paths. They know that before they go out into the world to earn £20 a year as organists and three-and-sixpence an hour as teachers, they will have to satisfy a stern Board that they are fit for a bewildering number of diplomas and degrees. We had no such nightmares. There was no 'F.R.C.O.' in those days; no 'L.R.A.M.,' no nothing. Besides, we had no idea of teaching—not we! We were all going to write oratorios and operas, and sing in them, and become Rubinsteins and Joachims. And then there were so few of us that we were all chums, both young men and maidens. After the day's work we met again at concerts in the delightful Hanover Square Rooms, or at the Opera, and our lives were very much like a chapter out of 'Charles Auchester,' which we considered a great book. The professors looked on with kindly sympathy, and the Academy was one large family, every individual member of which lived in dreamland.

THE SPEECH ROOM, HARROW.

(*From a Photograph by Messrs. Hills and Saunders.*)

As a natural outcome of this Arcadian life, Eaton Faning determined that the Gentlemen students must invite the Lady students to a ball, and you may be sure I fell in enthusiastically with his idea. We did the thing properly and in style. We formed a committee. The committee elected themselves stewards. The stewards voted themselves medals, principally, I fear, because some of us foresaw those were the only medals we should ever get. We collected subscriptions ruthlessly. I think I was treasurer. I know I met with no rebuffs. To our great surprise the Directors and Professors not only made no difficulties, but subscribed with generosity, and, what is even better, with grace. We hired the Hanover Square Rooms, Dan Godfrey provided the band, at a purely nominal fee, and Gunter sent a lavish supper at cost price. Faning and I went on the sly and took dancing-lessons, and practised together after tea in his rooms. It was all a gorgeous and epoch-making success, and was followed the next year by a similar but even more splendid entertainment at Willis's Rooms. After that, however, I fear the authorities ceased to beam on these frolics; at any rate they were discontinued.

My recollection of those bygone student days is all sunshine and laughter. There were wonderful meals in his chambers, consisting principally of anchovy paste and marmalade; wonderful readings of interminable

piano-duets. Sometimes I brought him the libretto of a comic opera I had just written, which he always most unwisely rejected. At other times we would sally forth to a pit door to wait for a first performance—once we had a tall youth with us, who has since become known as H. Beerbohm Tree—or I would sit and listen to Faning as he played sketches of songs and of operettas; my favourite was 'The Two Majors.' And on Sundays we would go to St. John's, Lewisham High Road, where he was organist. Why I went, I don't know. I believe I used to sing in the choir. I know I always used to get a lunch or a supper at the houses of his admirers. Perhaps that is why. And we went to the old Her Majesty's together and heard the 'Nibelungen.' And we sang in the same chorus together at the Albert Hall when Wagner conducted—that is worth remembering! And we visited Bayreuth together, and Dresden. And always I think of him as a true and loyal friend, and the best of all good company.

Although Dr. Faning has retired—on his own initiative, let us add—from his worthily held position at Harrow, he by no means intends to devote himself to a life of idleness; it is not in his nature to indulge in a chronic *dolce far niente*. When these lines appear he will be on the high seas steaming to the Cape, where he will examine for the Associated Board of the Royal Academy of Music and the Royal College of Music. Upon his return he hopes to devote much of his time, or, in Harrow parlance, to 'follow up' composition. From this change of work much may be expected, as Dr. Faning possesses the rare and precious gift of melody. He can write a tune, and when he has written it he does not disdainfully throw it into his wastepaper basket because it *is* a tune. His sketch-book is a very tune-besprinkled, miniature tome which contains the germs of some promising things—for instance, a part-song, which bids fair to become a Vikings the Second, and other melodious themes in embryo. A half-programme cantata is not beyond the bounds of possibility in the near future, and so on. May all these things and much else come in due time to maturity!

HANDEL'S BORROWINGS.

(*Continued from page 452.*)

We now come to the third question:

'Has any student ever verified the Professor's [Crotch's] statement by furnishing chapter and verse from the works of every one of these 'twenty-nine, &c., composers?'

Many scholars, from Burney onwards, have written, as we have seen, upon the question of Handel's borrowings. For the most part, however, they have confined themselves to the more important of these, and it seems safe to say that no one has yet 'furnished chapter and verse' bringing home to Handel Dr. Crotch's charge of plagiary from 'every one of these twenty-nine, &c., composers.' But we have been able to collect instances of Handel's borrowing from all except a few.

Putting aside those names concerning which the charge of plagiarism rests entirely on Dr. Crotch's word, the list falls naturally into two classes: (1) that containing composers from whom Handel borrowed wholesale, and (2) those of whom he apparently made slight and infrequent use. Among the latter we shall include doubtful cases in which the alleged theft proves to be the use of a fugue theme which was then common property, or of a subject of uncertain origin.

Commencing with the Erba Magnificat, which was used so freely in the composition of 'Israel in Egypt,' the earliest published reference to it in connection with Handel appears to have been made, in 1837, by Sir Henry Bishop in his 'Songs, Duets, and Trios from Handel's oratorios.' We quote his words, which occur in a footnote to 'The Lord is my strength' ('Israel'): 'This duet is from a Magnificat by Handel, to which there is no date. It is probable that it was composed at Rome, about the year 1707, and it was introduced in the above oratorio ["Israel in Egypt"] in 1738.' Sir G. A. Macfarren wrote an analysis of 'Israel' for the Sacred Harmonic Society's performance of that oratorio in 1857. He touched upon the Magnificat, and also concluded it to be Handel's own—influenced by Sir Henry Bishop; by the fact that in the MS. of the oratorio the borrowed passages are marked 'Mag.,' which Macfarren thinks is to identify them with an earlier work of the composer; and also by what he considers the Handelian character of the music. A writer in the *Athenæum* for April 4 of the same year (1857), in remarking on Macfarren's analysis, raised the other side of the question, pointing out that Handel marked the Pastoral Symphony in The Messiah 'Pifa,' which, indeed, refers to the ancient Christmas hymn of the Roman Pifferari, and not to an earlier work of his own.

Dr. Gauntlett, in *Notes and Queries* (February 5, 1859), asks that 'the movements from which Handel has borrowed' should be published, adding: 'The most important at first to produce would be the Magnificat, which forms so large a part of the second act of "Israel" . . . and might well be produced by Mr. Costa, under the auspices of the Sacred Harmonic Society.' Already, in 1858, in the same paper, under the heading, 'Handel as a Conveyancer,' he had mentioned the plagiarisms from Stradella, Urio, Erba, and Muffat; with regard to the last named, however, his statement that the march in 'Judas' is 'verbatim' is an exaggeration. Macfarren was evidently only acquainted with the MS. of the Magnificat belonging to the Sacred Harmonic Society (now in the Royal College of Music Library), which bears Erba's name. But in the Buckingham Palace Library there is a MS. copy (very incomplete), made by Handel himself, which, Dr. Chrysander argues, in his preface to the Magnificat, contains internal evidence that it is the work of a copyist,

not of a composer. The same writer, as we have stated, speaks curiously enough of Erba as having been discovered by himself in one of the articles on F. A. Urio (*Allgemeine Musik-Zeitung*, August 28, 1878). Dr. Crotch does not mention Erba, and as so acute an observer could not have failed to notice the resemblance between certain movements of this Magnificat and the 'Israel,' we may conclude that he had never seen the former work.

We now come to the Te Deum of Padre Urio, from which, as is well known, Handel borrowed unblushingly. We shall not here discuss the very interesting history of these borrowings in detail, our chief purpose being to show, so far as is possible, what Dr. Crotch knew of them and the source of his knowledge. Three MSS. of the work are known—viz., one in the Royal College of Music, inscribed John Stafford, which there is some reason to believe was Handel's own copy; one in the British Museum, which has a note supposed to be in the handwriting of Dr. Thomas Bever, a musician of the eighteenth century, referring to the borrowing of Handel from the Te Deum; and a third in the Library of the Paris Conservatoire, with the long list, already mentioned, of eighteen passages in Urio's work used by Handel. The third manuscript, containing a number of interesting notes (one mentioned by Dr. Chrysander, in *Allgemeine Musik-Zeitung*, Aug. 14, 1878), belonged to Edmund T. Warren. It afterwards passed to J. W. Callcott, author of the 'Grammar of Music,' and a note in his writing shows that he was aware of the Handel plagiarisms; then to Charles Stokes, Vincent Novello's friend. Mrs. Stokes gave it to Novello in 1839, after her husband's death, and subsequently it was purchased at an auction in London (1863) by Victor Schœlcher, who presented it to the Conservatoire. Neither the date nor the authorship of the list of eighteen passages is known; Novello, by the way, quotes the latter in the preface to Purcell's 'Sacred Music' (1832). Dr. Crotch was acquainted with the Urio Te Deum, but whether he had already seen *all* three of the above MSS. is doubtful. We incline to think that he only knew the British Museum MS. for the following reason: In that copy the name is incorrectly spelt Uria, a spelling which Crotch invariably adopts; although in the other two MSS. the name is written correctly Urio, as printed in his published works. In the foot-notes to his organ adaptation of the Dettingen Te Deum, Crotch instances nine borrowings from Urio, and in his adaptation of 'Saul' he gives five. The list in the Paris MS. mentions ten in the Te Deum and six in 'Saul.' After Crotch, Vincent Novello, as we have seen, mentioned Handel's pillaging at Urio's expense, and later, Professor Prout (*Monthly Musical Record*, November, 1871) and Dr. Chrysander (*Allgemeine Musik-Zeitung*, 1878-9) have published detailed accounts of the plagiarisms.

Five Duets of Clari form No. 4 of Chrysander's 'Sources of Handel's Works.' Handel borrowed from these for 'Theodora.' Chrysander specifies a passage in each duet used in that oratorio. Burney had already heard of these borrowings. 'Handel is supposed to have availed himself of Clari's subjects and sometimes more in the choruses of Theodora,' he remarks in his 'History of Music' (Vol. III., p. 536).

In the *Notes and Queries* article of 1859, quoted above, Dr. Gauntlett asks for the publication of 'The Serenata' of Stradella, which forms so much of the first [act of 'Israel']. Professor Prout dealt with Handel's borrowing from Stradella in the *Monthly Musical Record* in 1871, and Dr. Chrysander published the Serenata in question as No. 3 of his 'Supplements,' &c. Stradella, however, is *not* mentioned by Dr. Crotch.

We now come to Gottlieb Muffat, a composer from whom Handel borrowed as much, if in a less barefaced way, as from either Urio or Graun. Muffat's 'Componimenti Musicali' provided the material for movements in the 'St. Cecilia Ode,' 'Theodora,' 'Samson,' 'Judas,' 'Solomon,' &c., no fewer than thirty passages in 'Handel,' according to Dr. Chrysander (preface to 'Sources of Handel's Works,' No. 5), being taken from these works. The first to detect these plagiarisms may have been John Groombridge, at one time organist of St. John's, Hackney, and St. Stephen's, Coleman Street, who died in 1827. He possessed the copy of the 'Componimenti,' 'supposed to be the only copy in this Kingdom,' which is now in the British Museum. A list of twelve passages from which Handel borrowed is pasted into it, evidently written before 1827, in which year the volume was presented to the Museum Library.

The first published reference to Handel's obligations to Muffat, however, was made by Dr. Crotch, either in his 'Substance of Lectures,' 1831, or in his 'Arrangement of "Samson"' (p. 2), in which he has the following note on the overture: 'Many of the subjects of this overture are taken from the works of Muffat.' Dr. Gauntlett knew Groombridge's book, and cites the plagiarisms given in the above-mentioned list in his *Notes and Queries* article. Dr. Chrysander confirms all Groombridge's instances, and adds others of his own, bringing the number of movements in Muffat which Handel used up to eighteen, omitting doubtful and slight resemblances.

Handel's borrowings from Carissimi did not escape Burney, who remarks that the divisions in a fragment of Carissimi, and several of his 'cheerful movements, were not disdained by Handel.' What these cheerful movements were he does not say, but we presume that 'Plorate filiæ Israel,' 'Heu mihi, filia mea,' 'Et

ululantes filii Ammon,' &c., from Carissimi's 'Jephthah,' all of which Handel used, are not intended. Crotch, however, mentions them and others in his 'Substance of Lectures,' pp. 94 and 95. The 'Plorate filiæ,' he says, 'is quoted in 'Hear Jacob's God' ('Samson') and in 'Father of Mercies' ('Joshua')'; while again, in his adaptations of 'Samson' for the organ, pianoforte, &c., a foot-note to 'Hear Jacob's God' reads: 'Several passages in this chorus are pretty exactly copied from Carissimi's chorus 'Plorate filiæ.'' The chorus 'With thunder armed,' in 'Samson,' is taken, Crotch tells us, from 'Et ululantes filii Ammon,' Carissimi's 'Jephthah' (see 'Substance of Lectures,' *loc. cit.*), and organ arrangements, 'Samson,' p. 27.

Passages from the same oratorio of Carissimi used by Handel are 'Et clangebant tubæ,'* imitated in 'We come in bright array,' from 'Judas'; 'Heu mihi, filia mea,' in 'He chose a mournful muse,' from 'Alexander's Feast' ('Substance of Lectures,' *loc. cit.*). Crotch also refers 'If there was any virtue' in Handel's Funeral Anthem to Carissimi, but does not name the passage in the latter.

Handel perpetrated some of his most flagrant thefts from the earlier of the two 'Brunswick Passion' oratorios of Karl Heinrich Graun. Professor Prout's two articles in the *Monthly Musical Record* for May and June, 1894, prove this conclusively. In these articles he describes a very curious chain of coincidences that led up to what he justly calls the 'discovery' that the chorus, 'Ere to dust is changed thy beauty,' in the 'Triumph of Time and Truth,' was taken practically without alteration from a movement in the above-mentioned earlier Graun Passion. Professor Prout found music in Handel's own handwriting, now in the Fitzwilliam collection, copied by Handel from the almost unknown Passion of Graun in a way which left no doubt that he meant to use it of *malice prepense* when and where he found occasion. But important as these results were, Professor Prout was not the first to glean in this curious by-way of musical criticism. Dr. Crotch many years before had written in a printed copy of the 'Triumph of Time and Truth,' which belonged to him, under the first two bars of the chorus 'Ere to dust is changed thy beauty' (p. 142): 'slightly altered from a Mass of Graun's.' Against the next three bars (p. 143), in the chorus, we find 'This is a Motet by Graun, the subject being slightly altered to suit the words.' On p. 146, still referring to the same chorus, Crotch has written 'the original subject and best'; on p. 150, at the end of the chorus, 'Graun's subject is this,' followed by the subject in question, written out in ink, just as it occurs in Latrobe; and finally, 'The whole is taken, key-time, modulations, &c.' In this copy, Dr. Crotch, above 'Loathesome urns disclose your treasure,' has written: 'This in the original is an alto song terminating in a chorus, which contains the subjects of 'Mourn, ye afflicted children,' and 'For Zion lamentation make' ('Judas Maccabæus'), and these are from Graun.' With regard to 'Mourn, ye afflicted children,' the passage is specially noted by Dr. Crotch in his organ adaptation of 'Judas,' as taken from a Graun Mass. On comparing it, however, with the supposed original, we find the same sequence of notes, yet different rhythm. Dr. Crotch's references to Graun are extremely interesting, though mere foreshadowings of what Professor Prout achieved with the aid of the Handel autograph and the Graun score. It may be added that the Dublin Professor has shown that Handel also made use of this Graun Passion for certain movements in his 'Giustino,' 'Atalanta,' 'The Wedding' Anthem, and 'Alexander's Feast.'

In the foot-notes to his organ adaptation of 'Jephtha,' Dr. Crotch mentions six instances of borrowing from a Mass of Habermann's. A copy of the Mass in question, in Handel's writing, is preserved among the Handel MSS. in the Fitzwilliam collection. The editors of the Fitzwilliam catalogue (p. 216) give four movements in it used by Handel in 'Jephtha,' but their list does not tally with Dr. Crotch's, except in the first instance, that of the chorus 'No more to Ammon's God and King,' in 'Jephtha.'

Franz Johann Habermann was born in 1706 at Kœnigswerth, and, after a course of literary and philosophical studies at Klattau and Prague, devoted himself to music. He completed his musical education in Italy, where he visited Rome, Naples, and other art centres, Spain and France. At Paris he entered the service of the Prince de Condé, in 1731, but on the death of that Prince he went to Florence, where he became Maëstro to the Grand Duke of Tuscany. This patron dying, he returned to Prague, where an opera of his, specially composed for the occasion, was successfully performed at the coronation of the Empress Marie Theresa. At Prague he lived some years as a teacher: his pupils were chiefly noble and wealthy amateurs of music, but Dussek, Misliweczek, and Cajetan Vogel were among them. He became musical director at the church of the Theatines, in Prague, and between 1750 and 1773 held the same post at the Maltese church in that city. In the latter year he became Kapellmeister at Eger, where he remained till his death in 1783.

Habermann's printed works consist of twelve Masses and six Litanies. Besides these he left in MS. two oratorios, the 'Conversio Peccatoris' and 'Deodatus,' and a good deal of ecclesiastical music of various kinds. [J. S. S.]

(To be continued.)

* In a manuscript copy of Carissimi's 'Jephthah,' which belonged to Dr. Crotch, he has again pointed to Handel's borrowing from this chorus.

OCCASIONAL NOTES.

The London newspapers of the 22nd ult. gave accounts of the unveiling (on the 20th ult.) of a Memorial Tablet that has been placed on the house in which Sir Arthur Sullivan was born. The ceremony was performed by Dr. W. H. Cummings, Professor Prout, and Dr. Vincent on behalf of the London Section of the Incorporated Society of Musicians. The printed circular (undated) sent out by the Sectional Hon. Secretary (a copy of which reached us on the day before the event) stated that:

> The London Section has always taken a great interest in placing Memorial Tablets on Houses which have been in some way connected with the lives of Great Musicians.

But what about the question of discovery? In the preliminary notices of the above unveiling function sent round to the press, in the official circular announcing the ceremony, and in the newspaper reports of the proceedings on the 20th ult., not one word was said as to how, when, or by whom the actual site of Sir Arthur Sullivan's birth-house was discovered. No one questions the right of the Society to claim all the credit attaching to the Memorial Tablet itself, but it is difficult to see what motive there could have been for totally ignoring the source of discovery which enabled them in this manner to honour the memory of the composer. We venture to remind The Incorporated Society of Musicians that the discovery of the birthplace of Sir Arthur Sullivan was made by The Musical Times, and that the fact was first published in our issue of April last.

Notes and Queries, in its issue of the 13th ult., contains the beginning of 'A bibliographical account of the works of Charles Dibdin,' compiled by his great-grandson, Mr. E. Rimbault Dibdin. The bibliography forms a part of the preparation for a Life of the composer of 'Tom Bowling,' which, we are glad to learn, is nearly completed. Some of the entries are curious. For instance: 'A Collection of English Songs and Cantatas. Compos'd by Mr. Chas. Dibdin, Opera Primo [*sic*]. Printed for the Author, & sold at his lodgings, the Shoe and Saddle Warehouse, Catherine Street, in the Strand.' As the approximate date is given as 1763, Mr. Dibdin's 'lodgings' were in an unnumbered domicile, hence the 'Shoe and Saddle' designation. Another title is: 'Lionel & Clarissa, a comic opera, adapted for the German flute, violin, hautboy, and guittar. 1768.' Proofs do not seem to have been carefully read in 1768, but there was (and still is) the poor unfortunate engraver (or printer) upon whom to shift the responsibility of errors, otherwise (though they are far from being wise) 'misprints'!

The title-page of an edition of Dibdin's comic opera 'The Padlock' (tonalitily suggestive of a bunch of keys) contains this information:—

> The former edition being very incorrectly engraved, it has been Revised, Corrected, and Engraved again, and the Songs and Overtures may be had in single numbers.

Another curious title of a work performed at Ranelagh Gardens in 1769, reads thus: 'The Ephesian Matron, or, the Widow's Tears!' Mr. Dibdin, we may add, is anxious to hear of any letters and other MS. matter written by or concerning his great ancestor. His address is: Morningside, Sudworth Road, New Brighton. We may add that *Notes and Queries* of the 13th ult., also contains the existing Civil List Pensions under the head of 'Music,' granted during the reign of Queen Victoria. The recipients are all ladies, and the total amount of the annual grants is £340.

Passing round the hat is not an unknown operation in these modern times, but it appears that in its youthful days the Philharmonic Society passed round the plate. The future historian of that venerable concert-giving institution may be glad of the following information, dug out from the columns of the *Morning Post* of June 20, 1833:—

> The Directors of the Philharmonic Concert have given orders to Mr. Ellis, of John Street, to prepare elegant pieces of plate, of various descriptions, which are to be presented to Mesdames Pasta and Malibran, also to M. Herz, for singing and performing without making any charge; for they conceived it a duty incumbent on them to support by their talent an Institution founded for the avowed purpose of promoting the profession of which they are such distinguished members.

There is a certain ambiguity, however, in this apparently 'inspired' paragraph. It reads as if the Directors, and not the Pasta-Malibran-Herz trio, supported 'by their talent an Institution founded for the avowed purpose of promoting the profession of which they [the Directors?] are such distinguished members.' Perhaps the powers-that-be intended the announcement to be in the nature of a piece of platitude in praise of their noble selves!

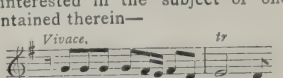
Somewhat in the nature of a sequel to the biographical sketch of Dr. Boyce, which appeared in our last issue, is the following additional information bearing upon the career of that worthy man. In, or somewhere about the year 1760—that being the approximate date given in the British Museum Catalogue—appeared the following publication:—

> Twelve | Voluntarys | for the | Organ or Harpsichord. | Composed by the late | Dr. Green.
> London: Printed by J. Bland, No. 45, Holborn.

Dr. A. H. Mann, organist of King's College, Cambridge, possesses the autograph manuscripts of the above Voluntarys, which he has kindly placed at our disposal. The first page of the volume, however, contains the following startling information:—

> Supposed by Dr. Green, falsely. Composed by Dr. Boyce & his own MS.
>
> J. S. Smith, 1788.

This 'J. S. Smith' is, of course, John Stafford Smith, who was a pupil of Dr. Boyce! Is it possible that these Voluntarys by Boyce—published, be it noted, *after* Greene's death—have for all these years passed as the compositions of Greene? There is, apparently, only one answer to this question. Organists who are unfamiliar with these Voluntarys may be interested in the subject of one of the fugues contained therein—



which, though short and sweet, opens uncommonly like one by Bach in the same key.

Mr. John S. Bumpus kindly supplies No. 2 of this Boyce addenda in the loan of an oblong MS. volume (163 pages) containing several anthems and the Te Deum and Jubilate in C by Dr. Boyce, but in

the handwriting of Dr. Philip Hayes. A former owner of the book has written inside the cover, these words: 'All these anthems printed, except the Ode to the Memory of Mr. Gostling, page 138.' This Ode (which seems never to have been printed) bears the superscription: 'To the memory of the Rev. Wm. Gostling, Minor Canon of the Cathedral at Canterbury. Written by Sir Jn. Hawkins, set by Dr. W. Boyce.' Here is the first stanza of Sir John Hawkins's tear-bedewed poetry:—

> Hither, ye sons of harmony repair,
> And haste to pay the tributary tear.
> In crowds approach this monumental stone,
> And with the tears of marble mix your own.

How marbleously pathetic! Boyce's well-known anthem, 'By the waters of Babylon,' has, in this MS. book, parts for 1st and 2nd hautboys and 1st and 2nd violins. Should they not be made available for performance when the anthem is sung? In regard to the account of the funeral of Dr. Boyce, which we printed exactly as it stands in the *Morning Chronicle* of February 18, 1779, Mr. Bumpus writes:—

There are several names mis-spelt in the newspaper account of Boyce's funeral, but of course you followed the original. Thus *Gibbon* should be *Gibbons*. He was the Rev. John Gibbons, minor canon and senior cardinal of St. Paul's Cathedral (appointed, March 21, 1771; died, December 28, 1797, and buried in the crypt). As *senior cardinal* it fell to his share, by statute, to take part in the Office of the Burial of the Dead. *Wright* should be *Wight*—the Rev. Moses Wight, minor canon of St. Paul's (died January 5, 1795, and buried in the crypt). *Hoyes* should be *Hayes*—the Rev. William Hayes, eldest son of Dr. William Hayes, of Oxford. *Dine* should be *Dyne*, vicar-choral of St. Paul's (appointed February 3, 1772).

The third and last contribution to this *Coda* is a further quotation from the sale-catalogue of Dr. Boyce's library in 1779. The last, but by no means the least interesting lot, reads thus:—

LOT 267.

A most capital Violoncello, finely preserved, by Antonius Straduarius, of Cremona, the Signature of the Maker in his own Hand-writing on the Inside, with the Year 1700.

In this connection, Mr. Arthur Hill writes: 'The 'cello by Stradivari particularly interests us. We do not know of the existence of any Strad 'cello of the year 1700, and it is curious that it should have disappeared.' Can any of our readers throw any light upon the subject?

Winnipeg furnishes the following specimen of high falutinism in musical criticism:—

The key to the male voice cult lies in musical singing with well-balanced tones, ranging from the soft harmonic blend, crescendoing with sympathetic resonance into the fiery passion of the fortes, the ideal, the noble, and the beautiful in music being brought to an expressive climax in congenial tonal forms.

Cooler weather is necessary to appreciate this cult of the soft harmonic blend and the congenial tonal forms.

Mr. Edward Branscombe has arranged to take out a Glee and Madrigal party to Canada during the present month, the places to be visited including Toronto, Montreal, Ottawa, Quebec, Niagara, Buffalo, &c. The party will consist of the following gentlemen, past and present members of the Westminster Abbey choir: Messrs. J. Brown, W. Coward, W. Fell, Dan Price, Robert Hilton, and, of course, Mr. Branscombe himself. The soprano element in the combination will be furnished by Mr. Bates from his London Training School for choristers in the persons of Masters Harden, Craven, and Davis, with Madame Marie Hooton as lady vocalist. The programme will be formed almost exclusively of real glees and madrigals—the genuine British article—a branch of music that is comparatively little known in Britain beyond-the-seas. The party hopes to have the opportunity of singing a genuine old cathedral anthem—*e.g.*, 'God is our hope' (Greene) in one or more of the Canadian cathedrals. Excellent! May all success attend Mr. Branscombe and his merrie men (and the lady) in their interesting enterprise.

A noble gift has been made to the Royal Academy of Music by Mrs. Ada Lewis, who has endowed practically fifteen scholarships, tenable for three years, at our oldest music school. Sir Alexander Mackenzie and his colleagues are to be heartily congratulated upon so munificent a benefaction.

Mr. Hubert W. Hunt has been appointed organist of Bristol Cathedral in succession to Dr. Buck, who follows Dr. Eaton Faning as Music-Master at Harrow School.

CHARLES SALAMAN.

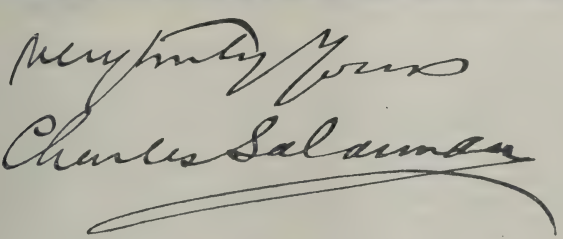
An interesting link with the musical past of long ago has been severed by the death of Mr. Charles Salaman, which, we much regret to record, took place at his residence, 24, Sutherland Avenue, Maida Vale, on June 23, at the age of eighty-seven.

In regard to the ancestry of Charles Salaman, it may be interesting to note that he was of both German and Dutch origin. His great grandfather, Salaman Salaman, born in 1710 at Dessau, in Prussia, where he was a contemporary and acquaintance of Moses Mendelssohn (grandfather of the composer), removed to Berlin at an early age. It was in Berlin, in 1743, that his (Charles's) grandfather was born, but he came over to England in early life, and lived in the village of Kensington, where was born, in 1789, his son Simeon, the father of the subject of this notice. Charles Salaman's maternal grandfather, Henry Cowen, was born at the Hague, in 1746; but he, also as a very young man, settled in this country, and, being a man of considerable culture and learning, he became the friend of Edmund Burke and many distinguished men and women. His son, Isaac Cowen, was a literary dilettante who wrote occasional verse, and who delighted to introduce his musical nephew, Charles, to the artistic society of the day; while the daughter, Charles Salaman's mother, was a brilliant and most accomplished pianist. Here then may be traced the artistic influences which went to the encouragement of young Salaman's genius and to the literary and artistic talents of his sisters, two of whom made reputations as painters, the eldest, Mrs. Goodman, now in her 90th year!—being still industrious with her brush.

Born in London, March 3, 1814, Charles Salaman was a boy of thirteen when Beethoven died. He became a pupil of Charles Neate, one of the few English friends of Beethoven, and he subsequently studied under Herz, in Paris. His earliest compositions, written in his early teens, were dedicated to Neate and Herz. An Opus 3—a Grand Overture for two performers on the pianoforte—bears the dedication to two of his pupils, the Misses Charlotte and Fanny Grenfell, the latter of whom became the wife of Charles Kingsley. As a boy he played duets with another young gentleman three years his senior—Master Franz Liszt by name—who had a great

enthusiasm for gooseberry tart! In 1830, aged 16, young Salaman composed an ode for the Shakespeare jubilee celebration, held at Stratford-on-Avon, which was performed there under his direction, and later, on May 29, 1830, at the King's Theatre, when Malibran figured in the programme, and the concert commenced with a prayer for the recovery of King George IV. His companion in the coach journey to the famous Warwickshire town was Charles Kean, then a youth of nineteen. He (Salaman) had previously made his first appearance in public as a performer and composer—a song entitled 'O come, dear Louisa'—at a concert given by Lanza, at Blackheath, on June 23, 1828; he also appeared as a soloist at the Lenten oratorios (so-called) given at Covent Garden and Drury Lane Theatres.

Mr. Salaman gave his first concert on May 30, 1833, at the Hanover Square Rooms. Strange as it



MR. CHARLES SALAMAN, AT THE AGE OF 87, SEATED AT HIS 'BELOVED BROADWOOD.'

(From a Photograph by Messrs. Russell and Sons.)

may seem to us he had, by virtue of an old Act of Parliament — which we believe has not been repealed—to obtain a licence for this music-making from the Lord Chamberlain. Here is the wording of that permissive document, for which the young concert-giver had to pay his Lordship a fee of two guineas:—

I do hereby give Lease and Licence unto Mr. Charles Salaman to have a concert of Vocal and Instrumental Music performed for his Benefit at the Hanover Square Rooms within the Liberties of Westminster on Thursday, the 30th day of May next.

Given under my Hand and Seal this 10th day of April 1833. In the third year of His Majesty's Reign.

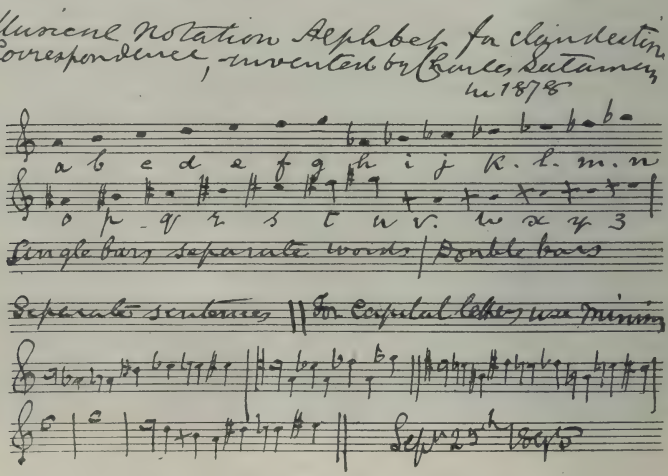
(Signed) Devonshire.

At this concert, Madame Pasta, for the sum of twenty guineas, sang 'Bel raggio,' three weeks before taking part in the first performance in this country of Bellini's famous opera 'Norma.' Also, Mr. Salaman gave the first public rendering, other than the composer's own, of Mendelssohn's Concerto in G minor, composed the year before. The orchestra was the same that played with Mendelssohn, and old John Cramer lent Salaman the same manuscript band parts.

In the following year (1834) Grisi made her first appearance on the concert platform at Salaman's concert. These annual events were of more than ephemeral interest. For instance, he played (in 1836) Mozart's posthumous Concerto in C—then a novelty—'in a fine and masterly style; not after the modern snapping, banging fashion, but in the delightful manner of John Cramer.' The 'modern snapping, banging fashion,' from the criticism of sixty-five years ago, is good, and very applicable in the present day. At his concert a year later (May 22, 1837), we learn that 'the gem of the evening was Weber's grand Pianoforte Concerto in C, its first public performance in this country,' and in 1839 he played 'a new Serenade and Rondo, by Mendelssohn (for the first time in this country).' As a young man he had much to do with the Society of British Musicians and the *Concerti da Camera*—the latter a chamber music organisation, which, it would seem, gave the first performance of Mendelssohn's Ottet in this country (Hanover Square Rooms, Nov. 21, 1836). The *Concerti da Camera* were not, however, the first to give concerts of chamber music in London, as has been sometimes stated; the first public quartet concert in this country was given by the late Mr. Joseph Haydon Bourne Dando, September 23, 1835, two months before the West-End enthusiasts began their operations.

The most notable achievement in the life of Charles Salaman was the composition of his fine setting of Shelley's words 'I arise from dreams of thee.' He wrote it, at the age of twenty-two, in November, 1836, while staying at a house in Park Street, Bath. He was a frequent visitor to James Windsor, who resided there, and he dedicated the song (with five others) to his daughters, the Misses Windsor. This beautiful song, composed more than sixty-five years ago, has immortalised the name of Charles Salaman.

If a chronological digression be permitted, a Neate anecdote may find a place here. Neate gave private


Musical Notation Alphabet for Elucidation Correspondence, invented by Charles Salaman in 1878
a b c d e f g h i j k. l. m. n
o p q r s t u v. w x y 3
Single bars Separate words | Double bars
Separate sentences || Or. Capital letters use Minim
Sept 25th 1845

FACSIMILE OF MR. SALAMAN'S INVENTIVE INGENUITY.

quartet parties at his residence in Charlotte Street, Fitzroy Square. In the summer of 1830 he wrote to Salaman a little note in these invitation terms:—

> Dear Charles,—I have a quartet this evening at eight o'clock, and shall be glad to see you. I shall want pianoforte players, as I shall only (*sic*) have Hummel, Moscheles, Ries, and your humble servant,
>
> C. Neate.

Neate, who was as good a pianist as he was a violoncello player, used to play violoncello and pianoforte duets with Salaman. One evening, when they were in the middle of a lighter composition—a very elegant concertante duo by Bochsa and Duport—a loud double knock was heard at the door. 'A visitor,' said Neate, 'who can it be?' The servant announced 'Mr. Mendelssohn.' 'He must not find us playing such music,' said the violoncellist, who flung the copy across the room. 'Mendelssohn,' recorded Mr. Salaman, 'was ushered into the room and, of course, received a very hearty welcome. We had no music, but most agreeable *talk* for an hour on the leading topics of the day, into which, in his delightful and animated manner, Mendelssohn entered with gusto, and with which he exhibited a familiar acquaintance.' On a similar quartet occasion, Mendelssohn played the viola and Neate the violoncello.

In his early manhood Mr. Salaman visited the Continent on more than one occasion, when he made the acquaintance of Schumann, and Mozart's widow and son, and resumed his personal intercourse with Czerny and Thalberg. For two years, 1846 to 1848, he resided in Rome, and became one of the leaders of music in the Eternal City. He was elected an honorary member of the Academy of St. Cecilia and of the Roman Philharmonic Society, and the first performance of a Beethoven symphony was given

in Rome under his direction. On his return to England he played Beethoven's Pianoforte Concerto in C minor at the Philharmonic Society's concert of March 18, 1850. In 1855 he began to deliver a series of lectures on the history of the pianoforte and other musical subjects in London and the provinces, which were greatly appreciated, and he was specially invited, in conjunction with Professor Faraday and Sir Charles Wheatstone, to lecture in private to Queen Victoria, Prince Albert, and their children, and to perform upon the ancient instruments. The foundation, in 1858, of the Musical Society of London was due to Salaman, who for seven years held the post of honorary secretary, and managed it with vigorous enthusiasm. The objects of the Society were:—

To promote social intercourse among its members and with musicians of this and other countries.

To form a musical library for the use of members.

To hold conversaziones at which papers on musical matters might be read and subjects of musical interest discussed.

To give orchestral, choral, and chamber concerts, and occasionally, lectures.

To afford the opportunity of trying new compositions.

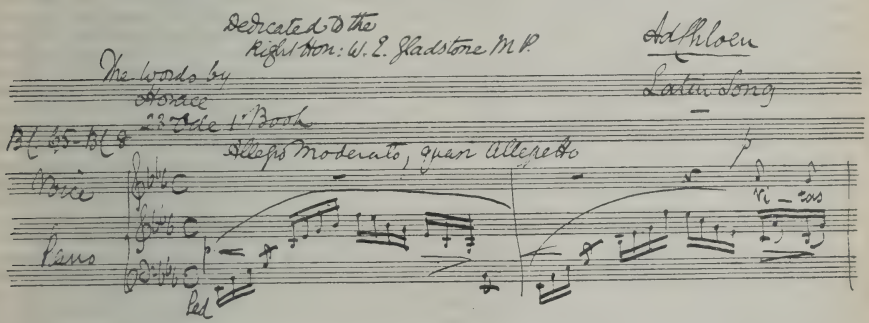
To publish occasional papers, calculated to extend the theoretical and historical knowledge of music.

During the nine years of its life the Society fully justified its existence, and several excellent concerts were given under the able direction of the late Alfred Mellon, who, by the way, was an exceptionally good conductor of orchestral music.

One of the outstanding events of Mr. Salaman's busy professional life is associated with the birth of the Musical Association. He nursed it throughout its infancy with true devotion to its well-being and future life. In this connection, a private letter to the present writer from the late Sir John Stainer may be quoted. It is dated as recently as January 19, this year, and has reference to the initiation of the Musical Association, of which he (Stainer) was the father. Sir John wrote:—

'Salaman took up the matter warmly, and by his work, and tact, and knowledge of musicians, backed by W. Spottiswoode, he really placed the Musical Association on the sound basis on which it now stands. The idea was mine, but the construction was his; all praise to him!'

For the last twenty years, or more, Mr. Salaman had retired from the active duties of his profession, but within two days of his death, in spite of his eighty-seven years, he played his 'beloved Broadwood,' as shown in our illustration, with all



FACSIMILE OF MR. SALAMAN'S MUSIC MANUSCRIPT.

the vigour of youth. Another favourite pastime was his extemporaneous performances on his double-keyboard harpsichord, a Jacobus Kirkmann of 1768, selected at the maker's by Dr. Burney. Notwithstanding his great age, he this year maintained his annual custom of composing a song on his birthday—this last contribution being entitled 'The burden of love,' published seventy-three years after his first song. He was happily spared a long illness. Almost his last words were 'I arise from dreams of thee.' He died just one hour before Midsummer Day had begun, and his remains were laid to rest in the Jewish Cemetery at Golders Green, Hendon.

Any attempt at an estimate of Mr. Salaman as a composer must be deferred to some other occasion. In the meantime his gifts and industry deserve full recognition. He was most successful in his songs, of which 'I arise from dreams of thee,' stands head and shoulders above the remaining ninety or more that he set. His 'Hebrew Love Song' (with Hebrew and English text) furnishes further proof of his melodic resources and poetical temperament. In regard to the words of many of his songs he had a sympathetic and able coadjutor in his elder son, Mr. Malcolm C. Salaman, the lyric poet and dramatist and author of the popular book 'Woman—through a man's eyeglass.' As Mr. Salaman was a very religious man, it is no wonder that the sacred music composed by him is of a very devotional character. It has been used in the services not only of the church of his fathers, but of the Protestant and Catholic churches—his anthems and hymns being sung in Hebrew in the Synagogue, in English in the Cathedrals (including Westminster Abbey), while an Ave Maria (unpublished) has been sung in St. Peter's, Rome. His literary ability favourably showed itself in his book 'Jews as they are' (1882), and in articles contributed to periodical literature, of which may be mentioned those of an interesting reminiscent character contributed to *Concordia* in 1875-6, and a valuable series of papers on 'Music in connection with dancing,' which appeared in The Musical Times, January to June (inclusive), during the year 1878.

ALFREDO PIATTI.

The greatest performer on the violoncello passed away, we regret to record, on the 19th ult., at the residence of his daughter, Countess Lochis, near Bergamo, in his eightieth year. Carlo Alfredo Piatti was born January 8, 1822, at Bergamo, the birthplace of Donizetti, where his father was first violin of the local orchestra. He received his earliest instruction in music from his maternal great-uncle Zanetti, an excellent musician and executant, and, at the tender age of seven he began to play in the orchestra led by his father. Upon the death of Zanetti, Piatti, at the age of ten, entered the Conservatorio at Milan and became a pupil of Merighi at that institution. As a child of thirteen he played in public at a concert given by Malibran, at which the death of Bellini (who died September 23, 1835) was announced to the audience. He made his debut in Germany at a concert given (at Munich) in 1843 by Liszt, who presented him with a magnificent violoncello by Nicolas Amati.

The great event in Piatti's life occured in 1844, when as a young man of twenty-two he made his first appearance in England. As he has said: 'I came to this country unknown to everybody, with no friends and no money. Some kind people advised me to go back at once; but I thought London was rather a big place and that I might find a hole for myself as others had done. I tried to get an opportunity of playing at one of Julius Benedict's concerts, but he said he could not think of giving me a place in *his* programme. At last, however, I got an opportunity of playing, and I think the public were not displeased; and that gave me the idea of coming here every year—and it was a happy thought!'

Most of the books of reference and the recent obituary notices of 'dear old Piatti' state that he made his first appearance in England at a Philharmonic concert, but this is not correct. The occasion was the 'Annual Grand Morning Concert,' given by Mrs. Anderson, the pianoforte teacher of Queen Victoria and the wife of Her late Majesty's Master of the Musick. It is significant of the obscurity of young Piatti that his name did not appear in the advertisements of Mrs. Anderson's concert, which was given in the concert room of Her Majesty's Theatre, on May 31, 1844. The galaxy of talent on that brilliant and fashionable occasion included, as vocalists, Grisi, Persiani, Mario, Lablache, and John Parry (for the comic element); Sivori and Master Joachim played the violin; Miss Kate Loder (now Lady Thompson), aged seventeen, and a pupil of Mrs. Anderson's, contributed a pianoforte solo, while the great Costa conducted. The second part of that monster programme contained the following number:—

Fantasia, Violoncello .. .. .. *Piatti.*
SIGNOR PIATTI.
(*His first appearance in England*).

The *Musical World*, after saying that 'every foreign artist of eminence, Italian, German, and French, assisted,' dismissed the new 'cellist in one sentence, in these words: 'A Mons. Piatti debuted successfully on the violoncello.' However, he at once made an impression as, on June 24, he appeared at the seventh Philharmonic concert of the season. It may not be without interest if we give the complete programme of that memorable concert:—

PART I.

Sinfonia in C (No. 1) .. .. .. *Mozart.*
Aria, 'La Gita in Gondola' .. .. *Rossini.*
MR. DE REVIAL.
Concerto in G, Pianoforte .. .. *Beethoven.*
DR. F. MENDELSSOHN-BARTHOLDY.
Air, 'Ere Infancy's bud' (Joseph) .. *Méhul.*
MISS M. B. HAWES.
Concerto, Violoncello .. .. .. *Kummer.*
SIGNOR PIATTI.
Overture and Suite .. .. .. *J. S. Bach.*
(First time of performance in this country.)

PART II.

Sinfonia in B flat (No. 9) .. .. .. *Haydn.*
Aria, 'C'est un caprice' (Cagliostro) .. *Adam.*
MADAME ANNA THILLON.
Adagio and Rondo, Concerto in A, Violin *Molique.*
MR. BLAGROVE.
Scene, 'La Religeuse' .. .. .. *Schubert.*
MR. DE REVIAL.
(Accompanied on the pianoforte by Dr. F. MENDELSSOHN-BARTHOLDY.)
Overture, 'Egmont' .. .. .. *Beethoven.*

Leader—MR. LODER.
Conductor—Dr. F. MENDELSSOHN-BARTHOLDY.

The *Musical World* briefly recorded that 'Piatti made a most brilliant debut and was encored in the last part of his *fantasia*—not *concerto*, as was erroneously stated in the bills.' His appearances during this his initial visit to London were mostly as a soloist, but he played in a 'Grand Trio' by Beethoven (key and opus number not stated) at a concert (one of three) given by Döhler, the pianist, on July 1. Piatti had a rival in London in Offenbach, then a solo violoncellist, who subsequently achieved fame as the composer of 'Orphée aux enfers.' Three violinists made their first appearances in England during this eventful season of 1844—Ernst, Joachim (then a boy of fourteen), and Sainton—and Mendelssohn conducted five of the octet of Philharmonic concerts. Mendelssohn met Piatti for the first time during this London visit at the house of Moscheles, in Chester Place, Regent's Park, when he (Mendelssohn) played with him his new Sonata for pianoforte and violoncello, in D (Op. 58). 'No one had a quicker eye for a great artist,' says Sir George Grove of Mendelssohn, 'and he at once became attached to the player who has now made London his winter home, and is so much admired by all frequenters of the London Popular Concerts. One of his latest words on leaving England for the last time (in 1847) were: "I must write a concerto for Piatti."' He had, in fact, already composed the first movement, but the MS. seems to have been lost.

The career of Signor Piatti in England, where he has been so long honoured as an artist and esteemed as a man, is too well-known to need dwelling upon in detail. At one time he played in the orchestras of Her Majesty's Theatre and at the Sacred Harmonic Concerts, both under Costa's conductorship. He led the violoncellos at the first concerts (1852), conducted by Berlioz, of the defunct New Philharmonic Society. For nearly forty years—from their commencement in 1859 to 1897—Piatti not only held the post of violoncello at the Monday and Saturday Popular Concerts with the highest possible distinction, but he was, so to speak, the most striking personality of the quartet. A 'Pop.' without Piatti seemed, somehow or another, not a 'Pop.', and not a few of one's most cherished musical experiences are associated with his superb playing and his ideal interpretations—in a word, *Perfection*.

As a composer he is favourably known by a concertino, two concertos, and smaller works for the instrument of which he was so consummate a master. To these must be added some graceful songs with

Alfredo Piatti.

(*From a Photograph by* Mr. A. G. Dew-Smith, *of Cambridge, and reproduced by his kind permission.*)

violoncello obbligato, of which 'O swallow, swallow, flying South'—a charming setting of Tennyson's words—and 'Awake! awake!' are typical specimens of his melodic gifts. He has rendered violoncellists and the art excellent service by unearthing and performing many violoncello sonatas by Veracini, Valentini, Locatelli, and other old composers who were endowed with the gift of melody.

It is not generally known that Piatti was a great dealer in fiddles. He once told an English friend that he had made more money by buying and selling instruments than he had by his playing! A very modest and unostentatious man of a singularly genial disposition, Piatti was very fond of England and the English people. He married an English lady, the only child of the late Thomas Welsh, the vocalist, at Woodchester Church, Gloucestershire, March 27, 1855. On March 22, 1894, 'in honour of the fiftieth anniversary of their first appearance in England,' Professor Joachim and Signor Piatti were fêted at the Grafton Galleries, in the presence of a distinguished company of friends and admirers. On that occasion, Piatti, in reply to an address read by Sir Alexander Mackenzie, said: 'In my youth I heard so much about England and English hospitality that it was one of my dreams to come to this country and reside, if possible, never expecting that such a thing could come to pass. But before such a thing did come to pass, I had many ups and downs in my career—in fact, more downs than ups!' But, here in England, the genial old 'cellist will long be remembered for his rare artistic 'ups.' It was peculiarly characteristic of him when, in bidding adieu to Mr. Alfred Hill a few months ago, he should add, in the most touching tones of his voice: 'Say good-bye to England for me.'

Mr. Alfred Gibson, an old colleague of Signor Piatti in the 'Pop' quartet, has kindly favoured us with the following 'appreciation' of the distinguished violoncellist:—

The hold which Signor Piatti had on the musical public of London is without parallel, save in one instance—his friend Joachim, and take him for all in all we shall hardly look on his like again.

As a quartet player he had qualities beyond compare. A perfect intonation, wonderful tone, command of every shade and degree of expression, a masterly feeling for *tempo*, an intellectual grip of his subject, clearness in all rhythmic complications and an unfailing memory. Every quality in short that goes to the making of a great ensemble player, and this in all truth he was.

Certain passages he played in a way that, I think, will never be surpassed, and will live in the memory of those who have heard them. I will instance two or three. In the slow movement of the B flat quintet by Mendelssohn, when the second theme is given by the violoncello just before the *coda*, his perfect simplicity of expression, beauty of tone and shading, and the heavenly calm of it, went straight to the heart. Another glorious moment—when the violoncello takes the theme just before the end in Brahms's B flat sextet. Again in the 'Kol Nidrei' by Max Bruch. Who can forget these as played by Piatti?

Another side of him, and one that appealed strongly to me, was his love of lawn tennis. As soon as the 'Pops' had finished he used to come up to play on our asphalte court, and go on game after game with the keenest enjoyment. He was a staunch player, with considerable power over the ball, placing with great certainty. He was, however, much disturbed by a hard service. Once he got tennis elbow from a hard ball of mine. Many delightful games I have had with him at the house of Mr. Alfred Borwick (father of Leonard), a warm-hearted, sincere friend one cannot easily forget. An old pupil of Piatti, he simply worshipped him, and delighted to make him happy. When one thinks of Piatti, one recalls his matchless Stradivarius. Into whose hands will this wonderful instrument pass? I think it very probable that Herr Robert Mendelssohn, of Berlin, a most gifted amateur, will eventually be its proud possessor.

CHURCH AND ORGAN MUSIC.

THE ORGAN IN THE GLASGOW EXHIBITION.

Here is the specification of the concert-room organ erected by Messrs. Lewis and Company, Limited, in the Glasgow Exhibition, which, by the way, is a very good 'show' and well worth a visit.

Choir Organ (12 stops).

In a separate swell box.

Salicional	8 feet	Flauto Traverso	4 feet
Dulciana	8 „	Piccolo Harmonique	2 „
Lieblich-gedact	8 „	Cor Anglais (Tenor C)	16 „
Concert Flute (grooved into Lieblich-gedact)	8 „	Orchestral Oboe	8 „
		Clarionet	8 „
Unda Maris (Tenor C)	8 „	Vox Humana	8 „
Salicet	4 „		

Great Organ (14 stops).

Open Diapason	16 feet	Octave Quint	2⅔ feet
Bourdon	16 „	Super Octave	2 „
Open Diapason, No. 1	8 „	Mixture (4 ranks)	1⅓ „
Open Diapason, No. 2	8 „	Trombone (In a separate swell box and on heavy pressure wind)	16 „
Bourdon	8 „	Trumpet	8 „
Flûte Harmonique	8 „	Clarion	4 „
Octave	4 „		
Flûte Harmonique	4 „		

Swell Organ (13 stops.)

Rohr-Bourdon	16 feet	Flautina	2 feet
Geigen Principal	8 „	Cornet (5 ranks)	2⅔ „
Rohr-flöte	8 „	Bassoon	16 „
Viole de Gambe	8 „	Horn	8 „
Voix Célestes (Tenor C)	8 „	Oboe	8 „
Rohr-flöte	4 „	Clarion	4 „
Geigen Principal	4 „		

Pedal Organ (9 stops).

Harmonic Bass (derived)	32 feet	Octave (derived)	8 feet
Great Bass	16 „	Flute Bass (derived)	8 „
Open Diapason (derived)	16 „	Bombarde	16 „
Violon	16 „	Trumpet (derived)	8 „
Sub-Bass	16 „		

Manual Compass, CC to C.
Pedal Compass, CCC to F.

Total number of speaking stops 48.
Total number of pipes 2,889.

Couplers.

Choir to Pedal.	Swell Octave.
Great to Pedal.	Swell Sub-octave.
Swell to Pedal.	Swell to Great Octave.
Swell to Great.	Swell to Great Sub-octave.
Swell to Choir.	Pedal Couplers to act on Keys.
Choir to Great.	Great to Pedal Coupler controlled by Pedal.
Choir Octave.	
Choir Sub-octave.	

Accessories.

Four Pedals of Combination to Pedal Organ, and, by an arrangement, to work Great and Pedal stops together; and four to Swell Organ.
Ten Key-touches to each of the three Manuals.
Three balanced Swell Pedals: (1) for Choir Organ, (2) for Swell Organ, and (3) for Great Organ reeds.
Tremulants to Choir and Swell Organs controlled by Pedals.

The Console is enclosed in a polished oak case.
The action throughout is Tubular-Pneumatic.
The Pipes throughout the Organ are of best 'Spotted Metal,' except those forming the front, which are of polished Zinc.
The Organ is tuned to the French Diapason Normal, C 517·3.
The two Electric Motors for working the Feeders are supplied by Verity's, Limited.

The instrument is at present located in the Grand Hall, a temporary circular building capable of seating some 3,000 persons, which stands in the sylvan vale of Kelvingrove, the pleasant grounds of the Exhibition. But the ultimate destination of the organ will be, in all probability, the noble hall of the Glasgow Art Galleries, a permanent and stately edifice erected from the proceeds of the last Glasgow Exhibition of 1888 at a cost of £130,000.

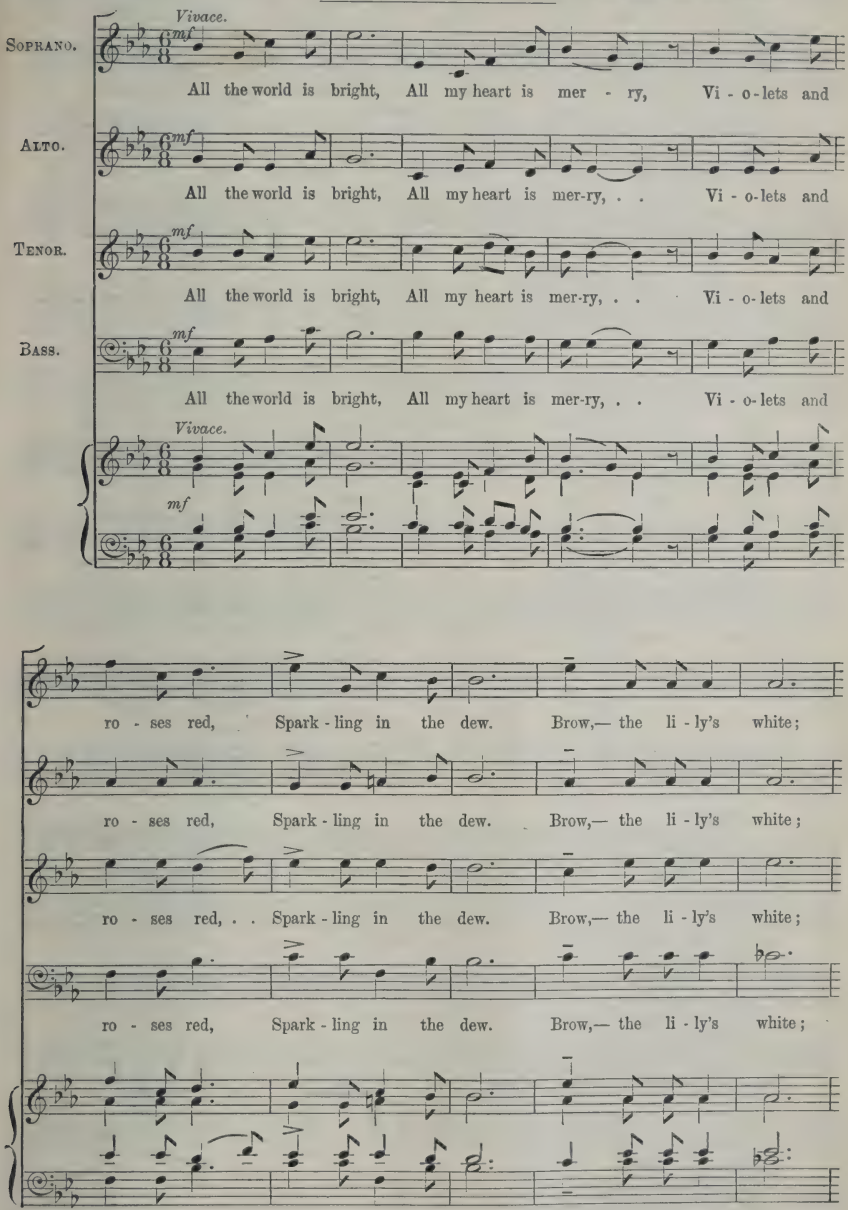
(*Continued on page 542.*)

All the world is bright.

PART-SONG FOR FOUR VOICES.

Words from *The Century Magazine.* Composed by HENRY EDWARD HODSON.

LONDON NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Vivace.
mf
SOPRANO.
All the world is bright, All my heart is mer - ry, Vi - o-lets and
ALTO.
All the world is bright, All my heart is mer-ry, . . Vi - o-lets and
TENOR.
All the world is bright, All my heart is mer-ry, . . Vi - o-lets and
BASS.
All the world is bright, All my heart is mer-ry, . . Vi - o-lets and
Vivace.
mf
ro - ses red, Spark - ling in the dew. Brow,— the li - ly's white;
ro - ses red, Spark - ling in the dew. Brow,— the li - ly's white;
ro - ses red, . . Spark - ling in the dew. Brow,— the li - ly's white;
ro - ses red, Spark - ling in the dew. Brow,— the li - ly's white;

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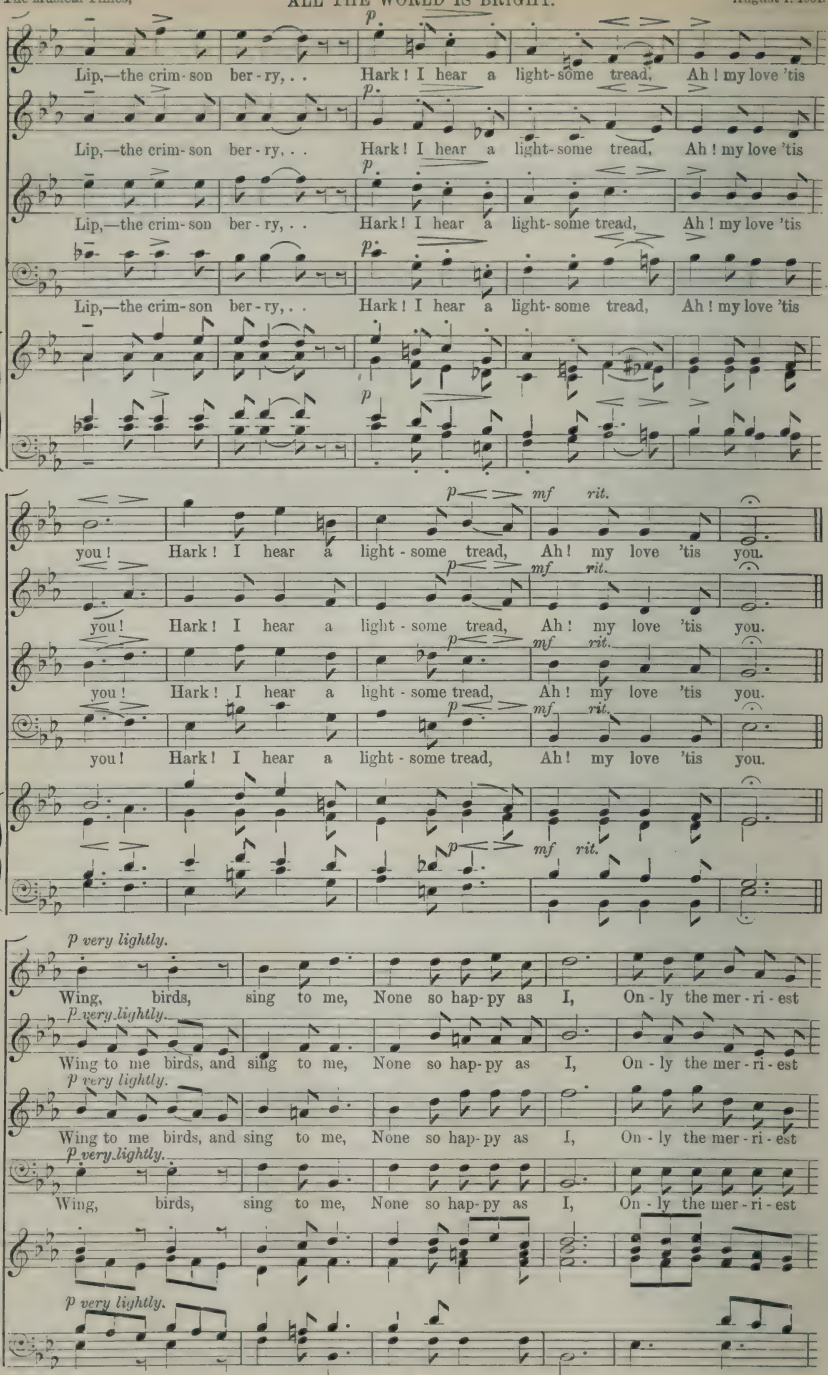
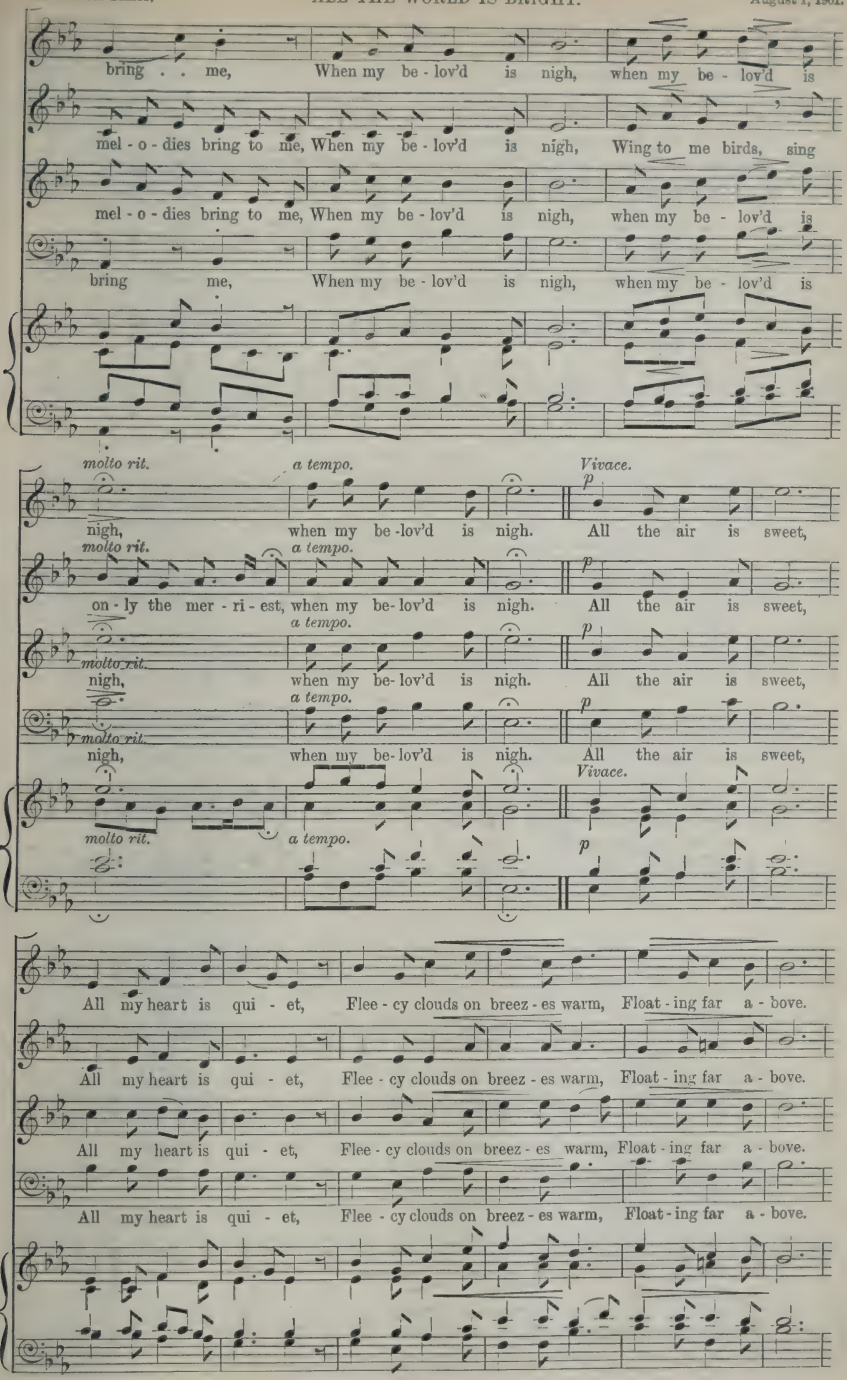
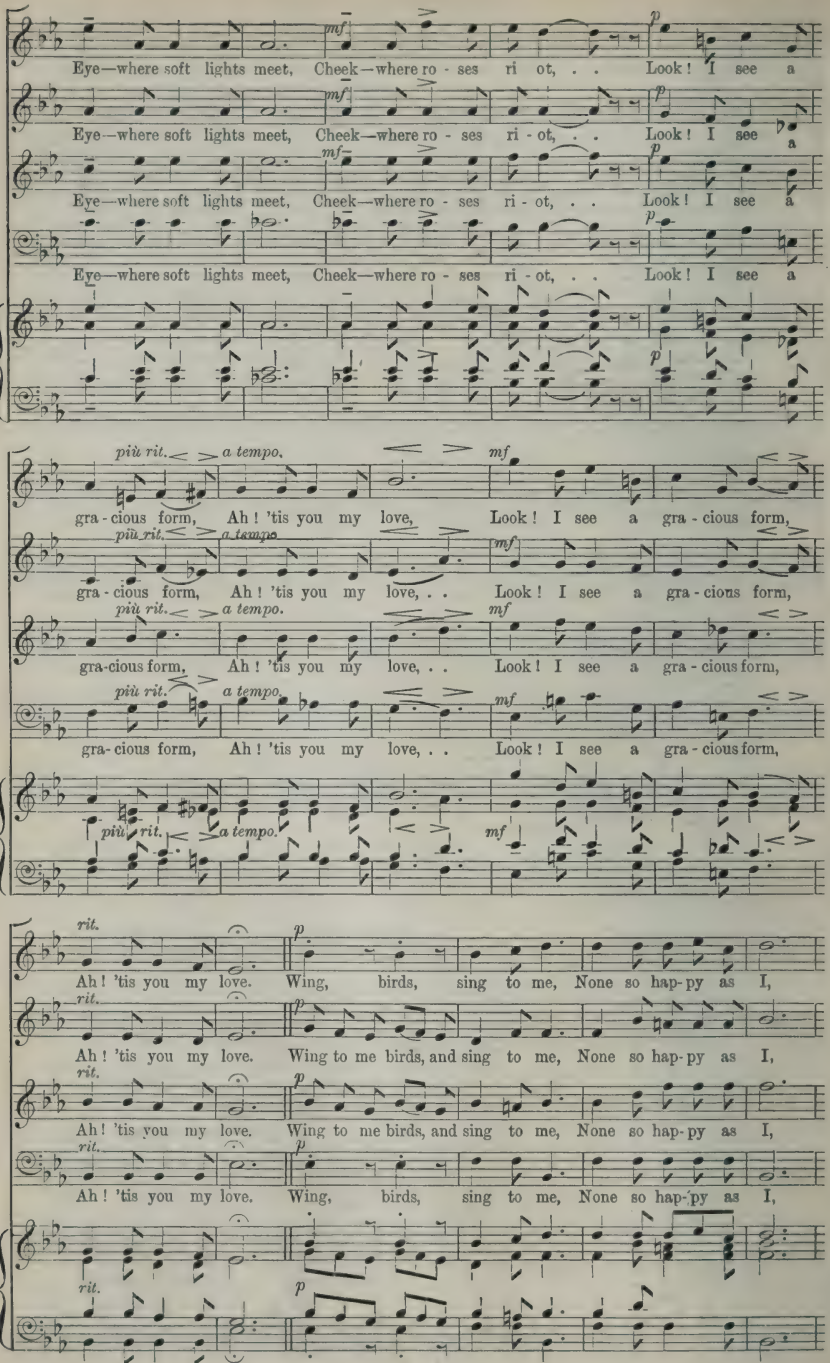
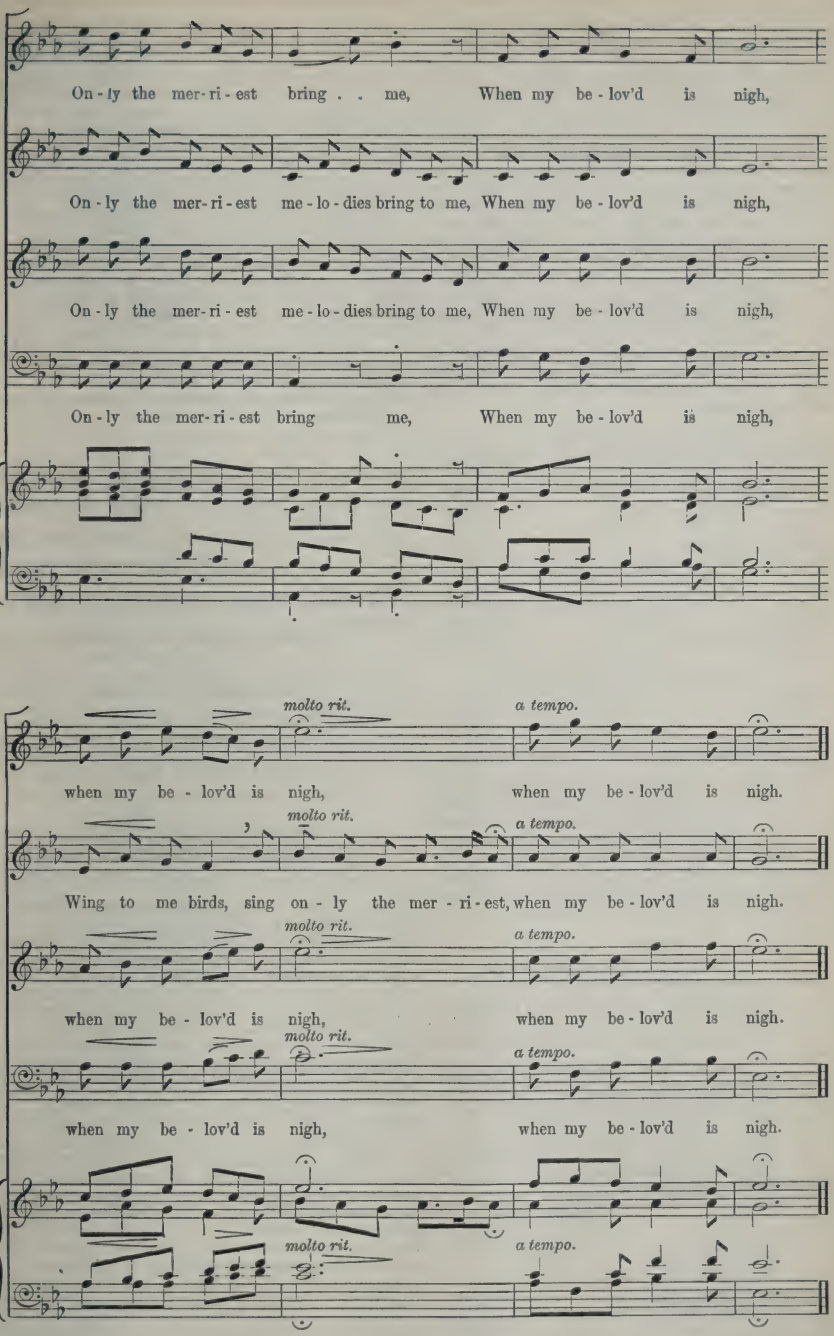

p
Lip,—the crim-son ber-ry, . . Hark! I hear a light-some tread, Ah! my love 'tis
Lip,—the crim-son ber-ry, . . Hark! I hear a light-some tread, Ah! my love 'tis
Lip,—the crim-son ber-ry, . . Hark! I hear a light-some tread, Ah! my love 'tis
Lip,—the crim-son ber-ry, . . Hark! I hear a light-some tread, Ah! my love 'tis
p mf rit.
you! Hark! I hear a light-some tread, Ah! my love 'tis you.
you! Hark! I hear a light-some tread, Ah! my love 'tis you.
you! Hark! I hear a light-some tread, Ah! my love 'tis you.
you! Hark! I hear a light-some tread, Ah! my love 'tis you.
p very lightly.
Wing, birds, sing to me, None so hap-py as I, On-ly the mer-ri-est
p very lightly.
Wing to me birds, and sing to me, None so hap-py as I, On-ly the mer-ri-est
p very lightly.
Wing to me birds, and sing to me, None so hap-py as I, On-ly the mer-ri-est
p very lightly.
Wing, birds, sing to me, None so hap-py as I, On-ly the mer-ri-est
p very lightly.


bring . . me, When my be - lov'd is nigh, when my be - lov'd is
mel - o - dies bring to me, When my be - lov'd is nigh, Wing to me birds, sing
mel - o - dies bring to me, When my be - lov'd is nigh, when my be - lov'd is
bring me, When my be - lov'd is nigh, when my be - lov'd is
molto rit.
a tempo.
Vivace.
nigh, when my be - lov'd is nigh. All the air is sweet,
on - ly the mer - ri - est, when my be - lov'd is nigh. All the air is sweet,
nigh, when my be - lov'd is nigh. All the air is sweet,
nigh, when my be - lov'd is nigh. All the air is sweet,
All my heart is qui - et, Flee - cy clouds on breez - es warm, Float - ing far a - bove.
All my heart is qui - et, Flee - cy clouds on breez - es warm, Float - ing far a - bove.
All my heart is qui - et, Flee - cy clouds on breez - es warm, Float - ing far a - bove.
All my heart is qui - et, Flee - cy clouds on breez - es warm, Float - ing far a - bove.

Eye—where soft lights meet, Cheek—where ro - ses ri - ot, . . Look! I see a
Eye—where soft lights meet, Cheek—where ro - ses ri - ot, . . Look! I see a
Eye—where soft lights meet, Cheek—where ro - ses ri - ot, . . Look! I see a
Eye—where soft lights meet, Cheek—where ro - ses ri - ot, . . Look! I see a
più rit. a tempo.
gra - cious form, Ah! 'tis you my love, Look! I see a gra - cious form,
gra - cious form, Ah! 'tis you my love, . . Look! I see a gra - cious form,
gra-cious form, Ah! 'tis you my love, . . Look! I see a gra - cious form,
gra-cious form, Ah! 'tis you my love, . . Look! I see a gra - cious form,
Ah! 'tis you my love. Wing, birds, sing to me, None so hap-py as I,
Ah! 'tis you my love. Wing to me birds, and sing to me, None so hap-py as I,
Ah! 'tis you my love. Wing to me birds, and sing to me, None so hap-py as I,
Ah! 'tis you my love. Wing, birds, sing to me, None so hap-py as I,


On - ly the mer - ri - est bring . . me, When my be - lov'd is nigh,
On - ly the mer - ri - est me - lo - dies bring to me, When my be - lov'd is nigh,
On - ly the mer - ri - est me - lo - dies bring to me, When my be - lov'd is nigh,
On - ly the mer - ri - est bring me, When my be - lov'd is nigh,
molto rit.
a tempo.
when my be - lov'd is nigh, when my be - lov'd is nigh.
Wing to me birds, sing on - ly the mer - ri - est, when my be - lov'd is nigh.
when my be - lov'd is nigh, when my be - lov'd is nigh.
when my be - lov'd is nigh, when my be - lov'd is nigh.

CHURCH AND ORGAN MUSIC—*Continued.*

The chief and novel features of this fine organ are: (1) that it practically has two swells, as the large choir organ of twelve stops (only one stop less than the swell) is enclosed in a swell box; (2) that the three great organ reeds are also enclosed in a swell box; and (3) that it is plentifully supplied with key touches (ten on each manual) and other ample mechanical accessories. The effects that can be obtained from this unusual equipment of what may be termed the *expressive* side of the king of instruments are very remarkable, as we can testify from having heard the instrument under the able manipulation of Mr. Edwin H. Lemare, who in June last gave a series of performances. The daily recitals are well attended and have proved a very attractive feature of this most successful Exhibition. Among other organists who have played are Mr. Thomas Berry, who bears an honoured name in Glasgow, and Mr. Alfred Hollins, of Edinburgh. We give specimen recital programmes of these three representative performers.

MR. EDWIN H. LEMARE.

1. Overture, 'Der Freischütz' .. .. Weber.
2. Andante cantabile, from the Fifth Symphony Tschaïkowsky.
3. Concert Rondo .. .. Hollins.
4. (*a*) Contemplation } .. .. Lemare.
   (*b*) Elegy }
5. Fugue in C minor, from a Sonata .. .. .. Reubke.
   (Descriptive of the 94th Psalm.)
6. Improvisation.
7. Overture, 'Tannhäuser' .. .. Wagner.

MR. THOMAS BERRY.

1. Grand Solemn March .. .. Smart.
2. Minuet .. .. Boccherini.
3. Pastorale .. .. Guilmant.
4. Andante, from the Symphony in C minor .. .. Beethoven.
5. Overture, 'William Tell' .. .. Rossini.
6. National Air.

MR. ALFRED HOLLINS.

1. Overture, 'Prometheus' .. .. Beethoven.
2. Communion .. .. Grison.
3. Fugue in G .. .. Krebs.
4. Nocturne .. .. Hollins.
5. Improvisation.
6. Gavotte, 'Yellow Jasmine' .. .. Cowen.
7. Toccata .. .. Widor.

For the theme of his improvisation, Mr. Hollins took the air 'The Bonnie Banks o' Loch Lomond,' into which he 'introduced with wonderful realism a storm among the Scottish hills, and the calm of nature which follows.' At the recital given by Mr. Lemare a group of church organists vainly endeavoured to grasp the poetic basis of Reubke's fugue—not one of them could recall the words of the 94th Psalm!

Organ Music in the Antipodes.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—A regular reader of your well-known journal, and a lover of fine organ music, I take the liberty of enclosing programme of my most recent organ recital in Quirindi Parish Church.

We are a small though busy community of 2,000 souls, hundreds of miles from any city, and on the Great Liverpool Plains of N.S. Wales, far away from the towns of big orchestras, large organs, and big choral societies.

I would be glad if you will kindly find room for the recent programme enclosed, as I would like English organists to see that we play good, solid music out here in N.S. Wales, to our audiences of sheep-owners.

With best wishes for The Musical Times,

I am, yours very truly,

Hill Street, Quirindi, Lewis P. Dunn.
New South Wales.

St. Alban's, Quirindi, New South Wales.

Grand Fugue in E flat ('St. Ann') .. .. Bach.
Morgenstimmung ('Peer Gynt' Suite) .. .. Grieg.
Gavotte .. .. Bachmann.
Chorus of Pilgrims ('Tannhäuser') .. .. .. Wagner.
Grand Chœur in D .. .. Guilmant.
Toccata (from Fifth Symphony) .. .. Widor.

Organ Recitals.

Mr. Alfred W. V. Vine, Tewkesbury Abbey (Sonata, O Filii, Lemmens).—Mr. W. A. Gardner, St. Matthias, Poplar.—Dr. J. C. Bradshaw, All Saints', Scarborough (Fantasia in F, Best).—Mr. H. J. Taylor, Christ Church, Dover (Fantasia in C minor, Berens).—Mr. Francis G. Highe, Parish Church, Castleacre (Adagio in A, Otto Dienel).—Mr. George S. Evans, Parish Church, Leigh, Kent.—Mr. Alfred B. Choat, Emmanuel Parish Church, Camberwell.—Mr. E. S. Higham, Dean Vaughan Memorial Church, St. Martin's, Kensal Rise ('Fantasie' Overture, Garrett).—Dr. G. B. Arnold, All Saints', Southampton (re-opening of organ: Handel's Concerto in G).—Mr. Fred G. Hickson, Holy Trinity Church, North Malvern (Toccata in A, Purcell).—Mr. R. E. Parker, Wilmslow Parish Church (Offertoire in D flat, Salomé).—Mr. T. W. Ritson, Parish Church, Oystermouth (Cornelius March, Mendelssohn).—Mr. H. T. Gilberthorpe, Parish Church, Lynton.—Mr. G. H. Gregory, St. Peter's, Woodhall Spa (Air with Variations in D, Posthumous, Mendelssohn, and *Finale alla Marcia*, Stainer).—Mr. Fred Diggle, Longrow United Free Church.—Mr. H. D. Flowers, Parish Church, Lowestoft (Andante and Allegro, F. E. Bache).

Organist and Choirmaster and Choir Appointments.

Mr. George F. Coombes, Latimer Congregational Church, London.

Mr. James A. Crapper, Scoonie Parish Church, Leven, Fife.

Mr. George S. Evans, Parish Church, Berkeley, Gloucestershire.

Mr. William C. Hyde, All Saints' Church, Princes Park, Liverpool.

Mr. Alfred Maisey, Alveston Church, Stratford-on-Avon.

Mr. John Muir, United Free Church, Ayr.

Mr. J. C. Richards, Romsey Abbey.

Mr. T. J. Watts, Organist and Director of Music at Epsom College.

Mr. Percy West-Taylor, Parish Church, St. Neots.

Mr. Tom Pickles (Choirmaster), St. Philip's Church, Nelson.

Mr. Arthur Elsmore (Alto), St. Asaph Cathedral.

PROFESSOR NIECKS ON 'THE ETHICAL ASPECTS OF MUSIC.'

The key-note of the lectures which Professor Niecks delivered at Trinity College, London, on June 20 and 27, is to be found in the words with which he concluded the first, and, in a still more emphatic manner, the second lecture: 'It is high time to reconsider the question of the ethical aspects of music, and to examine it earnestly, carefully, and thoroughly.' The meaning of the title was explained by a well-known book, 'Music and Morals,' and the problem to be grappled with thus: 'Has music ethical qualities and powers—has it qualities and powers that can exercise an influence on the manners, character, and morals of its cultivators?' The lecturer stated at the outset that he would answer the question in the affirmative, but guarded himself by adding: 'I must ask you to note at once what my assertion does not imply. My assertion that music can exercise an influence on the character, morals, and manners of its cultivators implies neither that all music can do that, nor that music actually does that to a large extent. An immense mass of music is, for various reasons, non-ethic; and music, as at present cultivated, can exercise but a tithe and even less of the influence of which it is capable.'

Whatever trouble Professor Niecks may have taken about the facts and literary form, we cannot be for a moment in doubt that his main concern was not

to provide a couple of hours' pleasant entertainment or instruction, but to make a strenuous missionary effort in a direction where his voice is the voice of one crying in the wilderness. The chief questions dealt with in the two lectures are these :—

1. What are the views held in the past and present on the ethic powers of music?

2. In what way does the æsthetic side of music educate those who cultivate the art?

3. Is music expressive? And if it is expressive, which are the means that enable it to be so?

4. What practical conclusions has the teacher of music, the educationist, the philosopher, and the statesman to draw from these facts?

To the illustration of the first of these questions the first lecture was devoted, in which the views in antiquity, in the middle ages, and in modern times are exemplified.

After these introductory remarks we shall let the lecturer speak for himself, confining ourselves to putting in a word or two where our omissions make this necessary. The reader will of course understand that, through the omissions in our report, much of the accumulated evidence and logical sequence are lost. Still, the general character of the evidence and the drift of the argument will be clearly recognisable.

Passing over the lecturer's remark as to the great attention paid by the ancient Greeks to the ethic powers of music, and his characterisation of Pythagoras's view, we come to Plato.

In the proposition that 'Rhythms and music in general are imitations of good and evil characters,' we have the root from which Plato's teaching springs. Now let me illustrate this teaching by a few characteristic quotations :—

Musical training is a more potent instrument than any other, because rhythm and melody find their way into the secret places of the soul, on which they mightily fasten, imparting grace, and making the soul graceful of him who is ill-educated; and also because he who has received this true education of the inner being will most shrewdly perceive omissions or faults in art and nature, and with a true taste, while he praises and rejoices over and receives into his soul the good, and becomes noble and good, he will justly blame and hate the bad, now in the days of his youth, even before he is able to know the reason why; and when reason comes, he will recognise and salute her as a friend with whom his education has made him long familiar.

The harmonious soul is both temperate and valiant, the inharmonious soul is cowardly and boorish.

Plato, in 'The Republic,' declares, through the mouth of Socrates, that all modes, except the Dorian and the Phrygian, should be banished—the Ionian and Lydian because they induce softness, indolence, and drunkenness, the Mixolydian, because it expresses sorrow, &c. On the other hand, the Dorian is the strain of necessity, of the unfortunate, of courage, the warlike mode, 'which will sound the word or the note that a brave man utters in the hour of danger and stern resolve, or when his cause is failing, and he is going to wounds or death or is overtaken by some other evil, and at every such crisis meets fortune with calmness and endurance'; and the Phrygian is the strain of freedom, of the fortunate, and of temperance, the mode 'to be used by him in times of peace and freedom of action, when there is no pressure of necessity, and he is seeking to persuade God by prayer, or man by instruction and advice; or, on the other hand, which expresses his willingness to listen to persuasion or entreaty or advice, and which represents him when he has accomplished his aim, not carried away by success, but acting moderately and wisely, acquiescing in the event.

Next in order to modes, rhythms will naturally follow, and they should be subject to the same rules, for we ought not to have complex or manifold systems of metre, but rather to discover what rhythms are the expressions of a courageous and harmonious life. . . . What rhythms are expressive of meanness, or insolence, or fury, or other unworthiness, and what rhythms are remaining for the expression of opposite feelings?

One more quotation shall conclude my statement of Plato's view. Damon says that when modes of music change, the fundamental laws of the State always change with them.

Here are some sayings of Aristotle's :—

Rhythms and melody supply imitations of anger and gentleness, and also of courage and temperance, and of virtues and vices in general, which hardly fall short of the actual affections, for in listening to such strains our souls undergo a change.

Even in mere melodies there is an imitation of character, for the musical modes differ essentially from one another, and those who hear them are differently affected by each. Some of them make men sad and grave, like the so-called Mixolydian, others enfeeble the mind like the relaxed harmonies, others, again, produce a moderate and settled temper, which appears to be the peculiar effect of the Dorian; the Phrygian inspires enthusiasm . . . . The same principles apply to rhythms; some have a character of rest, others of motion, and of those latter, again, some have a more vulgar, others a nobler movement. Enough has been said to show that music has a power of forming the character, and should therefore be introduced into the education of the young.

My last quotation from Aristotle will be on the study of music.

'The right measure will be attained if students of music stop short of the arts which are practised in professional contests, and do not seek to acquire those fantastic marvels of execution which are now the fashion in such contests, and from these have passed into education. Let the young pursue their studies until they are able to feel delight in noble melodies and rhythms, and not merely in that common part of music in which every slave or child, and even animals, find pleasure . . . . . thus then we reject the professional mode of education in music.'

Views like those of Pythagoras, Plato, and Aristotle were not exceptional individual views, but views which up to the appearance of the Sophists, in the 5th century, B.C., seem to have been universally held and subsequently to have largely preponderated. Owing to the scarcity of documents that have come down to us, especially documents referring to the opposite views, it is, however, difficult to dogmatise. On the side of the Pythagoreans, Academics, and Peripatetics, there were also the Stoics, whereas the Epicureans ranged themselves on the side of the Sophists.

Brief characterisations of the ethical views of the Peripatetics Aristoxenus and Theophrastus, the Stoic Diogenes of Seleucia, the Eclectic Aristides Quintilianus, Claudius Ptolemy, and Boethius, concluded this part. Then the lecturer turned to the anti-ethical views of the ancients, and a criticism of these and the ethical views :—

The ethical views did not remain unchallenged. This may have first been done in the fifth century B.C. by the Sophists. Unfortunately extremely little of early contemporary information exists, and for an account of some adequacy we must come down to the first century B.C., to the Epicurean Philodemus of Gadara, in Syria, who wrote a book on music, of which, however, only fragments remain. The ancient antagonists in matters musical of the Pythagoreans, Academics, Peripatetics, and Stoics, were the exact prototypes of our nineteenth century æsthetic formalists. In reading their objections and declarations we seem to be reading quotations from Hanslick's 'On the Beautiful in Music.' According to Philodemus, melodies and rhythms unconnected with words are meaningless, are mere formal combinations destitute of a content. This being the case, they cannot in any way affect the state of the soul, cannot in any way exercise an ethical influence either for good or evil. In fact, Philodemus goes so far as to maintain that music has as little to do with the soul-life as cookery, that it is a mere luxury, serving no useful purpose, except that of affording relaxation and lightening toil; that, in short, it has no other object than amusement.

The mistake of those who think differently arises, we are told, from two causes—from attributing the meaning and effect of the words which generally accompany music to the music itself; and from our readiness to accept as authoritative what has been believed by our forefathers, and what is told us by our elders. The formalists declare that the teaching of the philosophers whom they oppose consists solely of assertions. If this accusation were true, it could be effectively met by the question: 'What else but assertions do *you* proffer?' But is the accusation true? Not quite. Although there may be more assertion than proof, and the proof not scientifically set forth, it cannot in fairness be denied that there is observation as well as assertion in statements such as those about the correlation of the soul and music, the connection between musical and psychical motion, the effect of music as a rhythmical moving of the soul, and the different character, the different expression of different melodies and rhythms. . . . For the different expression of different melodies and rhythms, support may be found in the teaching of the rhetoricians and grammarians. Some of the rhetoricians laid great stress on the importance of melody and rhythm in speaking if persuasion was aimed at; and the grammarians never wholly lost sight of the ethos of rhythms in their treatment of verse.

Professor Niecks's opinion of the much-debated question as to the value of the ethical views of the Greek philosophers is as follows:—

We know far too little of Greek music to form an opinion of its powers, far too little to test the opinions of the ancients. It is not impossible that the philosophers may have been mistaken on some points, or that they may have indulged in exaggeration. I do not say that it was so, but say only that it may have been so. On the other hand, it seems to me that the sceptics overlook and misunderstand various things. They ask: 'How could such great effects be produced by so simple a music as that of the Greeks?' The answer to this is that in those early times simple musical combinations may have made deeper impressions on the hearer than the complicated modern combinations make on our jaded ears. Is not youth more impressionable than age? But although ancient Greek music was comparatively simple, it had more means of expression than are usually taken into account. They had a greater number of modes; they had three *genera* (diatonic, chromatic, and enharmonic, not to mention other modifications of their scales); they had modulation; and they had a very highly developed system of rhythm. Adverse critics laugh at the ascription of different qualities by different writers to one and the same mode. Most of these contradictions, however, arose not from the stupidity of the Greeks, but from the ignorance of the mediæval musicians, who misunderstood the Greek nomenclature, and confused the names of the modes. Some of the supposed contradictions are in reality reconcilable differences. In short, be our estimate of the prevailing Greek view ever so low, we cannot get rid of the fact that it represents the belief of the large majority of a pre-eminently intellectual and artistic race. Such a belief ought not to be ignored; on the contrary, it ought to be carefully noted and pondered.

In the literature of the middle ages there is hardly anything to be met with in regard to our subject that may not be described as an echo of the utterances of the ancients, or rather as an echo of echoes of them. Nevertheless there are differences between the later and the earlier writers. The character of these differences will be understood if we remember that the mediæval writers were for the most part Christian churchmen thinking of Christian Church music, and subjects of states whose governments and social conditions were as unlike those of the Greece of Plato and Aristotle as anything could be.

Quotations from St. Isidore, John Cotton, and Tinctoris brought out both the similarities and the differences.

A much more valuable contribution to our subject is made by the learned Venetian, Zarlino, a great composer, and a still greater theorist, in his famous book the 'Institutioni Harmoniche,' published in 1558, which contains chapters on the origin of music, in praise of it, on the end in learning it, and on its usefulness. He calls it a vulgar and gross notion to learn music merely for the solace and delight of the ear and the perfecting of the sense of hearing; and also wishes music to be something more than a discipline that inclines the mind to virtue and regulates its passions, a discipline that does for the mind what gymnastics do for the body. He who learns music, says our illustrious authority, learns it not only to attain the perfection of the intellect, but also to be able, when laying aside cares and business, be it of the body or the mind, to pass the time and amuse himself virtuously, so that shunning idleness and living uprightly and commendably, he may in that way become prudent and get to do better and more praiseworthy things. This end is not only estimable, but it is the true end.

Zarlino's explanation of how music is enabled to affect the soul can in our time only raise a smile. It is this: The passions of the soul, being placed as they are in the body, consist of certain proportions of hot and cold, and humid and dry; and as similar proportions of qualities exist in music, it can, owing to this similarity, act upon the soul.

After an account of Castiglione's 'Il Libro del Cortegiano,' Professor Niecks made his hearers look at the subject from a different point of view, continuing thus:

Not only of a much greater, but of the utmost interest and importance to us, are the discussions and achievements of a set of amateurs, poets, and musicians at Florence in the last quarter of the sixteenth century, who brought certain tendencies of the century to a head, and thereby revolutionised the art, changing it from one chiefly of harmonic proportion to one chiefly of expression, substituting instrumentally accompanied one-voice music for instrumentally unaccompanied many-voice music, or, to use technical terms, substituting the monodic for the madrigalesque style. These men—more especially the Counts Bardi and Corsi, Vincenzo Galilei, Peri, Caccini, and the poet Ottavio Rinuccini—were the founders of the musical renaissance, which came in the rear of that of the formative arts and of literature. But this renaissance was not a renaissance in the sense of being a revival of ancient Greek music, although the founders believed it to be that. They had, no doubt, been inspired by Plato, but the realisation of the ideas thus obtained led to very different results. It could not be otherwise, for there were no ancient musical monuments to study, the imperfectly understood theoretical treatises could not make up for the lack of art-works, and it was impossible to ignore and forget the harmonic acquisitions of the later middle ages. Count Bardi divided music into counterpoint and the art of singing well. The former he and the rest of the reformers rejected, because it seemed to them a hindrance to the latter. The moderns, like the ancients, Bardi remarked to Caccini, should aim first of all at intelligibility of the words, for as the soul is greater than the body, so are the words nobler than counterpoint; and then they should aim at correspondence between the character and mode of the music and the meaning of the poem. It is the staunch belief in the expressive power of music, and the institution of a style that favoured the development of this power, which makes this Florentine reforming brotherhood of the last quarter of the 16th century so interesting to us.

In regard to Luther, who is in this respect as unique as in many others, and comes before us not as a philosopher, but simply as an ardent lover of music and a thorough believer in its ethical powers, the lecturer remarked:—

Again and again Luther says that in his estimation the place of music is next to theology, the one as well as the other producing a calm and serene mind.

The usefulness of music is so great that no one, be he ever so eloquent, can say enough of it. . . . Music is a mighty ruler of all movements of the human heart, by which, nevertheless, men are often governed and subjugated as by a master.

Music has of necessity to be retained in schools. A schoolmaster must know how to sing, otherwise I won't look at him.

No. 791. **NOVELLO'S OCTAVO CHORUSES.** *Price 3d.*

Be merciful, be gracious (Dream of Gerontius) EDWARD ELGAR.

BACH'S GOD SO LOVED.

No.		*Pence.*
749	That God doth love the world ...	3

BACH'S PASSION (St. Matthew).

360	Come, ye daughters	3
528	I would beside my Lord	3
334	My Saviour Jesus ... ... / Have lightnings and thunders ...	3
529	O man, thy heavy sin lament ...	3
530	Alas! now is my Saviour gone ...	2
336	Now doth the Lord	1
337	Here yet awhile	1½
362	Be not afraid (Motet)	6
661	Blessing, glory, and wisdom ...	6

BACH'S PASSION (St. John).

531	Lord, our Redeemer	3
532	Let us not divide	2
533	Beloved Saviour	2
534	Rest here in peace ... ... / Lord Jesus, Thy dear angel send ...	3
712	If this man	1½

BACH'S CHRISTMAS ORATORIO.

535	Christians, be joyful	3
536	Glory to God	2
537	Hear, King of angels	1½
538	Come and thank Him	3
539	Glory be to God Almighty	3
540	Lord, when our haughty foes ...	3
541	Now vengeance hath been taken ...	1½

BACH'S MY SPIRIT WAS IN HEAVINESS.

696	The Lamb that was slain for us ...	3

BACH'S MASS IN B MINOR.

718	Sanctus	4
720	Crucifixus and Et Resurrexit ...	4

J. C. BACH.

353	I wrestle and pray (Motet)	4

BARNBY'S 97th PSALM.

748	Gloria Patri. March and Chorus ...	6

BARNBY'S REBEKAH.

626	Lo! day's golden glory	4
627	Who shall be fleetest	1½
628	Fear or doubting	3
629	Protect them, Almighty	3

BARNETT'S THE ANCIENT MARINER.

753	Around, around	4
756	What loud uproar	6

BEETHOVEN'S ENGEDI. (MOUNT OF OLIVES.)

195	O triumph, all ye ransomed ...	3
196	Hallelujah	3
349	Where is he	3

BEETHOVEN'S MASS IN C.

190	Kyrie—When I call upon Thee ...	1½
191	Gloria—Praise the Lord ... ... / Qui tollis—Give ear ... ... / Quoniam—Thou alone art holy ...	4
192	Credo—Glory and great worship ... / Et incarnatus—O Lord, give ear ... / Et resurrexit—Be Thou exalted ... / Et vitam—O praise ye the Lord ...	4
193	Sanctus—Holy, Holy... ... ... / Benedictus—He is blessed	4
194	Agnus Dei—Hear my crying ... / Dona nobis—Blessed be the Lord...	2

BEETHOVEN.

No.		*Pence.*
670	A calm sea and a prosperous voyage	4
678	Meek, as thou livedst, hast thou departed (an Elegy)	2

BEETHOVEN'S RUINS OF ATHENS.

366	Daughter of high-thronèd Jove ...	1½
367	When thou didst frown	3
368	Twine ye the garlands	3
369	Susceptible hearts	2
370	Deign, great Apollo	3
371	Hail, mighty master, hail	3

BEETHOVEN'S MASS IN D.

344	Kyrie eleison	4
553	Gloria in Excelsis	1s.
554	Credo	1s.
555	Sanctus and Benedictus	6
556	Agnus Dei	8

BENEDICT'S ST. PETER.

610	They that go down to the sea ...	4
611	The Lord will not turn His face ...	3
612	The Lord be a lamp	1½
613	It is a spirit ... ... / Who would not fear Thee	1½
614	Praise ye the Lord	6
615	We have a law	1½
616	This man was also with Him—This is one of them... ... ... / Surely thou art also—They are all revolters	4
617	This is a day of wrath...	2
618	Thou that destroyeth the Temple ...	3
619	He is worthy to die ... ... / He will swallow up death	4
620	Fear thou not	2
621	Sing unto the Lord	2
760	O come, let us sing	2

BENNETT'S MAY QUEEN.

666	Wake with a smile	4
667	With a laugh as we go round ...	4
668	Hark! their notes the hautboys swell	3
669	Ill-fated boy, begone	3

BENNETT'S WOMAN OF SAMARIA.

	God is a Spirit (Sol-fa, 2d.)	6
	Ditto (Male voices, arranged by J. Hodges)	6
	Abide with me	6
	Blessed be the Lord God	6
	Therefore with joy	6
	Therefore they shall come	6
	Come, O Israel	4
	Now we believe	4
	I will call upon the Lord / And blessed be the Lord	6

CHERUBINI'S REQUIEM.

331	Introit—Requiem æternam—Give unto the pure in heart	2
557	Graduale—Requiem æternam ... / Give unto the humble ...	1½
332	Dies Iræ—Day of vengeance ...	6
558	Domine Jesu—Lord Jesus Christ ...	8
559	Sanctus—Holy, Holy	1½
333	Pie Jesu—God of mercy	1
560	Agnus Dei—Lord Almighty... ...	3

CHERUBINI'S MASS IN C, No. 4.

759	Praise Jehovah, all ye nations ...	4

CHERUBINI'S MASS IN D MINOR.

719	Agnus Dei	4

H. COWARD'S STORY OF BETHANY.

No.		*Pence.*
764	Behold, how good a thing it is ...	4

COWEN'S RUTH.

747	Chorus and Dances of Reapers and Gleaners	8
	How excellent is Thy loving kindness	6

COWEN'S SLEEPING BEAUTY.

722	At dawn of day...	6

COWEN'S SONG OF THANKSGIVING.

761	Except the Lord build the house ...	1½

COWEN'S ST. JOHN'S EVE.

770	Now joy shall be in cottage poor ...	4

CROTCH'S PALESTINE.

680	Reft of thy sons	2
681	O happy once	2
682	O feeble boast	3
683	Hence all his might	2
684	In frantic converse	3
685	Then the harp awoke	3
686	Nor vain their hope	3
687	Lo! star-led chiefs	2
688	Daughter of Sion	1½
689	He comes!	2
690	Be peace on earth	2
691	Then on your tops	2
692	Hosanna!	2
693	Worthy the Lamb, and Hallelujah!	3

DVOŘÁK'S LUDMILA.

758	Blossoms, born of teeming Springtime	4
773	Now all gives way together ...	4

DVOŘÁK'S STABAT MATER.

750	Fac me vere tecum flere	3

ELGAR'S BANNER OF ST. GEORGE.

775	It comes from the misty ages ...	4

ELGAR'S DREAM OF GERONTIUS.

790	Litany	2
791	Be merciful	3
792	Go forth upon thy journey	4

ELGAR'S KING OLAF.

774	The challenge of Thor	4

FARMER'S MASS IN B♭.

568	Kyrie eleison—Lord, have mercy ...	3
569	Gloria in Excelsis—Glory be to God	6
570	Credo—I believe in one God ...	8
571	Sanctus—Holy, Holy, Holy	2
572	Benedictus—Blessed is He	3
573	Agnus Dei and Dona nobis ... ... / O Lamb of God—Grant us Thy peace	4

GADE'S CHRISTMAS EVE.

710	Behold, a star appeareth	4

GADE'S THE ERL-KING'S DAUGHTER.

647	At eve, Sir Oluf reined	2
648	The sun now mounts	1½

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AND
NOVELLO, EWER AND CO., NEW YORK.

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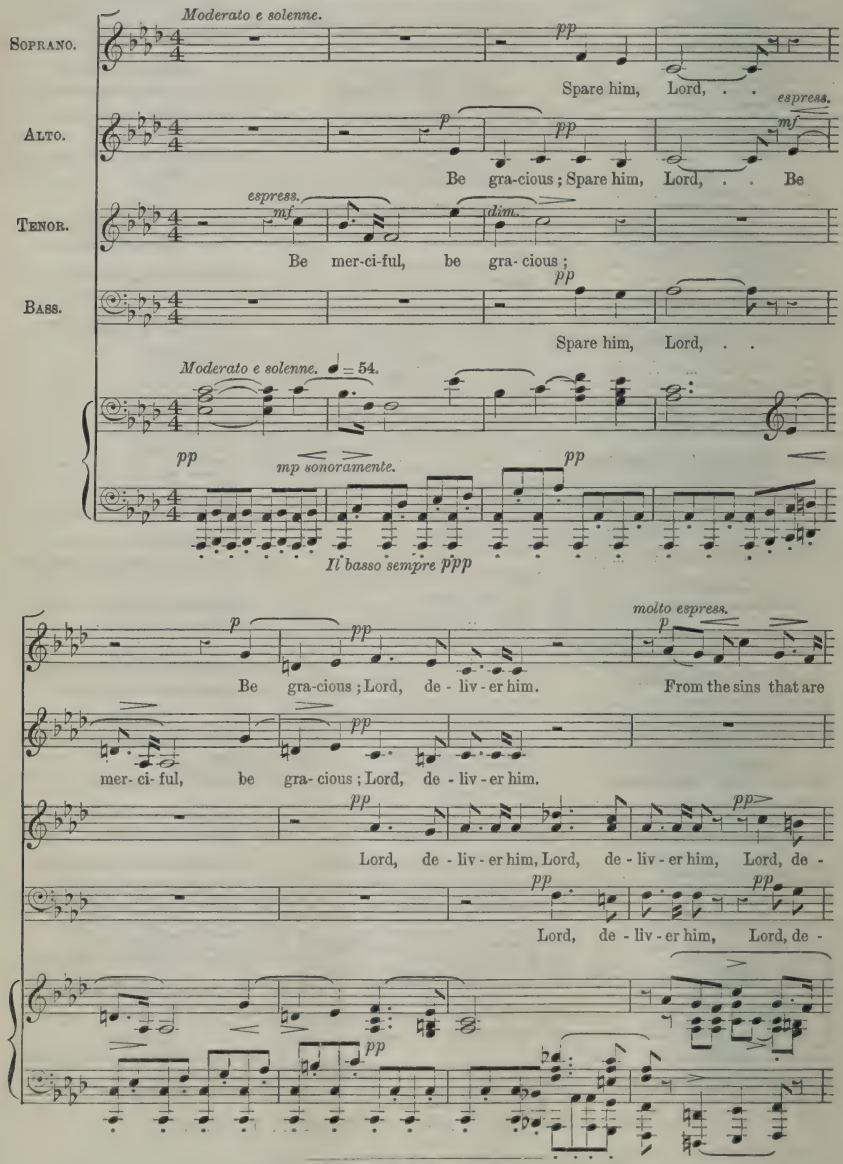
BE MERCIFUL, BE GRACIOUS

CHORUS (S.A.T.B.) FROM THE "DREAM OF GERONTIUS"

COMPOSED BY

EDWARD ELGAR.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.



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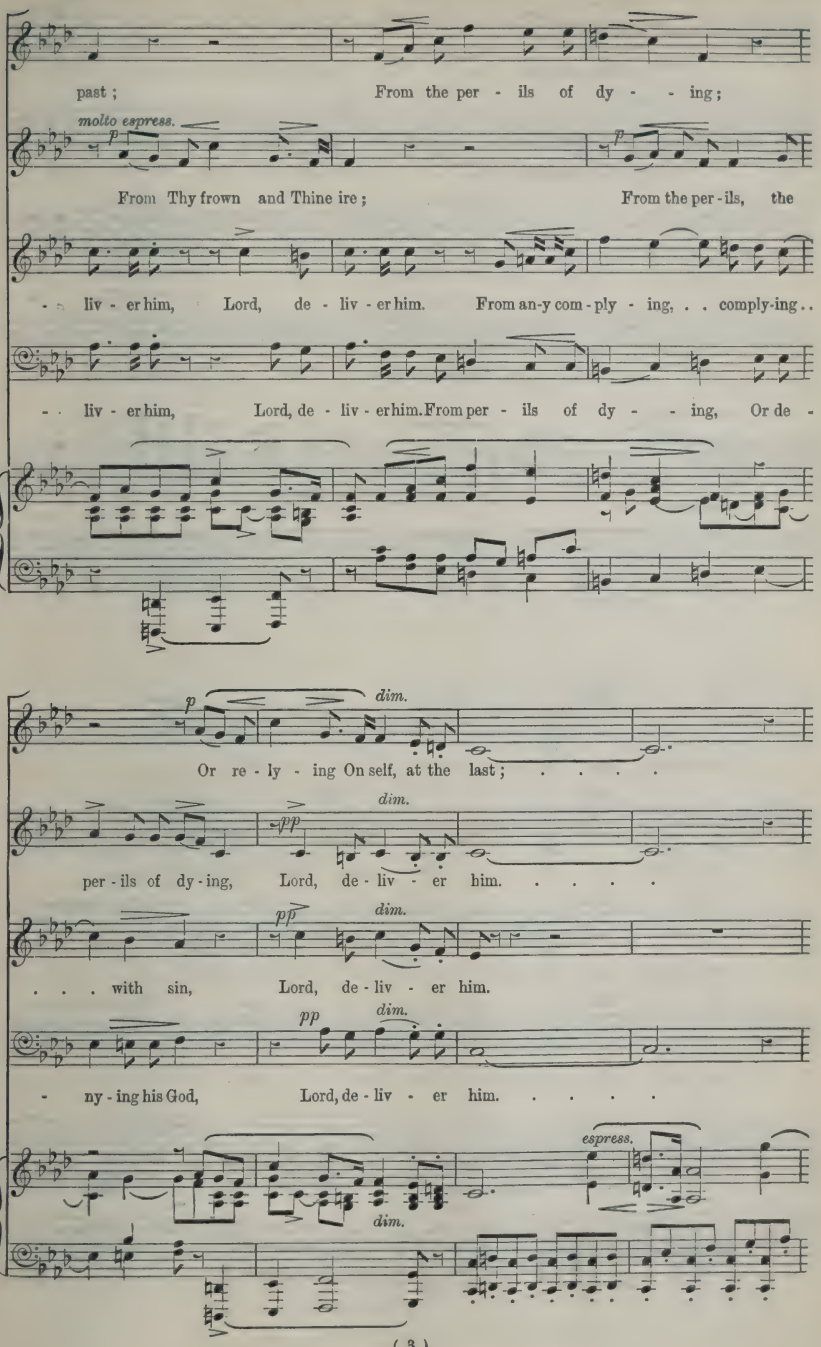
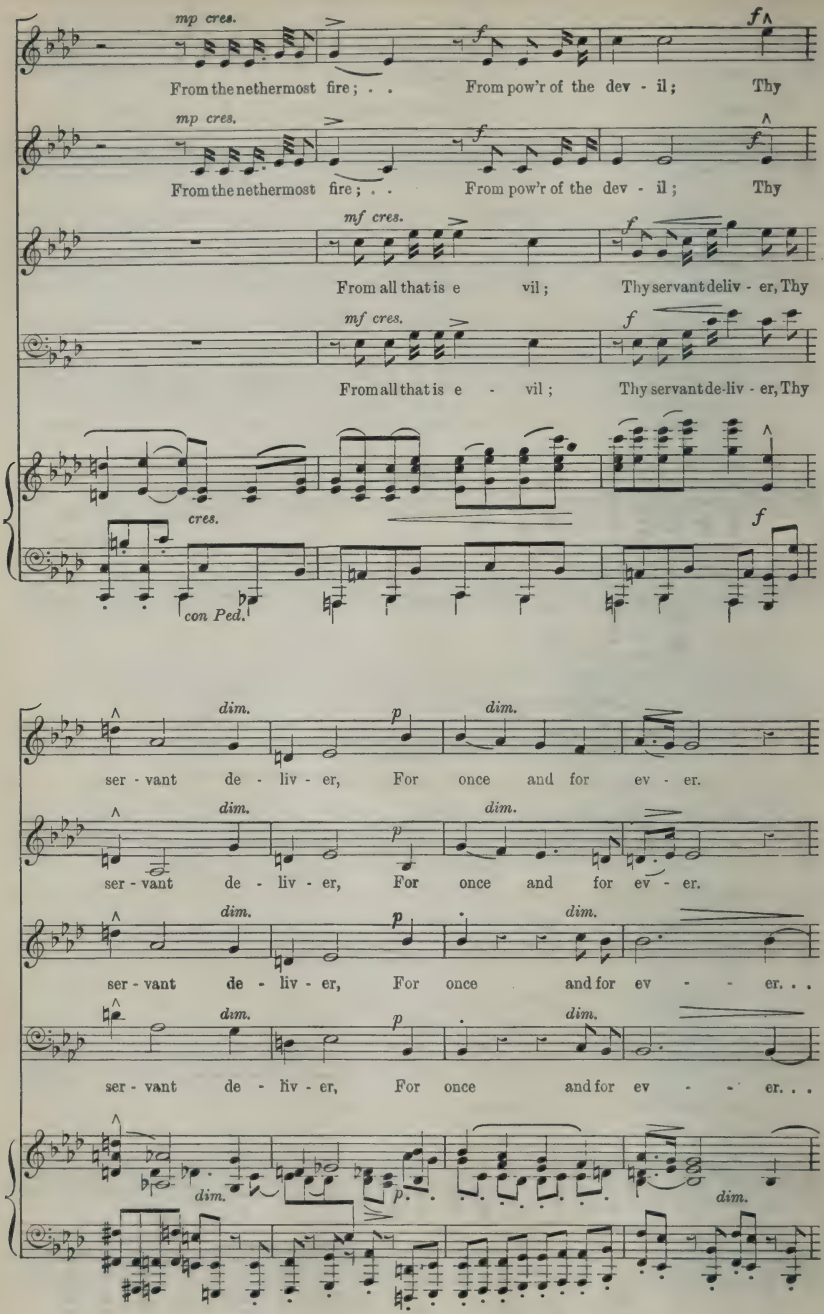
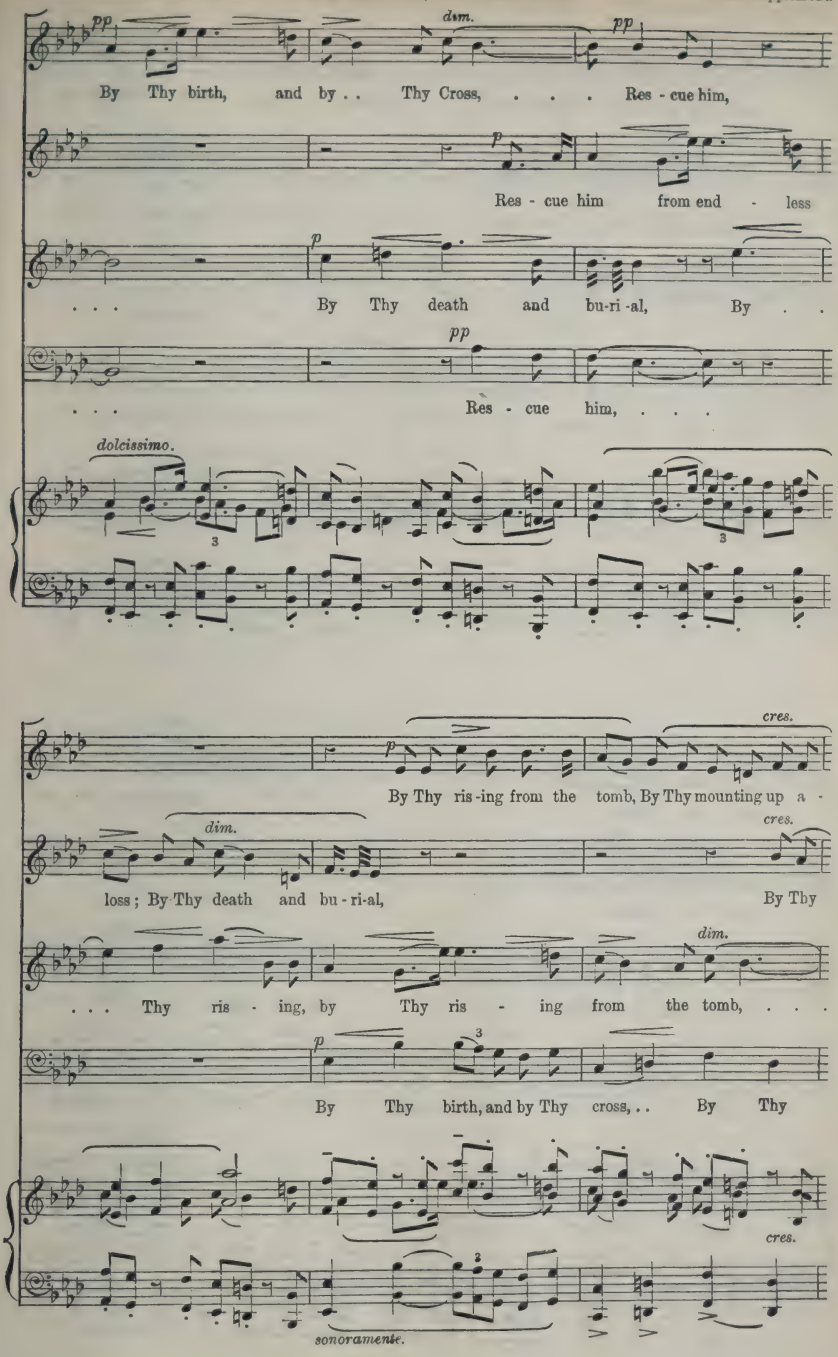
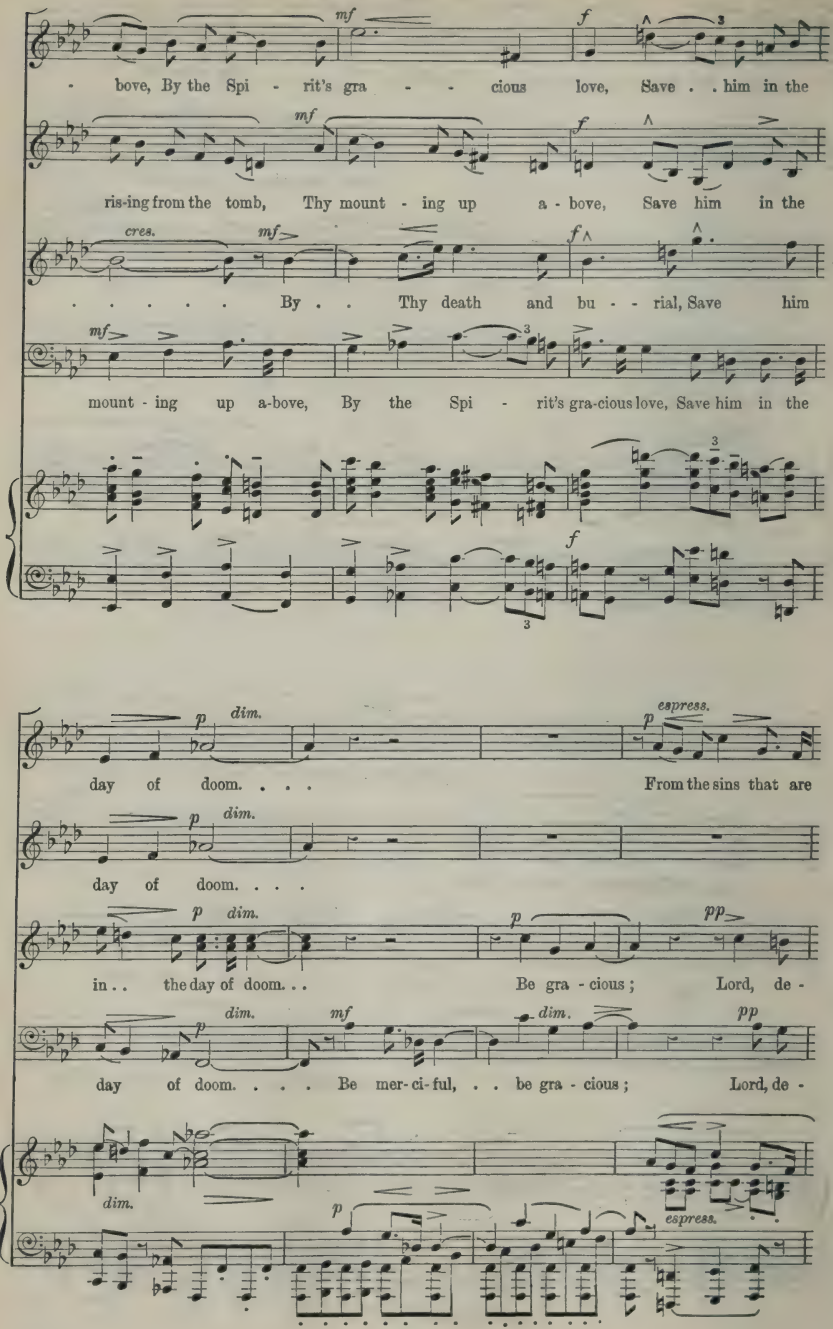
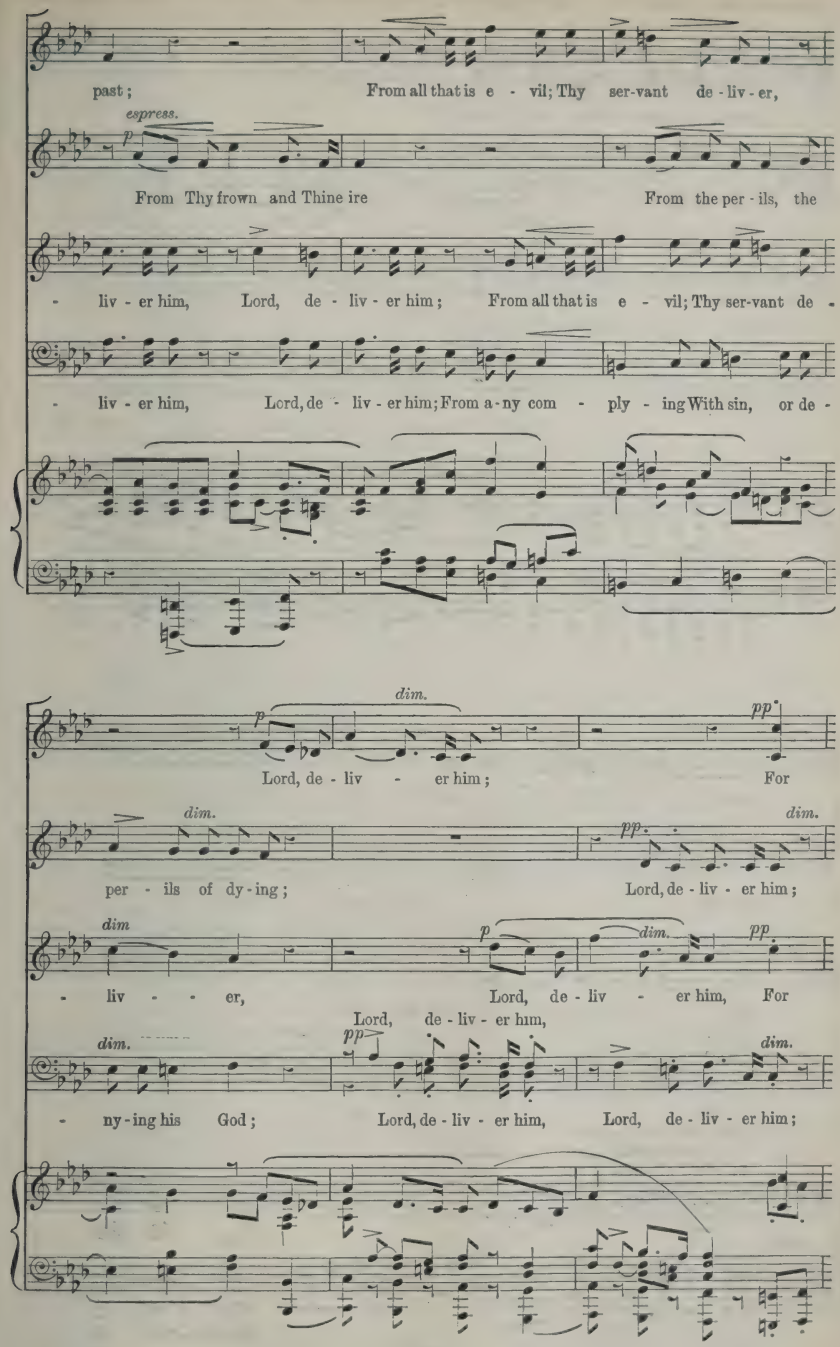
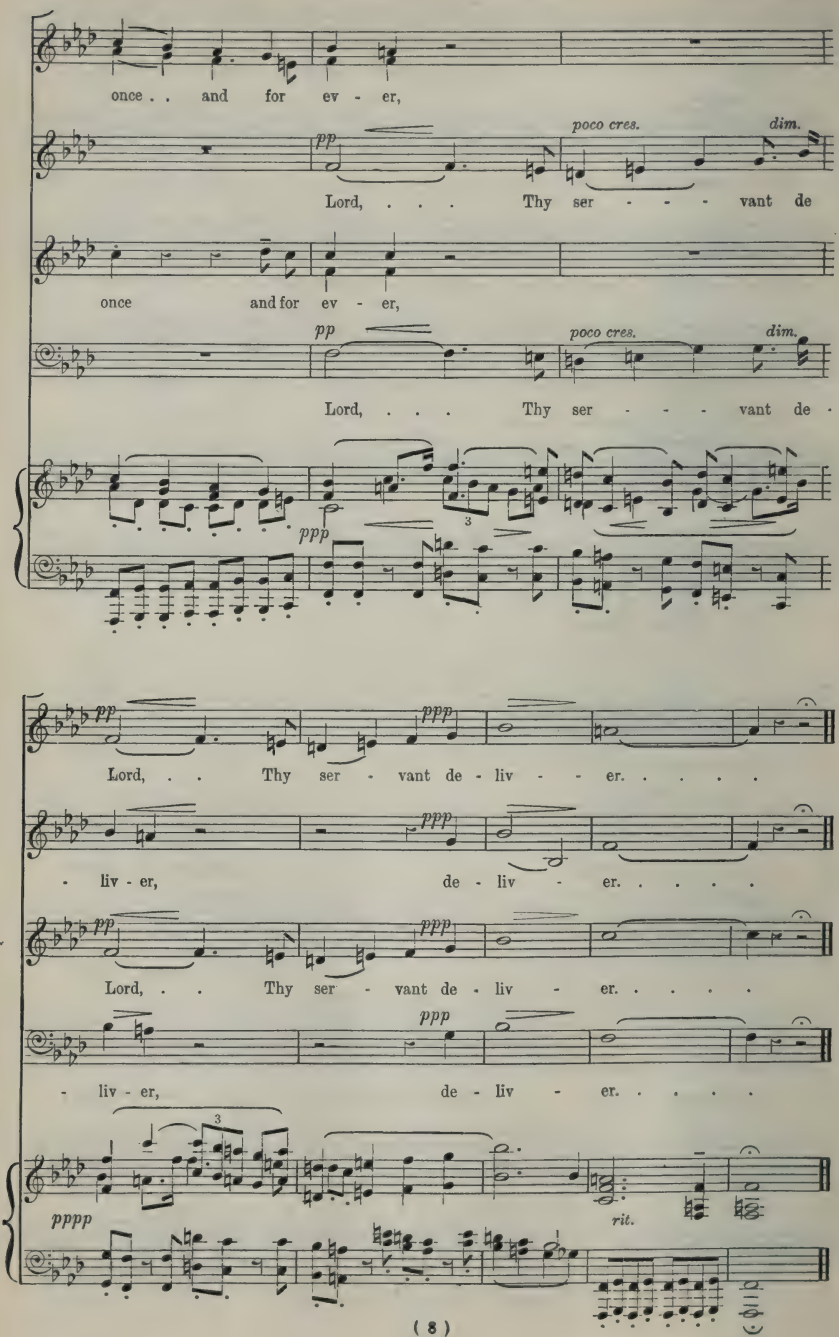

past ; From the per - ils of dy - - ing ;
molto espress.
p
From Thy frown and Thine ire ; From the per-ils, the
liv - er him, Lord, de - liv - er him. From an-y com-ply - ing, . . comply-ing . .
liv - er him, Lord, de - liv - er him. From per - ils of dy - - ing, Or de -
p
dim.
Or re - ly - ing On self, at the last ; . . . .
dim.
pp
per - ils of dy - ing, Lord, de - liv - er him. . . . .
pp
dim.
. . . with sin, Lord, de - liv - er him.
pp
dim.
- ny - ing his God, Lord, de - liv - er him. . . . .
espress.
dim.


mp cres.
f
From the nethermost fire; . . From pow'r of the dev - il; Thy
mp cres.
f
From the nethermost fire; . . From pow'r of the dev - il; Thy
mf cres.
f
From all that is e vil; Thy servant deliv - er, Thy
mf cres.
f
From all that is e - vil; Thy servant de-liv - er, Thy
cres.
f
con Ped.
dim.
p
dim.
ser - vant de - liv - er, For once and for ev - er.
dim.
p
dim.
ser - vant de - liv - er, For once and for ev - er.
dim.
p
dim.
ser - vant de - liv - er, For once and for ev - - er. . .
dim.
p
dim.
ser - vant de - liv - er, For once and for ev - - er. . .
dim.
p
dim.


pp
dim.
pp
By Thy birth, and by . . Thy Cross, . . . Res - cue him,
p
Res - cue him from end - less
p
. . . By Thy death and bu-ri-al, By . .
pp
. . . Res - cue him, . . .
dolcissimo.
p
cres.
By Thy ris-ing from the tomb, By Thy mounting up a -
dim.
cres.
loss; By Thy death and bu-ri-al, By Thy
dim.
. . . Thy ris - ing, by Thy ris - ing from the tomb, . . .
p
By Thy birth, and by Thy cross, . . By Thy
cres.
sonoramente.


mf
f
bove, By the Spi - rit's gra - - - cious love, Save . . him in the
mf
f
ris-ing from the tomb, Thy mount - ing up a - bove, Save him in the
cres.
mf
f
. . . . . By . . Thy death and bu - - rial, Save him
mf
mount - ing up a-bove, By the Spi - rit's gra-cious love, Save him in the
f
p
dim.
espress.
day of doom. . . . From the sins that are
p
dim.
day of doom. . . .
p
dim.
p
pp
in . . the day of doom. . . Be gra - cious; Lord, de -
dim.
p
mf
dim.
pp
day of doom. . . . Be mer-ci-ful, . . be gra - cious; Lord, de -
dim.
p
espress.


past; From all that is e - vil; Thy ser-vant de - liv - er,
espress.
p
From Thy frown and Thine ire From the per - ils, the
- liv - er him, Lord, de - liv - er him; From all that is e - vil; Thy ser-vant de -
- liv - er him, Lord, de - liv - er him; From a - ny com - ply - ing With sin, or de -
p
dim.
pp
Lord, de - liv - er him; For
dim.
dim.
pp.
per - ils of dy - ing; Lord, de - liv - er him;
dim
p
dim.
pp
- liv - er, Lord, de - liv - er him, For
Lord, de - liv - er him,
dim.
pp
dim.
- ny - ing his God; Lord, de - liv - er him, Lord, de - liv - er him;


once . . and for ev - er,
pp
poco cres.
dim.
Lord, . . . Thy ser - - - - vant de
once and for ev - er,
pp
poco cres.
dim.
Lord, . . . Thy ser - - - - vant de -
ppp
3
pp
ppp
Lord, . . Thy ser - vant de - liv - - er. . . . .
ppp
- liv - er, de - liv - er. . . . .
pp
ppp
Lord, . . Thy ser - vant de - liv - er. . . . .
ppp
- liv - er, de - liv - er. . . . .
3
pppp
rit.

As to the later periods, the Professor said :—

It would be waste of time to continue in detail our survey in more modern times. We should not find anything new or even anything in any way satisfactory. Generalities and echoings of the saws of the ancients form the staple pabulum.

It is inexplicably strange that in modern times, and even quite recently, so little has been said about music as an educational power, so infinitely less than in ancient days, when music, compared with what it is at the present day, was in its childhood, and in many respects rudimentary. Then harmony hardly existed at all, the contrapuntal interweaving of parts was undreamt of, the compass of sounds in use very restricted, the executive technique (as proved by the structure of the instruments) insignificant, and even melody and rhythm undeveloped. This last statement will surprise many and shock some, but I cannot stop to prove it. The eminent musician, Gevaërt, an undoubted admirer of ancient Greek music and the weightiest authority on it, describes it thus: 'A melodic design, sober in outline and expression, indicating the general sentiment by some exquisite traits of a supreme simplicity, and accompanied by a small number of harmonic intervals.' Suppose we accept this estimate, the most favourable I conceive to be possible; still, what an immense superiority the music of our time presents in the variety and amount of means, and, consequently, of expressiveness! But the more expressive the art, the greater must be its power of influencing us, not only momentarily, but also permanently, not only by rousing and soothing our emotions, but also by moulding our character. That music has become more and more expressive, especially since the latter part of the 16th century, when accompanied solo song and the musical drama began to be cultivated, is a fact too obvious to stand in need of proof. Not to go farther back, who can doubt the expressiveness and impassioned nature of the music of Beethoven, Schumann, Chopin, and Wagner? Not he who is musical. I repeat it is inexpressibly strange that, with the increase of the power, the recognition of the power has decreased. Instead of hearing of it as a mighty instrument of education, we hear of music only as an elegant accomplishment, by which we can make ourselves agreeable in company, while away weary hours, and keep ourselves out of mischief. Beyond this we hear of nothing that is not extremely vague. There is, for instance, a vague idea that music may have a refining influence, but how it has this is not explained. Even the books and pamphlets written with the object of recommending the study of music in elementary schools, at home, and in conservatoriums, fail to make it clear why they recommend it. You will search in vain in Pestalozzi's and Fröbel's works for a true perception of the powers of the art and an adequate utilisation of them. J. J. Rousseau, a musician as well as a philosopher, one who composed music and wrote on music, forgets the art in his treatise on education, 'Emile, ou de l'Éducation.' And, strangest of all, Herbert Spencer, than whom no one has shown a deeper insight into the nature of music, writes a book on education and hardly alludes to the art that can be made so powerful a factor in it. Moreover, the allusion is solely concerned with æsthetic culture and its pleasures.

It is high time to reconsider the question of the ethical aspects of music, and to examine it earnestly, carefully and thoroughly. What is wanted is not assertions as to the powers of music in this respect, but expositions of their nature and workings. In the next lecture I shall make an attempt at such an exposition, in the hope of thereby rousing the attention and curiosity of educationists and the public.

(To be continued.)

The Birmingham Festival Choral Society (conductor, Dr. G. R. Sinclair) announces the following works for performance during next season :—Verdi's 'Requiem,' Mendelssohn's 'Hymn of Praise,' Berlioz's 'Faust,' Goring Thomas's 'The Swan and the Skylark,' Leo's 'Dixit Dominus,' Selections from 'Parsifal,' Coleridge-Taylor's 'Hiawatha' trilogy, and 'The Messiah.'

THE GLOUCESTER MUSICAL FESTIVAL.

SOME PEEPS INTO THE PAST AND A TIME-TABLE.

The one hundred and seventy-eighth meeting of the Three Choirs of Gloucester, Worcester, and Hereford is this year to be held at Gloucester. How different the conditions to-day as compared with those of long ago! For instance, in 1733, the band consisted of 'French horns, trumpets, German flutes, and a fine treble harp,' probably all made in England. Among the 'female vocal performers' in 1769 was Mrs. Mattocks, 'for many years a well-known comic actress at Covent Garden,' and owing to the expenses of the band (£684 6s. 10d., to be quite exact) in that year 'the Bishop and his coadjutor, Mr. Southwell, were £100 a-piece out of pocket'—a piece of ill-luck. At the next festival (in 1772) there were engaged 'for the first time, to assist the trebles in the chorus, Miss Radcliffe, and others of the celebrated female chorus singers from the North of England.' Were these 'celebrated female chorus singers' an organised body, or only members of various singing societies in the North, probably Lancashire? Perhaps some of our readers can furnish information on this point. In 1817, Mr. Braham sang '"Comfort ye, my people" in a manner so ill befitting the subject, and with such redundancy of false ornament, as to draw upon himself the censure of the critics.' A Miss Cann played a solo on the flute at the meeting of 1826, but 'between the parts.' The performances were held in the Nave of the Cathedral for the first time in 1835, when a quartet, entitled 'Millions of spiritual creatures,' composed expressly for the occasion by S. S. Wesley, then the young organist of Hereford Cathedral, was sung. It was at the Gloucester Festival of 1841 that Mendelssohn's 'Hymn of Praise' was first performed in England in its present form. Three years later one of the attractions was John Parry and his inimitable drolleries. He was compelled to repeat a song called 'Matrimony,' and greatly amused his audience by his delivery of 'Miss Harriet and her governess; or, a Young Lady's thoughts on Education.' Coming to later times, we find another Parry—Hubert of that ilk—in the Festival programme of 1868, when that distinguished musician, then a youth in his twenty-first year, came prominently before the public as the composer of an 'Intermezzo Religioso' for orchestra, which he conducted. Six years later (in 1874), Dr. S. S. Wesley presided over the Festival for the last time. This Meeting was made memorable by reason of a sermon preached by Canon (now Bishop) Barry, which threatened the very existence of the Festival. It was eminently characteristic of the composer of 'The Wilderness' that, 'as a practical comment on the tendency of the sermon,' he played the Dead March in Saul!

So much for these glimpses into the past of Gloucester Festival doings. Let us now turn to the near future and give, according to our annual custom, a time-table of the Festival soon to be held on the banks of the Severn.

Time-table of the approaching Gloucester Festival :—

September 8, 10, 11, 12, and 13.

Sunday (September 8).—At 3 p.m.: Special opening Service in the Cathedral. 'Unfinished' Symphony in B minor, Schubert; *Magnificat and Nunc dimittis, B. Luard Selby; *†'Lord, I have loved the habitation of Thy house' (Anthem), John E. West; †Prelude, 'The Dream of Gerontius,' Edward Elgar.

* Composed expressly for the Festival.
† Conducted by the Composer.

Tuesday (September 10).—*Morning*, at 11.30: Funeral March, Chopin; the National Anthem; 'Elijah,' Mendelssohn.

Evening, at 8: Symphony in C, Mozart; †'A Harvest Song,' C. Lee Williams; 'Last Judgment,' Spohr.

Wednesday (September 11).—*Morning*, at 11.30: Symphony in C minor, Brahms; Mass in D minor, Cherubini; Organ Concerto in B flat, Handel (Soloist, Dr. G. R. Sinclair); *† Motet (for double choir), 'The righteous live for evermore,' Charles H. Lloyd; †'Idyll' (for orchestra), S. Coleridge-Taylor; †Scene II., Part II., from 'The Rose of Sharon,' A. C. Mackenzie.

Evening, Concert in the Shire Hall, at 8: †Dramatic Scene, 'The forging of the anchor,' J. F. Bridge; *†Symphonic Prelude, 'A song in the morning,' W. H. Bell; †Overture, 'Cockaigne' ('In London Town'), Edward Elgar; *†Orchestral Poem, 'A Phantasy of life and love,' F. H. Cowen; 'The last post,' C. V. Stanford, &c.

Thursday (September 12).—*Morning*, at 11.30: 'Eroica' Symphony, Beethoven; †'Job,' C. Hubert H. Parry; Requiem, Verdi.

Evening, at 8: *†'Emmaus' (a Biblical scene), A. Herbert Brewer; 'Sleepers, wake' (Cantata), J. S. Bach; 'Hymn of Praise,' Mendelssohn.

Friday (September 13).—*Morning*, at 11.30: 'Messiah,' Handel.

Choral Service by the Three Choirs on each day of the Festival (except Sunday) at 5 p.m., at which will be sung—*Services:* Smart in F, Walmisley in D minor, Stainer in E flat, and Tallis in D minor.

Anthems: 'Oh! clap your hands,' Greene; 'O where shall wisdom be found?' Boyce; 'Hosanna,' Gibbons; 'The Wilderness,' Wesley.

PRINCIPAL VOCALISTS.

Madame Albani, Madame Sobrino, Madame Ella Russell, Miss Hilda Wilson, Miss Muriel Foster, Miss Ada Crossley, Mr. Ben Davies, Mr. William Green, Mr. Andrew Black, Mr. Lane Wilson, and Mr. Plunket Greene.

Principal First Violin—Mr. A. Burnett.
Organists—Dr. G. R. Sinclair and Mr. Ivor A. Atkins.
Conductor—Mr. A. Herbert Brewer.

* Composed expressly for the Festival.
† Conducted by the Composer.

REVIEWS.

Sleepers, Wake! (*Wachet auf!*). A Church Cantata. By J. S. Bach. Edited by Ebenezer Prout.

[Novello and Company, Limited.]

This is 'one of the finest of the one hundred and ninety Church Cantatas of Bach which are in existence.' So Professor Prout tells us in his interesting prefatory note, and who will question *his* judgment? Let us see what Spitta says about this 'magnificent composition,' as *he* designates it. After stating that Bach prepared the cantata for the Twenty-seventh Sunday after Trinity, in the year 1731 (November 25), Spitta goes on to say:—

> 'This Sunday, as is well-known, but rarely occurs in the ecclesiastical year; and for this reason, and because of its poetically and mysteriously solemn Gospel, Bach felt himself prompted to compose for it a creation of the very highest order.'

The cantata is founded on the chorale 'Wachet auf, ruft uns die Stimme,' of which both the words of the hymn and its tune are believed to be by Philipp Nicolai (1556-1608). It first appeared (according to Messrs. Cowan and Love's 'The Music of the Church Hymnary') in a book entitled:

> 'Frewden Spiegel des ewigen Lebens.....durch Philippum Nicolai, Franckfurt am Mayn, 1599.'

The tune has become familiar through its use by Mendelssohn in the overture to his oratorio of 'St. Paul,' and later on as a chorus in the same work; moreover, it has found its way into nearly all English hymnals. In the opening chorus of the cantata we find Nicolai's noble tune as a *canto fermo* in the soprano part, which majestically stands out, like unto a rock, above counterpoint such as only Bach could write. To this melodious chorus succeed a recitative (tenor) and a typical Bach duet for soprano and bass. The second verse of the chorale is then sung by all the tenors to a delightful flowing accompaniment. After another recitative (this time for bass) and duet (again assigned to a soprano and bass), the work concludes with verse 3 of the old tune in its 'unadorned simplicity' and massiveness. As Spitta well observes: 'The splendid melody has here once more an opportunity of producing its effect by its own beauty.' Any further eulogy of this beautiful cantata would be like attempting to gild refined gold. It is only necessary to refer to the English translation by Miss Georgina E. Troutbeck, who, in discharging this important task, has proved herself worthy to tread in the footsteps of her father. As to the pianoforte accompaniment and general editing of the cantata, is it not a sufficient guarantee of excellence merely to say that the work has passed through the hand of so reliable and conscientious an authority as Professor Prout? Unless we are greatly mistaken, many organists and choirmasters, no less than church choirs, will be glad to have their attention called to so characteristic and devotional a work by the Great Cantor as 'Sleepers, wake!'

HARVEST MUSIC.

Look on the Fields. By Charles Macpherson. (*Novello's Octavo Anthems.*)

[Novello and Company, Limited.]

'Look on the fields' opens with a twelve-bar introduction for the organ of tranquil character, which admirably prepares the way for the entrance of the voices. Mr. Macpherson has avoided vocal solos, and confined himself to four-part writing for the voices throughout. While these parts are of a flowing and graceful character, they contain some effective contrasts and changes of tonality. A feature of the work is the independence of the accompaniment, which considerably heightens the interest of the composition.

Harvest Praise. Short sacred Cantata for Harvest Festivals. By Percy E. Fletcher.

[Weekes and Co.]

Mr. Fletcher's cantata is designed for tenor and bass soli and chorus with organ or orchestral accompaniment. The words, selected chiefly from the scriptures, include the familiar hymn 'We plough the fields and scatter,' which is set with vigour, and ingenious variety of employment of the sections of the choir. Bright and pleasing music and easy to sing.

SONGS.

Last Night and *Love Song.* Words by Raymond Warner. *Daffadowndilly.* Words by Ellen T. Fowler. Music by Garnet Wolseley Cox.

Dream Thoughts. Words by Coleridge. Music by Fred Gostelow.

Sweet Lovers love the Spring. Words by Shakespeare. Music by Harold Jenner.

[Weekes and Co.]

Mr. Wolseley Cox is a young composer whose writings merit attention. The above-mentioned songs from his pen are well laid out for the voice, and the music possesses freshness and earnestness. 'Last Night' and 'Love Song' are designed for baritones. The vocal compass of 'Daffadowndilly' is contained in the octave, and the highest note is E on the treble stave. This is a simple and captivating little song. Mr. Gostelow's 'Dream Thoughts' are extremely pleasing. The music accentuates the significance and poetical suggestiveness of the lines, and the voice part is very melodious. Shakespeare's familiar lines have been allied to sprightly music by Mr. Harold Jenner, and the song will be found easy to sing.

Twenty-five Songs. By Ernest Lavigne.

[Montreal: Sohmer Park.]

The development of music on the other side of the Atlantic is one of the many signs of progress in intellectual pursuits in which true joys are to be found. Mr. Lavigne is one of the most prominent musicians in the city of Montreal, and judging by this collection of songs his reputation has been well earned. Although the settings are unpretentious and simple in design and character, they are very vocal and the music is in thorough sympathy with the text, which has been selected from the best-known modern French poets. 'Vous aimerez demain' and 'Tristesse d'Amour,' words by Armand Silvestre; and 'Absence,' words by Théophile Gautier, are pleasing examples of expressive vocal writing. An English translation is supplied, but the accentuation is very faulty. In the first page the second syllable of the words 'verdant,' 'winter,' 'trembling,' and 'morning,' comes on the first beat of the bar!

CHURCH MUSIC.

Communion Service in C. By John Stainer.

[Novello and Company, Limited.]

Any composition by the late Sir John Stainer possesses peculiar interest, and the setting of this Communion Service, composed expressly for the choir of St. Paul's Cathedral, where Sir John rendered such faithful and memorable service, attests to his talent and keen sympathy of the spirit of Anglican Church music. The music is set out for first and second sopranos, altos, tenors, and first and second basses, and is for unaccompanied singing. The service includes the Kyrie, Credo, Sanctus, and Gloria in Excelsis, and of these the most important, musically, is the Credo. Its opening phrase expresses the firmness of conviction which should accompany the declaration of belief, and its repetition at the opening of the Gloria in Excelsis is a distinctly happy thought. The Sanctus is very simple and impressive. The first and second basses sing a continuous and flowing counterpoint through the greater part of the number, while the other voices whisper the words 'Holy, holy, Lord God of Hosts.' The conclusion is reached by a finely worked-up climax.

In the Lord put I my trust. By Charles Macpherson.

Wisdom shall praise herself. By John E. West.

Blessed are the pure in heart. By A. Davidson Arnott.

Far from the world, O Lord, and *Now sinks the sun.* By Horatio W. Parker.

The people that walked in darkness. By Charles F. Bowes.

Thou art gone to the grave. By C. Lee Williams.

[Novello and Company, Limited.]

The first of this sextet of anthems contains much that testifies to the talent and cultured musicianship of Mr. Charles Macpherson. Dramatic perception restrained by recognition of means appropriate to the Church, and governed by a knowledge of what is effective, are prominent features on every page. The setting of the phrase 'and what hath the righteous done?' which commences *fortissimo* and ends *piano*, and the subsequent repetition of the single word 'What?' sung *pianissimo* to the chord of the relative minor of the preceding harmony, is an instance of the happy expression of the inner meaning of the text which distinguishes the music.

The text of Mr. West's anthem has been selected by Mr. John S. Bumpus, and is of uncommon character, being taken from the twenty-fourth chapter of Ecclesiasticus. It is, however, none the less suitable for musical illustration, and has been set in a simple but effective manner. The familiar Beatitude, 'Blessed are the pure in heart,' has been allied to music of devotional and flowing character by Mr. Arnott, and the anthem merits wide-spread recognition from choirmasters. Attention may be called to the freshness of the final cadence.

The words of 'Far from the world,' are by the poet Cowper, and the naïve lines have been set by Professor Parker to music thoroughly in sympathy with their spirit. The anthem opens with a solo, designed for soprano or tenor, the melody of which is subsequently repeated by the choir in four-part harmony. Afterwards the soloist superimposes a fifth part. The music is not only easy to sing, but grateful to those who sing it. 'Now sinks the sun' is an unaccompanied chorus from Professor Parker's oratorio 'St. Christopher.' The music requires a choir of some magnitude, the parts being occasionally doubled. It also demands well-trained voices, but these essentials being forthcoming, the anthem would be impressive. Mr. Bowes has written in a direct and simple manner that render his anthem well suited to choirs of moderate ability. The soprano solo is melodious, and the final *fughetta* is bright and vigorous. Mr. Lee Williams's anthem is written '*In Memoriam*, South Africa, 1900.' The text is Bishop Heber's well-known hymn, which has been set in simple but expressive fashion that intensifies the significance of the lines.

VIOLIN AND VIOLONCELLO MUSIC.

Reverie. For violin, with pianoforte accompaniment. By M. Fallas Shaw.

Elegie. By H. Waldo Warner. Transcribed for violoncello by Tennyson Werg.

Cradle Song. For violin, with piano accompaniment. By W. H. Bell.

[Novello and Company, Limited.]

Mr. Shaw has written a charming little solo for the violin, with an interesting musicianly accompaniment. Mr. Warner's 'Elegie' is even more beautiful for the 'cello than the violin, and Mr. Bell's Cradle Song is a very pleasing solo.

Consolation. Pour Violoncelle avec accompagnement de Piano. By W. H. Squire.

[Bosworth and Co.]

Ah! Moon of my delight. Recit. and Air. Transcribed for violin, with piano accompaniment. By Liza Lehmann.

[Metzler and Co.]

The first of these two pieces is effectively written for the instrument and of moderate difficulty, and will find many admirers. The second is a very excellent transcription of one of the most beautiful numbers in the fascinating song-cycle 'In a Persian Garden.'

ROYAL ACADEMY OF MUSIC.

'MIGNON.'

The enterprise of the management of the Royal Academy of Music in engaging a theatre for the performance of their students is to be highly commended. The advantage of environment to young artists is invaluable, and much experience is to be gained by appearing in a modern theatre. At the first of the two performances of the opera of 'Mignon' at the Globe Theatre on the 16th and 17th ult., the name-part was interpreted with much charm by Miss Ida Mann, who possesses a rich-toned mezzo-soprano voice, in addition to considerable dramatic perception and admirable clearness of articulation—qualities which should enable her to become an acceptable artist. The character of *Filina* was sustained by Miss Lilian Kent, whose most successful achievement was the neatness with which she executed the florid passages which abound in this part. The hero, *Wilhelm*, was personated by Mr. Edward F. Barrow, who, although he has a tenor voice of pleasing quality, especially in the upper register, has yet much to learn. Mr. Charles Thompson showed histrionic aptitude as *Laertes*, and the other characters were efficiently sustained by Miss Daisy Drewe, Miss Jennie Bateman and Messrs. George Clowser, Henry Rojas, Walter Monck, and Harold R. Hammond.

At the second performance the heroine was impersonated by Miss Edith Hensler, who gave proof, especially in the latter scenes, of much intelligence and dramatic perception. The part of *Filina* was sung by Miss Wheeler

with confidence. Mr. Ernest Torrence merits special mention for his admirable embodiment of *Lothario*, and Miss Mary Price Owen, as *Frederick*, may be complimented on her acting and her fencing; she also sang well. The remainder of the cast was the same as on the preceding evening. The choruses were brightly and intelligently sung, and the orchestra, although somewhat inclined to overpower the voices in *forte* passages, played meritoriously under the direction of Mr. G. H. Betjemann.

A new 'Fantasie Brillante' in E minor for violin, by Mr. W. W. Reed, was a prominent feature of the concert given by the students of the Royal Academy of Music, on the 19th ult., at St. James's Hall. The first of its three movements is the best. This is fluently-written and pleasing music. The work was effectively rendered by the composer. Much cleverness was apparent in the settings, by Miss Mary Burgess, of three short poems by Browning, and they were well sung by Miss Jessie Stewart. The singing of Miss Isabel Reaney and Miss Eleanor Coward also possessed praiseworthy features. Mr. Anderson Nicol rendered Lassen's 'Stars of the Summer night' with taste and refinement, and the violin obbligato was neatly played by Miss Irene Penso. Miss Phœbe Jay and Mr. E. Yorke Bowen played the pianoforte creditably, the former being heard in Brahms's Scherzo (Op. 4) and the latter in Chopin's Ballade in F minor. Much brilliancy distinguished the interpretation of Wieniawski's Variations in A by Mr. Spencer Dyke, and Miss Marjorie Hayward, in Mozart's Violin Sonata in E minor, showed that she is making satisfactory progress. The programme also contained Arensky's Trio in D minor, in which the Misses G. Law, M. Sutton, and E. Pettit took part with commendable results, and two movements from Schütt's Serenade in D, which were interpreted by the *ensemble* class, under the direction of M. Emile Sauret.

ROYAL COLLEGE OF MUSIC.

Excellence, of high-water mark attainment, has become a tradition of Royal College performances. The orchestral concert given in the beautiful and acoustically-perfect new concert hall of the Institution, on the 23rd ult., was especially good—in fact, a spring tide of excellence. The orchestra played the ever-welcome Figaro Overture and Tschaïkowsky's Suite for orchestra in G (No. 3, Op. 55), with good tone, artistic phrasing, remarkable precision, and wonderful verve. How enthusiastically those young people played! Not as a matter of routine duty only, but as though their hearts were in their work. Happy period of youth! The soloists — Alice Turner and Norman Ridley (vocalists), Tom Morris (violin), and William H. Harris (organ)—gave evidence of admirable training grafted on to natural talent. This most enjoyable music-making concluded with a fine performance of Sir Hubert Parry's Ode to Music, composed for the opening of the new College Hall and 'repeated by special desire.' The genial Director of the College was most enthusiastically received by students and audience alike on coming forward to conduct his expressive music. The remainder of the concert was ably conducted by Professor Villiers Stanford.

OPERA AT COVENT GARDEN.

LALO'S 'LE ROI D'YS.'

Thirteen long years have passed since Lalo's 'Le Roi d'Ys' was produced at the Opéra Comique, Paris. Though it has been performed at Brussels, and even at Rome, it was only given here, for the first time, on Wednesday evening, July 17. The composer's name, however, has long been familiar to us; the clever, brilliant 'Symphonie Espagnole,' introduced by Sarasate in 1878, and the 'Rhapsodie Norvègienne' are established favourites here. In Paris, Lalo's instrumental music is held in high esteem, and for good reason, seeing that it displays both skill and charm. But he was ambitious, and sought reputation at the theatre, and not only sought but found it; his opera proved successful, and among modern French operas holds an honourable place. Brittany is fertile in legendary lore, and the libretto of this opera, written by Edouard Blau, is based on the well-known story of the city swallowed up by the sea; although on the stage this final calamity is averted. *Margared* and *Rozenn*, the two daughters of the *King of Ys*, are both enamoured of the brave general *Mylio;* report of his death is spread, and *Margared* is induced to accept as a pledge of peace the hand of *Prince Karnac*, who has defeated *Mylio*. *Mylio*, however, returns unexpectedly, the maiden withdraws from her promise, and the first act ends with the sudden breaking-off of the peace negotiations. In the second act we have the return of *Mylio*, who now, in his turn, has vanquished *Karnac*, and receives as reward the fair *Rozenn* to wife. *Karnac*, and *Margared* who in the former sees an instrument to carry out her revenge, plot to flood and destroy the city. In the third and last act, *Margared* atones for her guilt by seeking death in the advancing waves, which now retreat, for justice has been accomplished.

In comparison with the rant of much modern Italian opera the music of 'Le Roi d'Ys' sounds tame. Yet, however it may fail to satisfy either Teuton or Italian, there is very much to admire in it; skill, freedom both from the Scylla of affectation and the Charybdis of commonplace, graceful melodies and excellent orchestration. The choruses at the opening of the first act, in their quaintness of melody and piquancy of rhythm are charming, and still more engaging is the wedding chorus at the commencement of Act 3, which, together with the flood sensation at the close, goes far to explain the favour which the work has met with in Paris. With regard to the performance we must be brief. Mdlle. Paquot and Madame Suzanne Adams impersonated the two sisters, *Margared* and *Rozenn* respectively—the former made a highly favourable *début*, both as a vocalist and actress; the latter sang the tender music assigned to her with purity and charm. MM. Jerome (*Mylio*), Seveilhac (*Karnac*), Plançon (the *King of Ys*), rendered able service. The opera was energetically conducted by M. Flon.

Among other events during the past month we may specially mention the performance of 'Carmen,' with Madame Calvé in the title-rôle; and Mr. De Lara's 'Messaline,' produced two seasons ago.

MR. FRED. E. WEATHERLY ON THIRTY-THREE YEARS OF SONG-WRITING.

Such was the theme upon which the popular song-writer pleasantly discoursed at Steinway Hall, on the 6th ult. Everyone knows Mr. Weatherly as the author of 'The Holy City,' 'They all love Jack,' 'The Children's Home,' 'Darby and Joan,' and a host of songs that have become favourites in the concert-room and in the drawing-room. He has written words of songs that are true to human nature, that are sentimental without being maudlin and mawkish, patriotic without being tainted with Jingoism—in short, songs that can be sung without making the singer appear ridiculous, as does the lady of fifteen stone when she warbles 'I'd be a butterfly.' He spoke of the importance of the first line in arresting the attention of the audience. (How true this is of all literary work!) For instance:

> They played in their beautiful garden,
> The children of high degree.

In that opening sentence the picture was before the listener, and the rest of the song would take care of itself. 'London Bridge' was a descriptive song of another type, dealing with classes, not with individuals, and was an example of the music having been written before the words. Molloy and Weatherly were in London together, when the composer gave the tune in a cab. 'What does it suggest to you?' he asked. 'It is the motion of people going over the bridge,' was the reply. 'Well, then, why not call it "London Bridge"?' And so it came to pass that the words and music were put together, though Molloy was careful to admit that the melody was that of an old Somerset folk-song. And so Mr. Weatherly chatted on to the delight of his audience. Some 'Nancy Lee' anecdotes must be quoted. No less than seventeen men took it to sing at one smoking concert; *Punch* had a picture of an

organ-grinder stamping upon his organ, and saying to it, with a look of delight upon his face, 'You shall play that "Nancy Lee" no more'; a lady asked Mr. Weatherly if it was true he had written the song when at sea. 'Oh, yes,' said he, 'I wrote it sitting astride a bowsprit, bounding over the briny billow, with a fountain pen on an author's hairless patent paper pad!' 'Did you, really?' asked the fair one. 'Yes—nearly,' replied Mr. Weatherly, with a merry twinkle in his eye.

The lecture was capitally illustrated by Mrs. Ernest Newton, Miss Florence Bulleid, Mr. Jack Robertson, Mr. H. Lane Wilson, and Mr. Maurice Farkoa. Mr. Ernest Newton accompanied.

THE INCORPORATED STAFF-SIGHT-SINGING COLLEGE.

Under the presidency of Dr. W. H. Cummings the annual general meeting of the College was held at the Guildhall School of Music on the 13th ult.

According to the annual report read at the meeting a steady increase of membership, and a gradually widening sphere of work, continue to attend the progress of the College. Feeling reference was made to the death of its first patron—Sir John Stainer—which was thought to be peculiarly appropriate, as the Incorporated Staff-Sight-Singing College owes its inception to that much-lamented musician, Sir John having drafted the first prospectus with his own hand.

A summary of the examinations showed that the number of certificates granted during the year has risen to 241; and, among many items of interest referred to, were the rapidly increasing circulation of the 'Manual of Sight-Singing,' and to the large number of enquiries constantly received from many places abroad.

Thanks were accorded to the President, Dr. W. H. Cummings, as well as to Dr. Warwick Jordan, honorary treasurer, and Dr. Hamilton Robinson, honorary secretary.

The report concluded with a brief reference to the satisfactory financial condition of the College, resulting from the fact that the whole of the work up to the present time has been carried on by the various officers *con amore*, which was strictly according to the original plan of the late Sir John Stainer in regard to the early days of the College; and an appeal was made to all music lovers to assist (in one or more of various ways indicated) a work which no true musician could regard with indifference.

TWO CATHEDRAL FESTIVALS.

(By our Special Correspondent.)

PETERBOROUGH.

There are some who entertain conscientious objections to musical festivals in cathedrals. Their scruples deserve respect, but surely they hardly realise how well fitted to such a purpose are the spacious naves of our cathedrals, to which it would be difficult to assign a function more appropriate than the performance of sacred music on a large scale. This sense of fitness is intensified at Peterborough, where the Norman nave lends itself so well to music. Acoustically I know of no building, whether church or concert-room, that surpasses it, for it reconciles the usually conflicting qualities of resonance, of general effect and distinctness of detail in a remarkable fashion. The triennial festival that took place on Thursday, June 27, was excellent and enjoyable so far as it went, and indeed it might be said that its worst fault was the negative one that there was not enough of it. In a one-day festival, where the whole programme has to be rehearsed in the forenoon, and this is the sole occasion on which band, chorus, and principals meet, it is obviously necessary to confine the choice of music to very strict limits, so that it is no doubt unreasonable to look for much that is not hackneyed. On this occasion 'Elijah' occupied the afternoon performance, while in the evening Mozart's G minor Symphony and Spohr's 'Last Judgment' were given. By way of not seeming to neglect native art, a less familiar thing was introduced in the shape of Sir Frederick Bridge's 'Cradle of Christ,' a short choral work originally produced at the Hereford Festival of 1894.

For this Peterborough Festival, Dr. Haydn Keeton, organist of the Cathedral, who conducted, had got together a chorus of about 240 voices from the choral societies of Peterborough, Lincoln, Leicester, Northampton, Market Harborough, and Kettering. It was a well-trained, intelligent, and zealous body. The volume of tone it produced was, thanks no doubt in some measure to the resonance of the building, greater than might have been expected from its numbers. At Leeds, for example, where voices are stronger than in the Eastern Counties, the festival takes place in a much smaller building than the Peterborough nave, and the chorus is about 350 strong, so that choral effects are necessarily much more overpowering; yet it could by no means be said that at Peterborough the chorus was ever unequal to its task, while the brightness of the voices, especially the sopranos, was very noteworthy. The orchestra, consisting chiefly of London and Birmingham players, with Mr. W. H. Eayres as leader, was thoroughly efficient, and played the Mozart Symphony—which was in every sense the gem of the festival—with the pleasantest effect. Dr. Keeton's reading might, perhaps, have been a trifle more vocal and sympathetic in phrasing and the like, but he did as much as could reasonably be expected with a single hurried rehearsal, and with what, in spite of the ability of its individual members, was essentially a 'scratch' band. The choral works had justice done to them, though in Mendelssohn's music Dr. Keeton more than once showed a slight inclination to force the pace. The principals were Miss Agnes Nicholls, Miss Muriel Foster, Miss Edith Phillips (a local contralto), Mr. Branscombe, and Mr. David Hughes; and minor parts were taken by Master Bradbury, Mrs. Stott, Mr. Clarke, and Mr. Smith. The organ part, which, though not indispensable, is so potent for good or evil in association with an orchestra, was taken with thoroughly artistic restraint and taste by Dr. G. J. Bennett, organist of Lincoln Cathedral.

RIPON.

The North-Eastern Cathedral Choirs of York, Durham, Ripon, and Wakefield are in the habit of meeting year by year in one or other of the three older Cathedrals, and holding a service on festival scale. This year it was the turn of Ripon, where the meeting took place on the 10th ult. The chief feature of the musical part of the service was the famous Te Deum which Handel composed—or should one say 'compiled'?—to celebrate the Victory of Dettingen. No matter, however, whence its source, the forcible, sturdy, masculine music sounded well in the Cathedral, and was very efficiently sung, especially when the small amount of preparation that was possible is considered. One is tired of having to make allowances on this score, and it points infallibly to the weak spot of all our music on a large scale that it should nearly always be necessary to do so. However, this may be said for Ripon: it is a small city, not in a populous district, and it need not be ashamed of having to collect the greater part of its forces from afar when Birmingham and Leeds do no better, but recruit their orchestras from London and Manchester. At Ripon a string orchestra was, for the second time, employed together with the organ, and here a distinct advance was noticeable, the players being not only more numerous and more efficient, but much more advantageously placed, a raised platform having been constructed for them. The position of singers and players on the level of the nave floor without platform or sound board, has hitherto been very detrimental to the effect of the music at all these festivals, and the example of Ripon is greatly to be commended. On this occasion the band played, as an opening voluntary, some of Grieg's Elegiac Melodies (Op. 34), which were effective, and not noticeably inappropriate. The canticles were Berthold Tours's setting of the Magnificat and Nunc Dimittis, and the organists of York, Durham, and Ripon appeared in the service paper as the composers of a hymn-tune, some chants, and an Amen respectively, while they, with the Wakefield organist, divided among them the duties of organist and conductor, though Dr. Crow, of Ripon, was of course primarily responsible for the musical arrangements.

EDUCATIONAL MUSIC IN MANCHESTER.

The results of the annual examinations, in connection with the faculty of music in the Owens College in Manchester, are increasingly successful and satisfactory. It will be remembered that the course of study designed by Dr. Hiles, and carried on under his able and diligent supervision, demands from the aspirants for the degrees of the Victoria University the *executive* ability of a skilled performer, as well as an advanced knowledge of the principles, grammar, and construction of music. In addition to pursuing the prescribed three-years' course of study for the acquirement of an adequate knowledge of harmony, counterpoint, and orchestration, every candidate must show technical aptitude for the interpretation of classical works; he (or she) must study part-writing from an ancient as well as in accordance with the modern point of view, and, in fact, must be an all-round musician, familiar with orchestral and choral masterpieces.

The affiliation to the Owens College of the adjoining College of Music, so ably presided over by Mr. Adolph Brodsky, participation in the fortnightly concerts and open practices there given, free admission to the rehearsals of the Hallé orchestra held under Dr. Richter's direction, with unusual privileges of admission to the weekly subscription concerts held under him, and to the chamber music recitals given by the Brodsky quartet party—all these advantages enable the candidates for scholarships and degrees to acquire such an intimate acquaintance with all styles of music, as is beyond the reach of almost all other aspirants.

As a result of the Owens College session just concluded, among the two hundred or more degrees conferred in Arts and Science on Saturday, June 29, by Earl Spencer, K.G. (High Chancellor of Victoria University), two of Dr. Hiles's students graduated as Doctors and two as Bachelors of Music. Both the recipients of the higher degree—Mr. John C. Bradshaw, of Scarborough, and Mr. Thomas Keighley, of Stalybridge—were previously distinguished as Fellows of the Royal College of Organists, Licentiates of the Royal Academy of Music, and as Associates of the Royal College of Music, both of London and of Manchester. The new Bachelors—Mr. Edward Isaacs, well-known for his pianoforte performances at the Royal College of Music (Manchester), and Miss E. Boughey—have diligently pursued their technical training in that Institution under the care of Miss Olga Neruda, and have produced orchestral and choral motets that have satisfied all the requirements of the University. The requirements for the Doctorate include the composition of a symphonic movement, a choral work of more than 120 bars of complicated eight-part counterpoint; and, in the examination room, the writing of an orchestral scherzo, the working-out section of a string quartet, a set of six variations for various orchestral combinations, and sundry academic exercises in various contrapuntal patterns. Following Sir F. Bridge and the lamented Dr. Swinnerton Heap, Dr. Harding (of Bradford) is now the external examiner. Thus is insured to the Victorian Graduates a modernity of qualification which ought to satisfactorily conduce to a completeness of equipment which must be gratifying to the most ardent advocate of reform, as well as to the most conservative adherent to ancient principles.

Excellent work is being done at the Royal College of Music, Manchester. On four consecutive evenings the effects of the year's training in all departments were exhibited, and much young talent has been brought forward at the fortnightly practices open to the public. Especially rich will the College be during the coming winter in the instrumental sections, for both the Principal (Mr. Brodsky) and Mr. Rawdon Briggs have several violin pupils full of promise, while Mr. Carl Fuchs has at least a brace of young 'cellists who already play with something of the spirit of mature artists. Mr. Dayas and Miss Olga Neruda will be by no means behind in their contributions. The orchestra, under the immediate direction of Mr. Brodsky, is constantly advancing in skill, and will shortly be almost independent of outside aid, even in the wood-wind ranks. Altogether the College is in a most flourishing condition, with full assurance of success.

THE HEIDELBERG FESTIVAL.

(By our Special Correspondent in Berlin.)

Amongst the numerous musical festivals which are held annually in Germany after the expiration of the regular musical season, it is necessary to distinguish between two classes. There are those which have for their principal object the performance, under specially favourable conditions, of a number of familiar and cherished masterpieces. On the other hand there are those intended to keep their audience *en rapport* with the artistic doings of contemporary musicians and the relative progress in the different branches of the art represented by their works. Chief amongst those upholding the latter principle—and indeed bound by its statutes to do so—is the *Allgemeine Deutsche Musik-Verein*, or Representative German Musical Association. This Institution—founded, at the Initiative of Franz Liszt, towards the end of the fifties in the just-completed century—set itself the task of rendering every possible assistance to its members with a view to obtaining a public hearing for their works. It was then a time of complete artistic intolerance. Musical development was looked upon in authoritative quarters in Germany as having reached its final possibilities with Mendelssohn and—as some might concede—with Schumann. Hence all strivings after new forms and modes of expression, and a corresponding infusion of fresh artistic contents, were branded by the dominant orthodox party as a dangerous schism, inimical to the sacred traditions of the classical period, and of the romantic school which followed immediately upon it. From Weimar the signal was given for an energetic protest against such pretended dictatorship in the domain of artistic creativeness. It was Liszt who became the central figure round which gathered the musicians of a younger generation, animated by a common desire to breathe an atmosphere of freedom from the fetters which it was sought to impose upon the manifestations of their art. And their united protest against this autocratic and self-complacent attitude on the part of the leading concert institutions and their directors, eventually assumed a tangible form in the foundation of the *Allgemeine Deutsche Musik-Verein*. Small wonder, then, if in thus placing itself openly in avowed opposition to the prevailing academical conceptions of musical art and art-cultivation, the 'neo-German' school forthwith encountered the derisive jeers and sarcasms of the majority in power. This opprobrium, however, the young and militant society little regarded. Eloquent of utterance, both spoken and printed, and backed up by substantial deeds, it persistently upheld its new ideals, until at length victory was assured. Who, it may be asked, is there to-day cares about these worthies, who so assiduously strove to stem the current of new ideas; who fain would have invoked the authority of the State for the compulsory adoption of a strictly circumscribed art conception? They are, in fact, almost completely forgotten, along with their works, immoderately lauded though these were by their contemporaries. Those, on the other hand, whose supposed spurious and flickering light it was thought such an easy matter to extinguish, have stepped into their place, and a new art has arisen which, both on the operatic stage and in the concert-room, has gained the ear of the world.

For the second time in its history, the *Allgemeine Deutsche Musik-Verein* (which, it should be said, in rightful recognition of the cosmopolitan character of all truly artistic aims, has enrolled among its members musicians of diverse nationalities) is being called upon to raise on high the banner of free progress in the art. As it had been its privilege once to espouse the cause of the great triumvirate of Berlioz—Liszt—Wagner as the originators of a new art development, so it is now specially concerned in lending its support, by all the means at its disposal, to the younger school of composers which the creative productions of these three great masters have called into existence. This principle asserted itself emphatically on the occasion of the thirty-seventh annual meeting of the Society, which was held this year from 1st to the 4th of June at Heidelberg. Although not all the works produced in the five concerts given in connection with this great gathering of musicians could be described as absolute

novelties; yet, with but few exceptions, they were imbued with the progressive spirit which characterises the most modern movement in the art. Richard Strauss—foremost champion in the stress and strife as he undoubtedly is—was, of course, represented in the programmes with more than one of his works, viz., the prelude and an important fragment from his music-drama 'Guntram,' two vocal pieces for baritone and orchestra, and several songs, with pianoforte accompaniment. Strauss certainly is of all the moderns the boldest. His daring in regard to harmonic combinations, in the blending of orchestral colours and the polyphonous treatment of the orchestra surpasses everything with which former composers have made us acquainted. Nor does he make use of his stupendous technical mastery otherwise than as a means to an end, inasmuch as it enables him to widen the sphere of expressiveness in music. Nevertheless, great and beautiful as many of his achievements are, it cannot be denied that his imaginative flights not unfrequently carry him beyond the boundary line within the limits of which music, as an art, must, from its very nature, be confined. Not everything which can be represented by the word of the poet, the brush of the painter, or the chisel of the sculptor, may also be delineated in tonal language. And though it may be readily conceded that music may be able to indicate certain phenomena of real life, their detailed presentment must ever be reserved to the plastic and graphic arts or that of word-poetry. We may, it is true, look upon much in Richard Strauss's compositions as misapplied art (though who shall say that a coming generation will not judge differently?), yet at the same time one must admit that even these aberrations are undoubtedly indicative of the eminently gifted mind of an artist who commands the resources of his art to an altogether exceptional degree. This enormous power is apt to reconcile us to many an extravagance committed by the composer in his endeavours to fully realise his conceptions.

A worthy companion of Strauss in the vanguard of the musical 'forwards' is Max Schillings, a young composer, who has already acquired a certain transparency and grandeur of style. His symphonic prologue to 'König Œdipus,' notwithstanding its lengthiness, made a profound impression. Siegmund von Hausegger also has distinguished talent, and his 'Dyonisische Fantasie,' for full orchestra (albeit not free from a want of restraint both as regards form and the use of orchestral resources), shows considerable inventive power and an honest striving after truthful expression from which much may be hoped in the future. A scherzo entitled 'Junker Uebermuth' by Otto Naumann, a pupil of Richard Strauss, likewise obtained a hearing. The piece, which is clearly modelled upon his master's 'Till Eulenspiegel,' shows the young composer's unquestionable talent to be as yet in a state of immaturity.

In the performance of two orchestral legends—'Der Schwan von Tuonela,' and 'Die Heimkehr Lemminkäinens,' both scenes from the Finnish folk-epic 'Kalevala,' by Jean Sibelius, a native of Finland—the audience were introduced to a true tone poet and an equally expert musician. The two little pieces are veritable gems, intensely fascinating in their descriptive moods and highly characteristic invention. The Czechish composer, Josef Suk, the excellent second violin of the Bohemian Quartet, was represented in the programme by an orchestral suite, in four movements, 'Ein Märchen,' originally written by him for a dramatised fairy tale, showing considerable ability, and in which the national element, though distinctly in evidence, does not become obtrusive. A folk-dance, the second part of the suite, more particularly produced a most charming effect. Engelbert Humperdinck's 'Mauresque Rhapsody' and Xaver Scharwenka's smoothly and effectively written pianoforte concerto in C sharp minor, had an almost strange appearance, framed, as they were on the present occasion, in the productions emanating from an ultra-advanced school. They appeared to appertain to a period far remote from that in which they were actually written. A similar experience was occasioned by Lalo's violin concerto, superbly played by M. Jacques Thibaud. The song interpretations were limited to some few numbers by Thuille, Strauss, Sommer, Kahn, Hugo Wolf, and Liszt, ably rendered by Mesdames Beines, Blyenburg, and Noordewier-Reddingius.

In the chamber music concert, which was principally in the hands of the Bohemian quartet party, highly finished interpretations were given of a very interesting, spiritual, and distinctly 'modern' quartet from the pen of the Russian composer, Tanajeff, and of Beethoven's quartet in E flat major, Op. 127. Here again, in the presence of this great assemblage of professional musicians, the triumph achieved by the truly magnificent playing of the Bohemian artists was complete.

An excellent performance was given of the 'Weihnachts Mysterium,' by the gifted conductor of the festival, Phillip Wolfrum. The extremely interesting and effective use made of the old ecclesiastical Volkslied, together with its essentially modern scoring, render the work a truly remarkable one, and it produced a correspondingly marked impression. That the name of Franz Liszt should occupy a prominent place in the programmes was but just. His 'Bergsymphonie,' a work replete with glowing imagination, his 'Sonnengesang des heiligen Franciscus,' for baritone solo, male choir, orchestra, and organ, filled with deepest feeling and pious sentiment, as well as the brilliant and stately 'Krönungs Messe,' bore witness to the versatility of his genius. Great technical mastery and characteristic invention were the distinctive features of a fantasia and fugue on B.A.C.H, by Max Reger, a highly gifted young artist. It was followed by the marvellously fine solo-cantata for a bass voice, with the accompaniment of orchestra and organ, 'Ich will den Kreuzstab gerne tragen,' by the great 'Zukunfts Musiker,' Johann Sebastian Bach himself, the interpretation of which by Johannes Messchaert was in every respect a masterly one. Thus it will be seen that the festival performances, which opened with an organ concerto, with orchestra, by Rheinberger, and concluded with Wagner's 'Kaisermarsch,' did not lack variety; and it is satisfactory to be able to add that the execution of the different works was not only in every way worthy of the occasion, but created the best possible impression upon the minds of all who assisted at the festival.

Otto Lessmann.

THE SECOND SWISS MUSICAL FESTIVAL.

(By our Special Correspondent in Berlin.)

With objects in view somewhat similar to those pursued by the *Allgemeine Deutsche Musik-Verein*—the advancement, namely, of the artistic and material welfare of its members—a society was formed some years ago by the musicians of Switzerland. There is, however, one element in the constitution of the latter wherein it differs materially from the much older German institution, and that is its exclusively national character. The German *Musik-Verein*, by its admission to membership and to the privilege of having their works produced under its auspices, of musicians of all nationalities, not only recognised the cosmopolitan claims of all art manifestations, but has thereby considerably enlarged the sphere of its influence. Moreover, in so doing, it has secured to its native members the satisfaction and the advantage of constantly remaining in touch with the musical life of other nations. Thus, it numbers amongst its adherents Russians, Scandinavians, Frenchmen, Italians, Englishmen, Americans, Czechs, Hungarians—all of them more or less distinguished representatives of countries where the art of music is extensively cultivated.

The Association of Swiss Musicians, on the other hand, appeals to the patriotism of its members. It calls upon them, who have been content hitherto to follow the lead of other nations, to create a distinctly national art for Switzerland, by impregnating their artistic creations with the spirit of the melodies which are to be heard on their mountains, and which have been handed down by the people from generation to generation. Hence the Society admits only Swiss musicians to its membership, and compositions of Swiss origin only have been allowed in the programmes of the two musical festivals which have so far been held. Whether it is possible to develop a national art in a population which thinks and feels either wholly in a German, or wholly in a French, and partly also in an Italian way, remains to be seen. At all events, the amicable inter-communion, even on linguistic grounds, on

the part of these diversified elements, would seem to justify the hope that the ideals of Swiss musicians may be eventually realised. Meanwhile all the efforts made in this direction are worthy of our sympathy.

That there is no lack of musicians who are ready to contribute their share to this national undertaking, has been fully demonstrated by the programmes of both the first and the second musical festivals organised by the Society in question. On the other hand, the fact cannot have escaped the notice of the impartial observer, that but few of these have proved themselves, by their works, to be really qualified for such a task. I do not consider it necessary to refer in detail to the four concerts which took place in connection with the second Swiss Musical Festival, held from the 22nd to the 24th of June, at Geneva, when so much of the music presented to the audience was of a mediocre or immature kind. On the whole, however, it must be admitted that there has been no want of diligent application on the part of Swiss musicians for the acquisition of such knowledge as may be gathered from the best models. Even in works whose musical contents were insignificant enough, it was evident that their composers had studied form and modes of expression in music assiduously and to some purpose. The influence of the great masters, particularly those of Germany, was apparent in all the works produced; and those of the Romantic School, more especially, seem to have drawn the younger generation of Swiss musicians within their magic circle. But only a few amongst them have as yet succeeded in so far inwardly digesting their acquired knowledge and artistic experience as to be able to produce individualised works of their own. I believe that in referring to Gustav Weber, E. Jacques Dalcroze, Joseph Lauber, and Friedrich Klose, I have named those artists who are best qualified to assist in the building up of the national monument desired by the musicians of Switzerland.

Unfortunately for the cause, and that of music generally, the first-named and highly-gifted musician, Gustav Weber, is no longer amongst the living workers, he having died young. A pianoforte sonata from his pen, interpreted on the occasion by Herr Robert Freund, and other chamber compositions bear witness to an ability far above the average. The sonata was written presumably in the early part of the seventies, and if so, one cannot fail to be greatly struck by the similarity of its style to that of the early chamber works of Brahms. Swiss musical art has certainly lost a truly representative musician in Gustav Weber. At the previous musical festival, in Zürich, marked attention had already been drawn to Jacques Dalcroze, and in the present instance this was the case to an even greater degree. In a string quartet in E major, capitally played by the Marteau quartet party, the composer introduced to our notice, a spirited and finely modelled work, in which both serious and humorous moods are most ably and artistically represented. It presents many difficulties of execution, the last movement especially with its constant rhythmical changes, making considerable demands upon the skill of the interpreters. A violin concerto by the same composer, albeit an intellectual composition and interesting in its contents, made a rather exorbitant demand upon the attention of the hearers on account of undue length. The work, which will gain in effect by curtailment, is, in reality, a series of three rhapsodies for orchestra and violin solo, the latter, although having its full share of the thematic treatment of the leading ideas, being considerably restricted in its virtuosic ascendency by the symphonic treatment of the orchestra. The solo part was superbly rendered by M. Henri Marteau, who intends including the concerto in his concert programmes during next season, when it will have an opportunity of being judged by audiences of various tastes and predilections. A third number in the programme, from the same pen, viz., a highly effective and warmly-coloured lyrical scene, 'La Mort du Printemps,' for solo soprano and orchestra, found in Madame Nina Faliero-Dalcroze, the wife of the composer, a very charming and vocally gifted interpreter. In Jacques Dalcroze's artistic individuality are blended the idiosyncrasies of three nations. Born in England, he pursued his studies in Germany, and lives and works in Switzerland, French being his mother tongue. He is a musician endowed with great natural gifts, who has learned much and introspected not a little, who looks upon life with the eyes of an artist, the result being an artistic individuality of essentially modern proclivities. Joseph Lauber, too, is a composer of unquestionable ability, although the works by him, brought out at the present festival, have not entirely justified the expectations raised by the performance last year at Zurich of a very interesting and characteristic quintet. These were a pianoforte concerto—played with great technical mastery by the festival conductor, Herr Willy Rehberg—and a sestet for pianoforte and stringed instruments, both exhibiting much thought and many ingenious traits in the thematic elaboration, which latter, however, did not appear to me to have been sufficiently clarified in the mind of the composer; there was too great a tendency to over-elaboration for the thoughtful contents to be fully appreciated by the hearer. In the motet, 'Vidi aquam,' for chorus, organ, and orchestra, by F. Klose, we were made acquainted with a work of an essentially modern type, lofty in conception, well developed in form, and highly effective in its vocal and orchestral scoring. An oratorio, 'Les sept paroles du Christ,' for solo voices, chorus, organ, and orchestra, by Gustave Doret, also deserves to be honourably mentioned. It is the work of a distinctly talented and earnest musician, in which, however, the means employed are but too frequently calculated to produce a merely superficial effect. An excellent and truly musicianlike work was the 'Chaconne' for organ, on the name of Bach, by which the distinguished organist of the Cathedral of Geneva, Otto Barblan, was represented, in his capacity as a composer, at the festival.

Interesting and, in part, remarkable vocal compositions were contributed by Pierre Maurice, E. Combe, F. Niggli, and Edgar Munzinger; a song-cycle, entitled 'Eine Lenzfahrt,' from the pen of the last-named being particularly admired. Other compositions worthy of mention were an artistically conceived and ably constructed sonata for violoncello and pianoforte, by Hans Huber, a humorous and well worked out fantasia, in overture form, on the German *Volkslied*, 'Freut euch des Lebens,' by Aloys Obrist, and a symphony, for full orchestra, by V. Andreae, the work of respectable, but as yet immature talent. As for the quantity of other pieces making up the different concert-programmes, they were really out of place at a festival intended to furnish a criterion of the status of musical art in Switzerland. Swiss composers will be well advised in first thoroughly pondering and practically utilising the experiences gained at the two festivals before proceeding with the organisation of a third. Let them nevertheless take heart of grace in looking towards the future and in continuing to exercise their powers in the elaboration of serious art-works. And when the time for another festival comes round, let them bestow far greater care than has been the case hitherto in the selection of the works to be produced, even though programmes should thereby become materially shortened.

Otto Lessmann.

LONDON AND SUBURBAN CONCERTS, &c.

M. Paderewski's second pianoforte recital took place on the 2nd ult., and merits, from the position he holds, some detailed notice. His interpretation of Schumann's Etudes Symphoniques was objective rather than subjective, but it was powerful and fervid. A magnificent reading was given of Beethoven's Sonata in C minor (Op. 111) and of Chopin's Ballade in F (Op. 38); the same composer's Polonaise in F sharp minor (Op. 44) was marred by exaggeration. The rendering of Liszt's arrangement of Schubert's 'Erl König' was not altogether satisfactory, but it was remarkably vivid and might be compared to the painting of an impressionist.

An exceptionally attractive vocal recital was given by Mr. David Bispham, on the 9th ult., at St. James's Hall, in which the versatility of this artist was made prominent. His selection included Loewe's settings of Goethe's 'Wedding Song,' and 'Edward,' from the 'Percy Reliques,' both remarkable examples of this German composer's picturesque and dramatic style. Three songs, severally named 'Cradle Song,' 'The Miller,' and 'Killiecrankie,

deserve special mention; these are by Mr. H. H. Wetzler, organist of Trinity Church, New York, who is manifestly a musician of great ability. Some excellent violin playing was contributed by Madame Leonora Von Stosch.

Herr Kubelik's success has been so great that he was induced to give a farewell orchestral concert on the 5th ult., at Queen's Hall. His most important achievements were in Mendelssohn's concerto, and Vieuxtemps's concerto in E. As on former occasions, he was most successful in the latter. The orchestra, under Mr. Landon Ronald's direction, rendered sympathetic support, and gave a spirited performance of the conductor's pleasing 'Suite de Ballet.' Mdlle. Aurelie Révvy contributed vocal solos.

Mr. John Thomas's annual harp concert took place at St. James's Hall on the 6th ult., when a number of well known pieces by this artistic Harpist to the King were effectively played, and songs were contributed by Miss Ethel Wood, Mr. Hirwen Jones, and several other vocalists.

A somewhat novel scheme was carried out successfully at Bechstein Hall, on the 5th ult., the programme, with the exception of Bach's cantata 'Liebster Jesu, mein Verlangen,' for soprano and bass soloists, consisting entirely of vocal quartets. These comprised Dr. Villiers Stanford's cycle of songs from Tennyson's 'Princess,' and Dr. Ernest Walker's settings of five songs from 'England's Helicon.' The music of the latter, though simple, is very pleasing, and admirably laid out for the voices. The executants were, Miss Marie Fillunger, Miss Evelyn Downes, Mrs. Seth Hughes, and Mr. Arthur F. Ferguson, whose singing was distinguished by good balance of tone and precision. The accompaniments were excellently rendered by Mr. Donald F. Tovey.

Mr. Jan Mulder brought forward at his concert, at the Salle Erard, on the 2nd ult., a sonata in G, for pianoforte and violoncello, of his own, which he played with the help of Mdlle. Johanna Heymann. The themes of this work are for the most part pleasing, but the development is somewhat erratic and the harmonic scheme of a strained character.

One of the most remarkable first appearances in this country of late was that of Herr Wilhelm Backhaus, a young pianist seventeen years of age, who, associated with Miss Elsie Southgate, gave a pianoforte and violin recital on June 26, at St. James's Hall. Herr Backhaus is manifestly gifted with exceptional executive ability, and his rendering of Brahms's Variations on a Theme by Paganini was a wonderful exhibition of youthful talent. His playing, moreover, in Beethoven's 'Kreutzer' Sonata indicated a sensitive temperament.

Madame Grimaldi's pianoforte playing at her concert on the same afternoon, at the Salle Erard, was distinguished by earnestness and neatness. Four songs by M. Emil Sauer, said not to have been previously performed in England, were well sung by Mr. Frederick Keel. The most pleasing of the set was the fourth, entitled 'Ständchen.' Violin and violoncello solos were respectively contributed by Mr. Louis Pecskai and Mr. Ludwig Lebell.

A very attractive vocal and pianoforte recital was given by Mrs. Henry J. Wood and Mdlle. Tosta de Benici, on June 26, at the Empress Rooms, Kensington. No less than twelve of the numbers were new to English audiences, and of these the most memorable were three songs severally entitled 'Soir d'Été,' 'Complainte,' and 'Violoncell,' by M. Lennart Lundberg, a young Scandinavian composer. A happy example of the talent of M. Emil Sjögrenn was a song called 'Im Träume bist du mir nahe,' and this and other songs by MM. Christian Sinding, Berger, and Körling, were rendered with the utmost finish by Mrs. Wood. Mdlle. de Benici's pianoforte solos included two attractive caprices by M. Sinding, and other pieces of pleasing character by Balakirev and Leschetizky, all of which were interpreted with refinement and brilliancy.

Don Narciso Garay, who gave a concert on June 26th at the Salle Erard, is an artist of much versatility. He appeared as violinist, vocalist, and composer, being, perhaps, most successful in the first-named capacity. As a vocalist, the production of his baritone voice was somewhat nasal, and as a composer, judging by his Sonata for the violin and pianoforte in D, he would seem to lack the perception of the most effective means to an end, the sonata, although possessing some good themes, being so involved in style as to be extremely difficult do follow.

Mr. Herbert Fryer may be congratulated on his progress, as manifested at the pianoforte recital he gave on June 27 at St. James's Hall. He was most successful in two preludes and fugues from Bach's '48,' which we are glad to notice are now being more played by pianists.

The Oxford House Musical and Dramatic Association gave their Annual West-End Orchestral Concert, on June 27, at the Westminster Town Hall. Amongst the works given were the Meistersinger and Rienzi overtures, and a very original and striking composition, a Dirge for orchestra, by A. Troubridge, and Grieg's Pianoforte Concerto in A minor (the solo part capitally played by Miss Rihll). These works received an excellent rendering by the Oxford House orchestra under their enthusiastic conductor, Mr. Hugh A. Barry. The following soloists very kindly gave their services. Mesdames Lilian Eldée and Alice Gomez, Miss Ulrikka Wiley, and Mr. Gregory Hast. The Association, which exists for the purpose of providing the East End with good musical and other entertainments gave, last winter, thirty-eight performances at the Excelsior Hall, Bethnal Green, at which upwards of 32,000 people were present.

Mrs. Halkett Halkett is to be commended for presenting at her recital, on June 28th, at Steinway Hall, an unhackneyed selection, her programme including a sonata in B flat (Op. 53) by M. Schytte, and a suite for pianoforte, in E (Op. 61), by M. Schütt, both works possessing considerable musical interest. Mrs. Halkett's playing was distinguished by neatness and conscientiousness. She received most able assistance from Mr. Henry Such.

A concert of most artistic and pleasing character was given on June 28, at Bechstein Hall, by Miss Esther Palliser, who sang with her wonted charm and finish a number of new songs by Miss Maude V. White, M. Arensky, and Madame Liza Lehmann. A second set of 'Meditations' by Mr. R. Walthew for clarinet and pianoforte is also worthy of mention, and was admirably played by the composer and Mr. Draper.

Miss Ethel Hirschbein, who gave a concert on the 1st ult., at the Bechstein Hall, is the possessor of a remarkably rich-toned and powerful contralto voice which, when it has received more training, should enable her to take a prominent position in the concert room.

The first public appearance in England of Miss Susan Metcalfe, on the 11th ult., at Bechstein's Hall, merits record, for she is a singer gifted with a rich-toned soprano voice, and possesses an admirable method. We shall hope to hear her again at no very distant date.

Miss Louie Parkin, who gave a pianoforte recital at Steinway Hall on the 12th ult., may be encouraged to pursue her studies. She played a selection of pieces by Chopin with much vivacity and no little intelligence.

Concerning the military concert at the Crystal Palace on the 6th ult., it is only necessary to record that about seven hundred instrumentalists of the leading military bands took part, and the chief item on the programme was Eckersberg's Fantasia 'The Battle of Waterloo.' To give greater realism to this sensational piece, several of the bands were marched playing from different parts of the Palace to the Handel orchestra to represent the arrival of sections of the British army at the field of battle, and guns were fired in the Palace grounds to heighten the effect.

The London Sunday School Choir held their twenty-ninth annual meeting, at the Crystal Palace, on June 26. In the afternoon the children's choir, under the direction of Mr. J. Rowley, sang with much spirit some part-songs and and action songs, as well as the chorus, 'O lovely peace,' from 'Judas Maccabæus.' In the evening the adult choir, consisting of about 4,000 voices, supported by an orchestra numbering 200 players, occupied the Handel Festival Orchestra, and gave selections from 'Judas Maccabæus,' 'Acis and Galatea,' Mendelssohn's 'Hymn of Praise,' Stainer's cantata, 'The Daughter of Jairus,' an anthem by by J. H. Maunder, 'While the earth remaineth,' and some part-songs. The singing was marked throughout by steadiness and good expression. Mr. William Whiteman conducted, with the exception of the purely orchestral pieces, which were directed by Mr. David M. Davis. Mr. Horace G. Holmes officiated at the organ, and Mr. Arthur Hatchard also gave a recital on the same instrument in the afternoon.

A performance, of Mr. Coleridge-Taylor's 'Hiawatha' trilogy, of which the conductor, Mr. Allen Gill, and all others concerned therein may justly be proud, was given, on the 16th ult., by the Alexandra Palace Choral and Orchestral Society. The fresh-voiced, well-trained and well-balanced choir manifestly enjoyed their tuneful, though arduous task, and exhibited throughout an intelligent appreciation of the various picturesque and emotional moods of the epic and their delightful musical illustration, which only the most careful study under a highly efficient conductor could have so completely realised. Madame Medora Henson, Mr. Gwilym Richards, and Mr. Watkin Mills impressively rendered the solo parts, and came in for a due share of the applause freely bestowed by a numerous audience.

The terminal concert of the Croydon Conservatoire of Music was given on the evening of the 12th ult., in the large Public Hall, Croydon. The principal feature of the evening was the admirable playing of the String Orchestra, which was conducted, as usual, by Mr. S. Coleridge-Taylor. The programme included a Serenade in D, by Hofmann, a Serenade in C, by Volkmann, both for string orchestra, and pieces by Grieg, Götze, Svendsen, Sulzbach, etc. The vocalist was Miss May Cooke, who gave refined and intelligent renderings of songs by Elgar, Massenet, Schubert, E. German, and M. V. White. Miss Alice Carr was a satisfactory accompanist.

The following concerts and recitals merit 'honourable mention':—St. James's Hall: Messrs. Frank Haskoll and Donald Hall (concert), June 25; Miss Macintyre (concert), the same evening; that excellent pianist, Miss Gertrude Peppercorn (recital), June 26; Mr. Landon Ronald (concert), June 27; Mdlle. Manía Séquél and Manuel Garcia (pianoforte and vocal recital), June 29; Mr. Frank Ross (concert), 8th ult. Bechstein Hall: Miss Lucia Fydell (vocal recital), June 26; Herr Willibald Richter (pianoforte recital), June 26; M. Hegedüs (violin recital), June 28; M. and Mdlle. Boucherit (violin and pianoforte recital), 4th ult.; Miss Sieveright (vocal recital), 8th ult.; Miss Downey (concert), 9th ult. Steinway Hall: Mr. Alfred Gallrein (concert), 1st ult. Piccadilly Galleries: The London Trio (chamber concert), June 26.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The new syllabus of competitions for composers issued by the Feis Ceoil has two new features. The first is the offering of a prize for the best suite or symphony, founded upon Irish Traditional airs, for full orchestra. The idea of this prize was suggested by the recent performance in Dublin of Dvorák's Symphony, 'In the New World,' founded upon negro melodies. The second feature, which has not previously found a place in the syllabus, is a prize offered for the best work for solos and chorus with organ or pianoforte accompaniment. This is offered in addition to that for the usual work for solo voices, chorus, and orchestra. The remaining competitions are unaltered.

The Feis Committee has issued a circular, addressed to the heads and managers of large commercial establishments, appealing to them to institute choral societies in connection with their firms, the members of such choral societies to be their employees. The committee is prepared to find the money for several new choral competitions for this class of choirs. The importance of forming and maintaining such societies is quite inestimable as a source of happiness and culture among classes which have little legitimate amusement provided for them, and we venture to think the movement will be a popular one.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

A sweet-toned organ, sufficiently large for its surroundings, has just been erected in the Parish Church of Shernborne by Messrs. Norman and Beard. The village being in the near neighbourhood of Sandringham, their Majesties the King and Queen have taken much interest in this latest musical addition to the parish by generously subscribing towards the cost. The dedication service was held on June 23, when the vicar, the Rev. F. J. W. Girling, who has considerable musical taste, presided at the instrument, and, after the service, favoured the congregation with a recital interspersed with several solos sung by Mr. Rutter.

At a meeting held on June 28, in St. Peter Parmentergate Institute, it was decided to form a company, called the 'Norwich Amateur Operatic Company,' to be composed entirely of local amateur talent. Sir Samuel Hoare, M.P., and Sir Harry Bullard, M.P., will be asked to be President and Vice-President. The various officials were elected—Mr. George Harris, musical director, and Mr. Cecil Corrie, stage manager, with Mr. Will Smith as assistant. The business management of the company is in the hands of Mr. Sherington, and the secretary, *pro tem.*, is Mr. O. H. Sleightholme. The first performance will take place in the course of next season, at Norwich Theatre, when 'The Yeomen of the Guard' will be staged.

A district festival of choirs, in union with the Diocesan Church Choral Association, was held in St. Peter's Church, Lower Sheringham, on the 11th ult., when a large congregation was present. The choirs, numbering 327 voices, were conducted by Dr. Frank Bates, organist of Norwich Cathedral, and supported by a band of seventeen performers, led by Mr. F. W. B. Noverre, for whom Dr. Bates had orchestrated the service. The Rev. L. Meadows White presided at the organ. The anthem was Maunder's 'Praise the Lord, O Jerusalem,' and in this, as well as in Dr. Bates's unaccompanied anthem, 'I will lay me down in peace,' very good results were obtained, proving how much this Association is doing to improve the musical part of the services of the church in the rural districts.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

Mr. Henry J. Wood gave a lecture on John Sebastian Bach, at the University, on the 17th ult. He treated his subject with such regard to detail that it comprised a complete survey of the rise and downfall of the Bach family. Stripping the hero of his halo, and denuding him of his glorious wig, Mr. Wood presented the giant among musicians as an ordinary human being, struggling for his existence amidst the worries and petty vexations of life. Not the least attractive feature of the lecture was a selection from the works of the master—admirably rendered by Mr., Mrs., and Miss Dolmetsch, on the instruments for which Bach originally wrote his chamber compositions. There was something cool and pleasant about the music, especially suitable to the hot July afternoon in a crowded room, which was, perhaps, gained at the expense of the masterly vigour of Bach's works as heard now-a-days, on more modern and powerful instruments.

The annual general meeting of the Nottingham Sacred Harmonic Society offers its members an agreeable surprise in having a small balance in hand after the season's work. This is a novel feature upon which the Society is to be congratulated.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The festival of the Edinburgh Diocesan Choral Association, a fore-word concerning which was spoken last month, took place on the 22nd ult., in St. Mary's Cathedral, and proved the great success it was expected to be. This large mustering of local Episcopal Church choirs was admirably organised and skilfully carried through in all its details, and two most impressive services—Holy Communion and Evensong—were the result. The manner in which such a considerable body of choristers—700 in all, representing thirty choirs—was marshalled and conducted in procession to its place without the least obvious hitch, reflected the greatest credit on Mr. W. Prendergast, the honorary secretary, and spoke eloquently for the admirable nature of his

arrangements. Mr. T. H. Collinson, organist of St. Mary's Cathedral, was responsible for the musical arrangements for the festival, and these must necessarily have involved considerable thought and toil. The result of these labours proved more than merely satisfactory, and great praise is due to Mr. Collinson for his choice of music, selection of voices, and clear and vigorous beat, which kept his forces well together.

The outstanding feature of the morning service was Marbecke's 'Office of the Holy Communion,' which has been translated by Mr. Collinson into modern notation and supplied with an organ accompaniment specially for these Festivals. At the evening service the organ was supplemented by an excellent band of brass instrument players—four trumpets and six trombones—who rendered in admirable style the part which had been carefully and artistically prepared for them. Specially noteworthy was the effect they produced in the 'Laudate Dominum.' Mr. Carruthers was the organist, and Mr. T. Richardson assisted as subconductor. The service was Garrett in F, and the anthems were: 'From the rising of the sun' (Ouseley) and 'They who seek the Lord' (Collinson). The Cathedral was crowded on both occasions.

FOREIGN NOTES.

Berlin.—The performance took place, on June 22, by the choir and orchestra of the Hochschule, under the direction of Professor Joachim, of the posthumous oratorio 'Erntefeier,' by Heinrich von Herzogenberg. The new three-act opera, 'Der Improvisator,' by Eugene d'Albert is to be first brought out by the Royal Opera, which re-opens its doors on the 11th inst., with 'Tristan und Isolde.' Many were the congratulations and tokens of universal esteem which gratified Professor Joseph Joachim on the occasion of his seventieth birthday, on June 28.

Bologna.—In the Church of San Francesco, whence, in the sixteenth century, arose the great Bolognese school of composers, a very interesting special performance was given recently of the following works—viz.: A sacred Concerto in A minor for string orchestra and organ, by Dall'Abaco; an Antiphony for two choirs, by Palestrina; the Fourth Psalm, by Benedetti Marcello; a Canzone and Toccata for organ, by Frescobaldi; a Prayer to the Virgin, by Durante; and, finally, a Te Deum, by Sgambati. Signor Fano conducted the orchestra and choir, the latter consisting of a number of trained amateurs from the *élite* of Bolognese Society, and Signor Filippo Sussare presided at the organ.

Bremen.—An interesting and much appreciated concert was given recently at the Cathedral by the Teachers' Choral Society, under the direction of Herr Martin Hobling. The programme consisted of compositions by the old masters of church music, Palestrina, Vittoria, Orlando di Lasso, and others, but rarely introduced to general audiences nowadays.

Cologne.—At the fifth Popular Concert given at the Gürzenich Hall, a fine performance took place of Niels Gade's charming 'Frühlings Phantasie,' for solo voices, orchestra, and pianoforte, under the direction of Professor Wüllner. In sharp contrast to this essentially melodious work, was the performance, for the first time, of a new pianoforte concerto in B flat minor, by Felix vom Rath, a young composer and a native of Cologne, who has evidently thrown in his lot with the modern 'secessionist' school. The very difficult solo part was well rendered by Fräulein Hedwig Meyer.

Darmstadt.—At a recent meeting of the Artists' Society, a number of new compositions by Arnold Mendelssohn, including pieces for pianoforte and violin, and a ballade for baritone, 'Vom treuen Kanzler,' obtained a first hearing, and were received with high appreciation.

Dresden.—Richard Strauss has just completed the score of his new comic opera 'Feuersnoth' (Conflagration), which is to be brought out at the Hoftheater during the coming autumn.

Frankfurt-on-Main.—The veteran, Julius Stockhausen, gave a concert last month with his pupils, in which the excellent training received by the latter was demonstrated in a number of solo and concerted pieces. A particularly charming effect was produced by Brahms's Rhapsody for contralto, in which the choral part was interpreted by sixteen male voices, as well as by the quintet from 'Die Meistersinger,' with which the performances concluded.——A monument, for which a considerable sum has already been subscribed, is to be erected to Joachim Raff. The execution has been entrusted to the Munich sculptor, Herr Sand.

Hall.—At the Male Choir Festival, held last month, 215 societies from different parts of Würtemberg attended, no less than eighty-seven of these taking part in the customary prize competitions. There is, we believe, no foundation for the rumour of a monument being erected to the members of the jury, who went through their severe ordeal with such admirable fortitude.

Louvain.—Edgar Tinel's oratorio 'Sainte Godelive' achieved a brilliant success on its recent production, under the direction of its composer. The performance of the difficult work, by the chorus and orchestra of the Brussels Opera, was an excellent one, and, at its conclusion, the composer received quite an ovation from the numerous audience.

Mannheim.—A three-act opera 'Brigitte,' by André Messager, met with a very favourable reception on its first representation, last month, at the Court Theatre.

Milan.—The Society formed for the purpose of producing the oratorios of Don Lorenzo Perosi has closed its first financial year with a deficit of 28,000 lire.

Munich.—Under the direction of Herr Stavenhagen, a successful first performance was given, on June 28, at the Royal Theatre, of Felix Mottl's characteristic 'Tanzspiel,' entitled 'Pan im Busch.'——The newly erected Prince Regent Theatre, constructed in all essentials upon the Bayreuth model, is to be opened on the 21st inst., when a series of model performances of Wagner operas will be given, extending towards the end of September. In the early part of this month performances of Mozart's operas, with a small orchestra, are to take place at the Residenz Theater.——Much public interest was shown in the concert given at St. Luke's Church by the organist, Herr Engelhardt, and in which were included the four-part choruses 'Ecce quomodo moritur,' by Jacobus Gallus (Handl), 'Ehre sei Dir, Christe,' from the Passion music by Heinrich Schütz, a 'Passions Gesang' by J. G. Herzog, and 'Jesus auf Golgotha,' by Fr. Schneider. The programme also included an *Andante* for the harp, by Parish-Alvars, finely interpreted by Fräulein Leonore Buff, and organ pieces by Bach and Mendelssohn, contributed by the concert giver.

Olmütz.—A new mass, 'Missa Theodori,' by Theobald Kretschmann, produced a highly favourable impression at its first performance, last month, at the Cathedral.

Paris.—M. Taffanel will be succeeded in the conductorship of the Conservatoire Concerts by M. George Marty, a composer of some distinction. M. Charles Malherbe, the erudite librarian of the Opéra, has recently been enabled to include in his valuable collection of musical autographs, that of a polonaise for military band, composed by Beethoven in 1810, and formerly in the possession of Aloys Fuchs. It is inscribed by the composer, in French, 'Polonaise, par Beethoven, 1810, Baden,' and had been for many years considered lost.

Pesaro.—Mascagni makes an announcement in the Italian papers that he is about to establish, in association with a capitalist and a number of Italian composers, a co-operative society for the publication of operas, with a view to securing to their authors the full material advantages to be derived therefrom. Mascagni is said to be engaged upon the score of a new one-act opera, which is to form a pendant to his 'Cavalleria Rusticana.'

Pyrmont.—Complete success attended the festival performances in connection with the unveiling, on June 30, of the monument erected to Lortzing. A number of distinguished artists co-operated with the local choral societies in the performance of excerpts from the popular composer's works, and the production, in its entirety, of the little-known comic opera, 'Casanova,' which greatly interested the very large audience.

Rome.—A new opera entitled 'Friedemann Bach,' by the young composer, L. G. Fazio, has been brought out with much success at the Adriano Theatre. The libretto

is founded upon a rather curious drama by the Duke di Maddalona, the scene being laid partly at Leipzig and partly at Berlin.

St. Petersburg.—The widow of the recently deceased composer, Barshanski, has presented her husband's valuable library to the St. Petersburg Conservatoire. The public-spirited lady has likewise given to that institution two sums of 10,000 roubles, the interest of which is to be devoted, half to the increase of the library, and the other half to a prize to be offered every two years for a chamber composition or symphonic work.

Sondershausen.—The recent scenic performance by the pupils of the Conservatorium, under the direction of Herr Rudolf Werner, of Lortzing's 'Die beiden Schützen,' while reflecting great credit upon the executants, was rendered doubly interesting by the surprising freshness of the music. This early work of the composer of 'Czar und Zimmermann' was first produced in 1837, at Leipzig, and, though highly successful at the time, had fallen into complete neglect upon the appearance of the later and more elaborate works of the genial master.

Trieste.—A biblical opera, 'Sulamith,' by the Hungarian composer, Abraham Goldfaden, was brought out with some success last month, at the Politeama Theatre, by a Hungarian company, under the direction of M. Orban.

Utrecht.—At a festival performance, held last month, under the auspices of the Maatschappy tot Bevordering der Toonkunst, and under the conductorship of the veteran Richard Hol, a very fine interpretation was given of the 'Beatitudes,' by Cesar Franck, the programme also including a new 'Rhapsodie Hollandaise,' by M. van Anrooy, which was received with much favour.

Zurich. — The well-known 'Züricher Männerchor,' founded by the Swiss composer, Hans Georg Nägeli, has just celebrated the seventy-fifth anniversary of its foundation. In the festival concert organised for the occasion Frau Welti-Herzog and Herr Scheidemantel, of Dresden, took leading parts, the principal work produced being Max Bruch's cantata 'Frithjof.' Dr. Attenhofer, who for over thirty-five years has been the director of the Society, conducted the very excellent performance.

OBITUARY.

JAMES CAXTON DIBDIN.

We record with regret the death, on the 4th ult., of James Caxton Dibdin, a very well-known figure in the musical life of Edinburgh. Mr. Dibdin was born at Morningside, Edinburgh, December 9, 1856, the youngest son of Henry Edward Dibdin (1813-1866), musician, compiler of the 'Standard Psalm Tune Book' (1850), and composer. He was thus a great-grandson of the celebrated Charles Dibdin, to whom he bore a remarkable facial resemblance. He was educated at the Edinburgh Institution and the North London Collegiate School and then entered the service of Messrs. Paterson and Sons, of Edinburgh, with whom he remained associated until his death. For a good many years he had devoted himself entirely to concert management, for which he showed exceptional ability. From inconsiderable beginnings this department of Messrs. Paterson and Sons' establishment has so developed that they have for a long time held the first place in the North in the dramatic and concert business. Mr. Dibdin's literary, antiquarian, and musical knowledge led him to give especial attention to the analytical programmes of the Edinburgh Orchestral Concerts, for which he wrote many of the notices; moreover, in the matter of typography and illustrations they were without parallel in Great Britain.

Apart from the business for which Mr. Dibdin laboured so incessantly and well, he had varied interests in life. As an illuminator he had marked skill; he played the violin, and he had a fine baritone voice. The range of his social interests was considerable; he was a prominent local Freemason, an important member of the Pen and Pencil Club, an original member and for a long time secretary of the Edinburgh Society of Musicians. In the history of the stage he took a life-long interest and his principal literary effort was an exhaustive 'History of the Edinburgh Stage,' published in 1888. Other publications included 'The Clickum Inn,' a romance of the '45,' and a volume of shorter tales and sketches entitled 'Scottish Border Life.' A great deal of journalistic and magazine work (chiefly on musical and dramatic topics) has also to be added to the list of Mr. Dibdin's activities. His death took place at his house, 8, Howard Place, Edinburgh (the birthplace of Robert Louis Stevenson), and he was buried on the 8th ult., at Rosebank Cemetery, in the presence of a very large concourse of musical, literary, and masonic friends, his only surviving brother, Mr. E. Rimbault Dibdin, being chief mourner.

JOHN FARMER.

Many old Harrovians from 1862 to 1885 and Balliol men of the last fifteen years will have heard with regret of the death of Mr. John Farmer, which event, we regret to record, took place at his residence, 21, Beaumont Street, Oxford, on the 17th ult. A nephew and pupil (violin and pianoforte) of the late Henry Farmer, of Nottingham, John was born in that town on August 16, 1836. In 1851 he became a student of the Conservatorium, Leipzig, and subsequently studied at Coburg under Albert Spaeth, court conductor. For six years, 1856 to 1862, he settled in Zurich and saw much of Wagner, then exiled there. In 1862 John Farmer entered upon the great work of his life as organist and music-master of Harrow School. He instituted the House-Singing, composed his famous Harrow School songs, and for twenty-three years he was a veritable hero of the Hill. Since 1885 he has been organist of Balliol College, Oxford, where, as at Harrow, he has successfully carried out his methods for popularising music from its social side rather than from the artistic point of view. Mr. Farmer composed 'Christ and His Soldiers,' an oratorio for children; 'Gaudeamus,' a book of songs for schools and colleges; 'Dulce Domum,' a book of songs and rhymes for children; 'Cinderella,' a fairy opera for children, in addition to a Requiem, in memory of departed Harrow friends, and the 'Harrow School Songs' already referred to. He edited 'Hymns and Chorales for Schools and Colleges.' An 'appreciation' of Mr. Farmer has been kindly supplied by Mr. Alfred Gibson in the following terms:—'Mr. Farmer had the wonderful power of making nearly everyone with whom he came in contact enthusiastic for music—the best music, the masterpieces of the great classical composers. Orthodox musicians did not love him or understand his methods, but those who consider the matter without prejudice cannot withhold from him the praise and honour that are his due. He collected a number of fine hymn-tunes and chorales for use at Balliol, erasing the 'improvements' that many editors had prettily decorated them with, and, from old editions, restoring the original harmonies. For this work he deserves the heartiest thanks of all musicians. To those who had the pleasure of knowing Mr. Farmer intimately, it was a great delight to meet him at home after his day's work and to get him to the piano and improvise. In this he had wonderful skill. Also to hear his laughable stories of years ago—Church bands, the old-fashioned Methodists of his native town, and his varied experience as a boy musician. John Farmer was genial and kindly to a fault.'

MRS. LIDDELL (MISS EMILY SHINNER).

Death has removed a gifted lady violinist in the person of Mrs. Liddell, well known as Miss Emily Shinner, at the age of thirty-nine. The sad event occurred at 64, Victoria Street, on the 17th ult. A native of Cheltenham, Miss Shinner studied under Professor Joachim for five years in Berlin, and became one of the most distinguished of the great violinist's English lady pupils. Mrs. Liddell played with much acceptance at the Crystal Palace and Popular concerts. Latterly she rendered excellent service as leader of Mr. Williams's orchestra at the Bermondsey Settlement; but she is best known as the founder and first violinist of the 'Shinner Quartet,' a party of clever ladies who, since 1887, have given many chamber concerts of high artistic excellence. Mrs. Liddell frequently played before Queen Victoria, who sent her a diamond bracelet as a wedding present on her marriage with Captain A. F. Liddell, R.A.

CORRESPONDENCE.

'THOMAS AND SALLY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Mr. Corder, in your last issue, boldly by one stroke of the pen sweeps the date of 'Thomas and Sally' (1760) back to 'before 1736.' This by the statement that the Library of the Royal Academy of Music contains a copy of the piece issued by the elder Walsh, who died in 1736. It is frequently rather difficult to define the father's and the son's issues, as they both had the same Christian name, and 'junior' or 'senior' were never used on their publications. But in the present instance, a glance at the full title-page of the particular copy to which Mr. Corder refers shows him to have been mistaken in his assertion. This title-page runs:—

> 'Thomas and Sally; or, the Sailor's return: a Dramatic Pastoral, with the overture in score, songs, dialogues, duettos, and dance tunes, as peformed at the Theatre Royal in Covent Garden, by Mr. Beard and Miss Brent, Mr. Mattocks, Mrs. Vernon, and Chorus. The music compos'd by Dr. Arne. London: Printed for I. Walsh, in Catharine Street, in the Strand. Entered at Stationers' Hall.' pp. 51, folio (contains autograph of R. J. Stevens).

As all authorities agree in the fact that Dr. Arne took his degree at Oxford in 1759, this fact at once disposes of Mr. Corder's date, 'before 1736.' Even if Arne's degree was not a strong link in the historical chain, the names of the singers furnish evidence of a very late issue of the work. For instance, on pp. 50-1 is 'A song sung by Mrs. Cibber in "The Way to Keep Him," set by Dr. Arne.' This comedy was first acted in 1760, and again, with alterations, in 1761. As a matter of fact, the publication is from Dr. Arne's own plates, which originally bore the date 1761. This date, together with Arne's own imprint, Walsh erased, and then substituted his own name and address. It may be presumed that he bought the plates and copyright from the Doctor.—Yours truly,

Frank Kidson.

128, Burley Road, Leeds.

MISCELLANEOUS.

Royal College of Organists.—The following candidates passed the recent Fellowship Examination:—

Abdey, A. W., Hove.
Annis, H. R., Oxford.
Barber, L. L., Halstead, Essex.
Barraud, G. P., London.
Bath, S., Edgbaston.
Black, P. A., London.
Clarke, Miss F. B., Godalming.
Cliff, Miss M., Hunstanton.
Dann, J., Gainsborough.
Dunnill, W. F. B., Surbiton.
Dyer, F. G., Oxford.
Goodall, E. L., Plymouth.
Hanson, S. H., Oldham.
Hollingshead, F. E., Derby.
Illsley, P. J., Montreal.
Parker, W. V., London.
Reid, A., Canterbury.
Trevitt, H. S., Lincoln.
Wadely, F. W., Kidderminster.
Wéalé, S. H. F., St. David's.
Wood, P., London.

Royal Academy of Music.—The following prizes and medals have been awarded:—The Robert Newman Prize (for organ playing) to Stanley R. Marchant, a native of Sevenoaks. The Walter Macfarren Gold Medals (for pianoforte playing) to Hedwig Cole, of Brunswick, and Cuthbert Whitemore, of Clifton, Bristol. The Charlotte Walters Prizes (for elocution) to Lizzie Davies, of Tredegar, and Cyril Wilton Cole, of Quinton, Northants. The Frederick Westlake Memorial Prize (for pianoforte playing and reading at sight) to Cuthbert Whitemore.

Trinity College London.—The following awards have been made: Corporation Pianoforte Scholarship to Miss A. M. Jones; Corporation Violin Scholarship to Miss L. Lambert; Corporation Scholarship for an instrument other than Violin—Harp to Miss A. C. Winter; Benedict Pianoforte Exhibition to Miss M. E. Withycombe; Violin Exhibition to Frank W. Greenfield; Sims Reeves Vocal Exhibition to Miss A. Worthington; College Organ Exhibition to John Newton.

The annual practical examinations in music at the Society of Arts were concluded on the 6th ult., having lasted for eleven days. The examiners were Dr. Ernest Walker and Mr. Burnham Horner. The number of candidates who presented themselves for examination were 551, an increase of five as compared with last year; and of these there were 476 passes and 80 failures, five of the candidates having taken two subjects.

The tenth annual Summerscales Musical competitions are to be held at Keighley on Saturdays, October 19 and 26. The nine classes include solo and choral singing, and violin string quartet and orchestral playing. The Secretary is Mr. Allan Bradley, 70, North Street, Keighley, who will gladly furnish all particulars to intending competitors.

The London Organ School gave three successful performances of Sullivan's 'Mikado' at Ladbroke Hall, Notting Hill, on the 9th, 11th, and 13th ult., under the direction of Mr. Henry Beauchamp.

The Virgil Piano School announces a Normal or Teachers' course of instruction and lectures (to be delivered by Mr. Emlyn Lewis) between the 5th and 31st inst. at 12, Princes Street, Hanover Square.

Errata.—In the review of an 'Arioso for Pianoforte and Violin,' on p. 464 of our July issue, the composer's name should have been Davis not Dabis.—The Harvest Anthem, published as one of our extra supplements last month, is by Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral, not by Mr. C. S. Macpherson as stated.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Coventry.—A performance of Schubert's 'Song of Miriam' and Palestrina's 'Super Flumina Babylonis' was given in Holy Trinity Church, on the 8th ult., by the choir, under the direction of Mr. C. H. Moody, the organist and choirmaster. There was a large congregation, who followed the music with evident appreciation. Both works were new to Coventry, and they made an excellent impression. The singing of the choir was thoroughly satisfactory, and in the unaccompanied Palestrina motet it rose to a high standard of excellence. Miss Annie Warden, a promising local soprano, sang the solo work in the Schubert cantata, and Dr. H. P. Allen, organist of New College, Oxford, rendered excellent service at the organ.

Deane (Bolton).—The annual festival of the Deane Church Schools took place on Sunday, June 30. The anthems were Elvey's 'I was glad' and 'O give thanks unto the Lord,' 'Angel voices ever singing,' by the Rev. E. V. Hall, and Handel's 'Hallelujah' Chorus. The choir (including a section of thirty young children) had been admirably trained by Alderman John Miles, J.P., who it will be remembered, as recorded in our May number, has been for thirty-seven years organist of the church.

Exeter.—The annual festival of the Exeter Diocesan Choral Association was held in the Cathedral on the 2nd ult. The choirs which took part were drawn from the Archdeaconry of Totnes and the Deanery of Christianity; these, together with the regular and voluntary choirs of the Cathedral, and including some members of the Royal Marine Band, numbered over 1,100. The Te Deum was sung to a setting by Dr. J. Varley Roberts, and the Magnificat and Nunc Dimittis to one by Dr. C. Vincent. The anthem was 'O God, Thou art my God,' by Dr. Ferris Tozer. The music was excellently sung throughout, giving evidence of careful training by the sub-conductors. Mr. T. Roylands Smith was conductor-in-chief, and Dr. Wood presided at the organ.

Grahamstown.—An interesting pianoforte recital was given by Miss Grace Batchelder in the Town Hall, on May 2, when the programme included Bach's Prelude and Fugue in C sharp minor (No. 4), Beethoven's Sonata in C (Op. 53), Schumann's 'Carnival Scenes' (Op. 9),

Toccata in A, by Paradies, and various other pieces. Miss Batchelder, who is a pupil of Mr. Franklin Taylor, is the only pianist in the locality, and her efforts in giving such recitals, which are of considerable educational value, have met with much success.

Kimberley (South Africa).—The newly-formed 'Kimberley Musical Association' (Choral Section) gave their opening concert, on June 12, in the Town Hall, before a crowded audience, and under the baton of Mr. J. Frank Proudman. The Association has made an excellent start with a choir of fifty efficient singers. The principal feature of the programme was Bennett's 'May Queen,' the solo parts being undertaken by Miss Dallas, Mrs. Watson, Mr. J. D. Mackenzie, and Mr. T. B. Fredrea. The miscellaneous second part included the part-songs, 'Tell me, Flora,' and 'Good night, beloved,' both by Pinsuti, and Mackenzie's 'Three merry dwarfs.'

Lisburn (Co. Antrim).—The organ in the Cathedral, which has been undergoing extensive alterations and additions at the hands of Messrs. Telford and Telford, of Dublin, was re-opened on Sunday, the 14th ult. After the Evening Service a recital was given by the organist of the Cathedral, Mr. W. A. J. Ponton, whose programme included Mendelssohn's third Organ Sonata, and compositions by Guilmant, MacMaster, &c.

Troon (Ayr).—A choral festival, arranged by the Presbytery Choir Union, was held in the Parish Church on the 6th ult., the music being rendered by the Choir Union, numbering over 200 voices, and composed of a large number of choirs in the Presbytery. The service included Berthold Tours's setting of the Magnificat, and Sullivan's anthem, 'Hearken unto me, ye people,' in which the fine tone and good quality of the voices were effectively displayed. Mr. Henry Graves, organist of the New Church, Ayr, is conductor of the Union, and secures uniformity of style by visiting the different choirs at the rehearsals. Miss McLetchie, organist of the church, officiated at the organ with taste and judgment.

Weston-super-Mare.—A concert was given by Miss Margaret von Bargen, at the Victoria Hall, on the 6th ult. Miss von Bargen, possesses a contralto voice of great power and beautiful quality, which she used with excellent effect in 'Che faro' (Gluck), 'The Three Fishers' (Hullah), and Tosti's 'Good-bye.' The concert-giver was assisted by Mr. S. J. Halliley and Mr. John Gray; Miss Lillie Davis (violin), and Mr. H. W. Stratton (pianoforte). Miss Ethel von Bargen acted as accompanist.

ANSWERS TO CORRESPONDENTS.

Bow Arm.—*In regard to the origin of the sign 'Cat and Fiddle,' the natural connection between the animal and the instrument is that the strings of the violin are made from pussy's entrails, and that a small fiddle is called a kit, and a small cat a kitten. One original explanation offered is that a certain* Caton Fidèle, *a staunch Protestant, in the reign of Queen Mary, became corrupted into cat and fiddle. Another suggestion is that the phrase has some connection with* Catherine fidèle, *the faithful saint. As early as 1589 we find a record of one Henry Carr, 'signe of the Catte and Fiddle in the Old Chaunge.' There was formerly a Cat and Fiddle tavern at Norwich, the cat being represented playing upon a fiddle, and a number of mice dancing around her. 'Le chat fidèle' is, or was, the sign of a Devonshire hostelry on the road between Sidmouth and Exeter. The first line of the old nursery rhyme, 'Heigh diddle, diddle,' is doubtless a rhyming convenience for the words that follow. The muse suggestion, as a source of origin, is rather too far fetched.*

Constant Subscriber.—*Why not take a lesson now and then from a first-rate teacher in London? The passing of the Senior Associated Board examination should encourage you, but you will have to work hard.* Perseverantia omnia vincit!

J. H.—*'The Military Band,' by Lieutenant S. C. Griffiths (Rudall, Carte and Co.), treats of scoring for military bands.*

H. C.—*There is a known instance of the wood of the flute irritating an abnormally sensitive skin with the result that a rash came out on the face of the performer, but it did not extend to his throat. Perhaps you have been blowing too hard. There is a reputed instance (not so well authenticated as the one given above) of a flautist blowing so terrifically hard—gale-like, in fact—that the process dislodged his teeth.* Verb. sap.!

H. G.—*Pedals attached to the pianoforte, by all means. As to whether 'a small two-manual organ would make too much noise for a house,' it is all a question of the size of the house and whether it is detached or not. The neighbours might have something to say in regard to the noise.*

Durien.—*The French song (containing the words 'Plaisir d'amour,' &c.) in 'Trilby' to which you refer is probably by Martini. Messrs. Novello can supply the music.*

Eve.—*Yes, Bertha's grand aria in Adolphe Adam's 'La Poupée de Nuremberg' has a violin obbligato, and the song may be obtained separately from the score.*

Country Organist.—*Your stretch does not appear to be abnormally short. Consult a doctor, but do not play tricks with nature.*

Florita.—*Pauer's primer, 'A Dictionary of Pianists and Composers for the Pianoforte,' may answer your purpose.*

TWO Extra Supplements are given with this number: (1) *A Portrait of Dr. Eaton Faning taken specially for this paper by Messrs. J. Russell and Sons;* (2) *Chorus, 'Be merciful, be gracious,' from the Dream of Gerontius, by Edward Elgar.*

THE MUSICAL TIMES.

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"SAMSON AND DELILAH."—"Mr. Charles Knowles was excellent as *Abimelech*."—*Morning Post*, October 16, 1899.

"Mr. D. Bispham and Mr. Charles Knowles, as the *High Priest* and *Abimelech*, entered thoroughly into the spirit of the work."—*The Times*, October 16, 1899.

CHESTER MUSICAL FESTIVAL, July 25, 26, 27, 1900.—"ZION" (*Gade*).—"The baritone solo was sung by Mr. Charles Knowles with much earnestness and effect."—*Daily Telegraph*, July 26, 1900.

"In which Mr. Charles Knowles sang the solo part very ably."—*The Times*, July 31, 1900.

"The solitary solo was powerfully sung by Mr. Charles Knowles."—*Yorkshire Post*, July 26, 1900.

"FAUST."—"Mr. Charles Knowles had in *Brander* a part peculiarly suited to his powers. In the closing cadence of the burlesque Amen Chorus, his stentorian voice told against the whole body of men's voices with an effect quite unique."—*Yorkshire Post*, July 27, 1900.

"ST. PAUL," HANLEY PHILHARMONIC SOCIETY.—"Mr. Charles Knowles, a well-known Yorkshire bass, who now sung for the first time, won much favour by reason of his fine voice and artistic methods."—*Staffordshire Sentinel*, March 30, 1901.

"GOLDEN LEGEND," DOVER MUSICAL FESTIVAL.—". . . with the vindictive 'Here am I, too,' were splendidly rendered. Mr. Knowles sang *Lucifer's* song with great vigour and power, and was loudly applauded."—*Dover Express*, May 3, 1901.

"Mr. Charles Knowles, as *Lucifer*, gave the opening, 'Hasten, hasten!' in the prologue in robust style, his fine bass voice being at once heard to advantage."—*Dover Standard*, May 4, 1901.

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"GATE OF LIFE," CRYSTAL PALACE.—"Mr. Charles Knowles' powerful organ delivered the utterances of the *High Priest* with full effect."—*Daily Telegraph*, August 19, 1901.

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HONOURS.—Francis William Harris, Rev. Frederick H. Reichardt, M.A.

PASS.—Eveline Ellen Armstrong, Gertrude M. Boys, Frances Emma Fox.

COUNTERPOINT CERTIFICATE.

George Henry Sadler.

Number of Candidates, 276. Total number of passes, 112.

EXAMINERS.—G. E. Bambridge, Granville Bantock, Francesco Berger, Henry R. Bird, Sir Frederick Bridge, Mus.D., Charles Copland, W. Creser, Mus.D., A. E. Drinkwater, M.A., Myles B. Foster, Charles Gardner, Alfred Gilbert, A. J. Greenish, Mus.D., James Higgs, Mus.D., Rev. H. G. Bonavia Hunt, Mus.D., Haydn Keeton, Mus.D., Walmsley Little, Mus.D., F. G. Mitford Ogbourne, Guido Papini, C. W. Pearce, Mus.D., Rev. Edgar Sheppard, D.D., E. H. Turpin, Mus.D., and A. H. Walker, B.A., Mus.D.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1901.

MALIBRAN AND MUTLOW.

The reason for the juxtaposition of these two names may not at first sight appear very obvious. Such justification as may be necessary is furnished by the near approach of the Gloucester Festival, at the Meeting of which, in the year 1829, Malibran drew crowded audiences, and drew Mr. Mutlow. No attempt will be made in this holiday article to give detailed biographies of the lady or gentleman in question, but only such incidents in their careers will be set forth as are consonant, for the most part, with light reading.

The prima donna of the past was a capricious creature, with a pet poodle, pussy, or parrot, and an unpetted husband. But Maria Felicità Malibran, one of the greatest of the craft, was made of sterner stuff. The daughter of Manuel Garcia the elder, she was born at Paris on March 24, 1808. Her brother Manuel, long resident in London, and now hale and hearty in his ninety-seventh year, is three years her senior, and her highly-gifted sister, Madame Viardot Garcia, the fortunate possessor of the autograph score of Mozart's 'Don Giovanni,' has recently become an octogenarian. At the age of five, Maria played a child's part in Paër's opera, 'Agnese.' 'So precocious was she that, after a few nights of this opera, she actually began to sing the part of *Agnese* in the duet of the second Act, a piece of audacity which was applauded by the public.'

In the autumn of 1817 her father brought her to England. She could then, at the age of nine, speak fluently the Spanish (her father was a Spaniard), Italian and French languages. She soon acquired a knowledge of English during the two and-a-half years she was a schoolgirl in a convent at Hammersmith. Not long after, she learned to speak German with equal facility. In London she received good lessons in pianoforte playing whereby she was able to play Bach, a specially favourite composer of her father's.

It was in London, on June 7, 1825, that Malibran made her debut in opera, in the character of *Rosina* in Rossini's 'Il Barbiere.' Although she took the part as a stop gap and did not make a specially great sensation, the management engaged her for the remainder of the season (about six weeks) at a fee of £500. This young girl of seventeen—too young, indeed, to be put forward as a prima donna—was referred to as the daughter of Garcia, then the principal tenor of the opera company. At the end of the season, Garcia took his daughter to the York Festival—September 13 to 16, 1825—where she sang 'Rejoice greatly' and 'On mighty plumes' (as the *Harmonicon* has it) in the Cathedral, and took part in the secular concerts.

Immediately after the Festival at York, she accompanied her father to New York, 'where,' she said, 'I kept up my English, but did not improve it.' The enthusiasm of the New York public knew no bounds in regard to the young singer's wonderful vocalization. In the midst of this popularity, and much against her will, her father gave her in marriage to M. Malibran, an elderly Frenchman, whose supposed riches were doubtless regarded as a set off against his grey locks. The marriage, which took place exactly one day after her eighteenth birthday, proved to be a ghastly failure. Whatever may have been M. Malibran's musical attainments, his only known composition was a composition with his creditors. The bankruptcy of the elderly bridegroom took place within a year of the nuptial ceremony, and Maria left him. She subsequently married Charles August de Beriot, the celebrated violinist, who survived her. Curiously enough, however, notwithstanding that her first marriage was annulled, she professionally retained the name of Malibran—a name by which she is always known. For the remaining few years of her short life the successes of Malibran, as one of the great queens of song, were in the nature of a series of triumphs, not only in opera on the continent and in London, but also as an exponent of sacred music at the various provincial musical festivals in England—in fact, Maria Malibran, both as a singer and as a woman of a remarkable personality, was a great favourite in this country.

She died while fulfilling an engagement at an English musical festival—that of Manchester, in 1836. She arrived at Manchester, from Paris, on Sunday, September 11, in that year, and sang in no less than fourteen pieces on the following evening. Though weak and ill on the Tuesday, she insisted upon singing both morning and evening. On Wednesday, notwithstanding her critical state, she sang 'Sing ye to the Lord' with 'a sustained fervour and brilliancy of tone, as if she had been in perfect health.' In this heroic achievement her magnificent voice was heard for the last time in sacred music. At the evening concert she took part in a duet with Madame Caradori Allan—'Vanne se alberghi in petto,' from Mercadante's 'Andronico.' It was received with immense enthusiasm, and she actually repeated the performance; but while the concert room was ringing with applause, she was fainting in the arms of her friends. Nine days later—September, 23, 1836—at the Mosley Arms Hotel, Manchester, Maria Malibran passed away, after a period of great suffering, at the age of twenty-eight. Mrs. Vincent Novello was one of the kind-hearted English friends who watched at the bedside of the great singer during the last six days of

Malibran's fast-ebbing life, when the fever-stricken patient suffered agonising pain. In a sympathetically written account of that wearisome week in the Manchester inn, Mrs. Novello has related that Malibran, when in a very low-spirited condition, said to her: 'Manchester will have my bones.'* This utterance proved, alas! to be only too true. Her remains were laid to rest in the south aisle of the Collegiate Church of St. Mary the Virgin, Manchester (now the Cathedral), on October 1; but on the following December 20, they were removed from Manchester for re-interment in the cemetery of Laeken, near Brussels.

The glorious voice of Malibran was contralto in quality, with a compass of three octaves. Her speaking voice also exercised a peculiar charm over those who came under the spell of her fascinating personality. H. F. Chorley—no mean judge of a good thing—thus wrote of her in the *Athenæum* of October 1, 1836:—

In both characters [as a singer and an actress] she was distinguished above all her contemporaries by versatility, power and liveliness of conception. She could play with music of every possible style, school, and century. We have heard her, on the same evening, sing in *five different languages;* giving with equal truth and character the intense and passionate *scena* from 'Der Freischütz,' and those sprightly and charming Provençal airs, many of which were composed by herself. The extensive compass of her voice enabled her to command the whole range of songs which is usually divided between the *contralto* and *soprano*. She was, it is true, often hurried away by the tameless vivacity of her spirits into flights and cadences which were more eccentric than beautiful; we have heard her, in the very wantonness of consummate power, rival the unvocal *arpeggi* of De Beriot's violin, and execute the most sudden shakes and divisions upon those highest and deepest notes of the voice which less perfectly trained singers approach warily and with preparation. But those know little of the dignity Madame Malibran could assume, or of the unexaggerated expression which she could throw into music, even the plainest and least fantastic, who are not familiar with her Oratorio performances;—with the earnest pathos of her *scena*, 'Deh parlate' (Cimarosa's noblest song); with the calm and holy sweetness of her *Pastorale* from 'The Messiah,' 'He shall feed his flock,'—or, in a strain loftier than these, her delivery of that most magnificent of recitatives, 'Sing ye unto the Lord,' from 'Israel in Egypt.' In this last she so completely identified herself with the spirit of the scene, that no painter of 'Miriam the Prophetess' ever dreamed of face, form, or attitude more appropriate—more instinct with sublime triumph than hers at that moment!

Mr. Julian Marshall has well said, 'It was, after all, her mind that helped to enslave her audience.' As Sir Joshua Reynolds once answered an admirer as to how he (Sir Joshua) mixed his colours, 'With brains, madam,' so it was with Malibran. But she was by no means a mere warbling songstress. Her interests and accomplishments were extraordinarily varied. She was an intrepid horsewoman, a capital dancer, an inimitable caricaturist, a humorous concocter of charades and riddles, and—though some 'superior' persons may regard this as a weakness in her character—she could make a very good pun. Yet, upon the slightest indication, she would set aside any trifle that apparently absorbed her whole attention, and discuss with discriminate enthusiasm the genius of Dante or Shakespeare, Raphael or Michael Angelo. She was an excellent pianist, and composed many very creditable songs. Moreover, she had considerable talent for drawing—in short, her versatility was quite phenomenal.

Her kindness knew no bounds. When John Parry, the humorous vocalist, gave a concert, he engaged Malibran on her usual terms—twenty guineas. When he called to pay her she would not take a single shilling, but told him that as she had passed many pleasant evenings with him at Naples, and as he was a young man just commencing his professional career, it afforded her much pleasure 'to lend him a helping voice'!

Two incidents will illustrate the 'good company' side of Malibran's personality. The first is told by Moscheles, who says:—

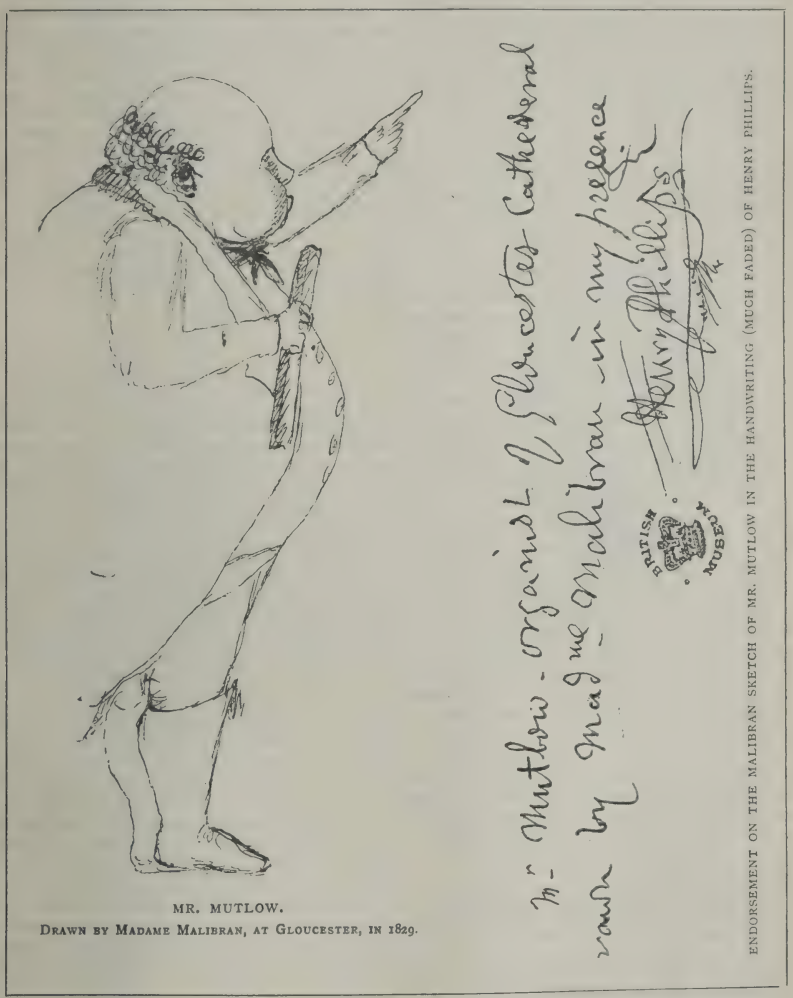
We had great fun the other day when Malibran and De Beriot joined us at our early dinner. The conversation turned upon Gnecco's comic duet, which Malibran sang so frequently and so charmingly with Lablache. In this, man and wife ridicule each other's shortcomings. When she came to the passage 'La tua bocca è fatta apporta,' she said, 'Just like my mouth, as broad as you please, and I'll just put this orange in to prove it.' One must have known De Beriot to appreciate his amazement and agony at seeing his wife open her mouth so wide, and to see the orange hidden between the rows of her beautiful teeth. Then she roared with laughter at her successful performance.

Immediately after our early dinner—Thalberg, Benedict and Klingemann being of the company—Malibran sat down to the piano and 'sang for the children,' as she used to call it, her Rataplan and some of her father's Spanish songs. For want of a guitar accompaniment to the latter, she would, while playing, every now and then mark the rhythm on the board at the back of the keys.

Then followed a visit to the Zoological Gardens, and after supper Malibran kept us all on the go. She gave us the richest imitations of Sir George Smart, the singers Knyvett, Braham, Phillips, and Vaughan, who had sung with her at a concert given by the Duchess of C., taking off the fat Duchess herself, as she condescendingly patronised 'her' artists, and winding up with the cracked voice and nasal tones of Lady ——, who had inflicted 'Home, sweet home' on the company. Suddenly her comic vein came to a full stop, when she gave in the thorough German style the *scena* from 'Der Freischütz,' with German words, and a whole series of songs in German by Mendelssohn, Schubert, and Weber; lastly, she took a turn at 'Don Giovanni,' in which she was not only familiar with the music of *Zerlina*, but she knew by heart every note in the opera, which she could play from beginning to end. She went on playing and singing alternately until eleven o'clock, fresh to the last in voice and spirits. When she left us we were all in raptures about her music, languages, and painting; but what we liked best of all was her artlessness and amiability.

* 'The Last Days of Madame de Beriot.' By Mary Sabilla Novello. Contributed to the *Musical World* of October 14, 1836.

Let us change the scene to a musical evening given nearly seventy years ago by Vincent Novello, at his house, No. 67, Frith Street, Soho. After Malibran had sung several songs, concluding with a spirited mariner's ditty with a heave-ho burden, and which she accompanied herself, she went up to one of the heartiest among the applauding guests—Felix Mendelssohn—and, in her most winning and playfully-imperious manner, made all the more fascinating by her foreign accent, said: 'Now, Mr. Mendelssohn, I never do nothing for



MR. MUTLOW.
DRAWN BY MADAME MALIBRAN, AT GLOUCESTER, IN 1829.

ENDORSEMENT ON THE MALIBRAN SKETCH OF MR. MUTLOW IN THE HANDWRITING (MUCH FADED) OF HENRY PHILLIPS.

nothing; you must play for *me*, now I have sung for *you*.' He, nothing loth, allowed her to lead him to the pianoforte, where he dashed into a wonderfully impulsive extemporaneous performance—masterly, musicianly, and full of vivacity. One of the company on that occasion was Abraham Mendelssohn, father of Felix, then on a visit to London with his son. In a letter to his wife Mr. Mendelssohn, Senr., describes the Novello party. Here is an extract, written by an exceedingly shrewd, level-headed man nearly sixty years of age, relating to Madame Malibran's performances:—

Although this lady commands four languages in her singing (Italian is a matter of course), that does not show, any more than I can describe it, with what flowing,

glowing, and effervescing power and expression, with what caprice and boldness, passion and *esprit*, with what assurance and consciousness of her powers, this woman, whom now I *do* appreciate, sang these ditties. From the same throat issued Spanish passion, French coquetry, with again a touch of primitiveness, English unpolished soundness, and also that somewhat frivolous but fresh and most characteristic French audacity, with plenty of her own remarkable individuality — she loved, yearned, rowed, and drummed with such wonderful self-possession, such bold command and lavish expenditure of her inexhaustible means, that one may truly say she sang songs without words, she sang sentiments, effects, situations. It was something quite new to me, and I wish you could have heard her!

Malibran had an ingenious and effective, if painful method of inspiring her tenor, John Templeton (a Scotchman, by the way), with a due sense of emotional feeling in operatic performances. For instance, if she could not otherwise attain her object, she would give him a good pinch on the arm, an operation which to the audience simply appeared as the bestowment of a tender caress which her jealous lover so *naturally* resented! On one occasion Malibran gave poor Templeton such a sharp nip that he stamped his foot in sheer agony. To his surprise this unpremeditated piece of 'stage business' brought down the house; it thenceforth became one of the great effects in the opera. She used often to sing with Henry Phillips, the Santley of that day, who made a great success with a ballad by Balfe, entitled 'The light of other days.' One evening, Balfe gave a little supper party at his lodgings in the Quadrant, Regent Street, to which Malibran and Phillips were invited. When the latter arrived at the house, the passage and stairs were in darkness. On asking the servant how far he should ascend, Phillips heard Malibran calling out at the top of the stairs: 'Quick, quick, give me a candle: here is the "light of other days" coming up in the dark!'

Her gift of letter-writing in the English language is shown in the three following letters addressed to the impresario and poet, Alfred Bunn. We print them in their original form:—

My Dear Mister Bunn,

I am so horse that I am really afraid not to be able to sing to-night. I tell you this in order to give you time to do something to prevent a noise this evening at the Theatres.

It makes me the most unhappy being in the world. Do come and see me; you'll judge by yourself. You know, also, that unless it was quite impossible for me to sing, I would not give it up upon the mere consideration of hurting myself a little.

Come—that's the best way to see the evidence of what I tell you in the greatest distress. Maria.

My dear Bunn,

I cannot promise to play the part of *Count Belino*. The music is exceedingly weak, and, after the *Sonnambula*, I am not capable of singing baby's music; however, I don't say positively *no* until I have seen both the *Music* and the *pice* again, for it is about eight years that I have not even herd the part; therefore, be so good as to send the whole to me, and I shall give you a *conscientious* answer, quite A la Malibran.

St. James Street, Mardi.

Again and again, alwais me, and eternally me, my dear Mister Bunn, I have been tormenting poor Chelard out of his wits. I want to have my part to practice it, know it, and be able to play in 10 days the latest. I am sure if you give proper orders for the copy of the parts, *we* shall be all ready, at least *I* will be ready in 8 days. . . . but . . . rehearsals, parts, rehearsals, parts, orders, rehearsals, no rehearsals without parts, no parts without orders, and no orders without my eternal hints, and my never ending letters, since it appears you will not do me the high honour of comming at my house for a quarter of an hour to have a little settling chit-chat. However it may be, I wait your pleasure, noble cousin, and humbly beg for an answer when it may suit your Majesty. Nonsense apart, pray say *yes* or *no*, for it would be too late to give orders for the copies in a few days. We should not have the necessary time for learning.

Believe me,
Yours, &c., &c.
Maria Malibran.

Once, on the stage of Drury Lane, Malibran heard the manager-poet in a bad temper speaking very harshly to a humble member of his company. 'I shall call you Good Friday,' she shouted, 'because you are a hot, *cross* Bunn!'

The portrait of Madame Malibran, which forms one of our Extra Supplements, is by Alfred Edward Chalon, R.A. (1780-1860), painter in water colours to Queen Victoria, and, in his day, a fashionable portrait painter. It was drawn in 1830, when Malibran was twenty-two, and it is considered the best representation of her. A note by the artist states: 'After playing *Fidalma* in Cimarosa's opera "Il Matrimonio Segreto," Malibran went into a pit box to see the Ballet, or rather to afford the public a better opportunity of appreciating her powers of transformation.'

It is now time to turn to the consideration of Mr. Mutlow, who was connected with the music of Gloucester Cathedral for the long period of sixty-three years. William Mutlow was born, probably at Gloucester, in 1761.* The following interesting particulars concerning him have been kindly extracted from the Dean and Chapter Act-Books, specially for

* A Thomas Anthony Mutlow, son of Thomas Mutlow, of Gloucester, Gent., may have been a brother of William. He (Thomas Anthony) was admitted a chorister of Magdalen College, Oxford, on January 18, 1788. He matriculated in 1793, and graduated in 1797. He held a minor canonry at Canterbury Cathedral, 1803-28, and was rector successively of St. Andrew's with St. Mary's, Beardman, Canterbury, and of Preston, near Wingham, Kent. As a chorister, Thomas Anthony Mutlow sang a solo at two out of the three concerts given at Oxford, in July, 1791, at which Haydn was present when taking his degree. Master Mutlow's name is duly recorded in C. F. Pohl's interesting and valuable book 'Haydn in London.' The young gentleman was engaged as one of the soloists at the Gloucester Festival of 1790.

this article, by Mr. A. Herbert Brewer, the present organist of Gloucester Cathedral :—

16th Jan. 1769.	Ordered that Willam Mutlowe be admitted a Chorister upon probation in the room of John Birt.
23rd June 1780.	William Mutlow was and is elected Master and Teacher of the Choristers and his salary to commence from Lady day last. And it is also ordered that he be paid a guinea as a gratuity and as a mark of the satisfaction of this Chapter in his exertion in teaching the boys.
29th Nov. 1781.	Martin Smith resigned as Organist.
18th Dec. 1781.	William Mutlow appointed Organist.
In Nov. 1781. — 2. — 3.	£5 voted to Mr. Mutlow (in each year) for extraordinary diligence in teaching the boys.
1809.	£10 added to his salary.
3rd June 1812.	£20 added to his salary, as a proof of the satisfaction of the Dean and Chapter with his attention to the duties of his office.

From the above it will be seen that Mr. Mutlow, unlike some cathedral organists, even at Gloucester, was not in the habit of getting into hot water with the Dean and Chapter. It should be added that he was apprenticed to Martin Smith, organist of Gloucester from 1740 to 1782, and the father of Stafford Smith; also that, at the age of twenty-one, he succeeded Smith, and held the post of organist of Gloucester Cathedral for fifty years and fourteen days. Although Mutlow was much engaged in tuition, he led the tranquil life of a country cathedral organist of a hundred years ago, before the time of railways and similar contributions to the rush of modern life. He is said to have been remarkable for the kindness and benevolence of his disposition, and a man who was greatly esteemed. He died on New Year's Day, 1832, and his remains are interred in the Cloisters of Gloucester Cathedral. His pupil, John Amott, succeeded him in the organistship, and Amott in turn gave place to Samuel Sebastian Wesley.

Mutlow was not at first appointed conductor of the Festivals of the Three Choirs held at Gloucester by virtue of his office.* His first Festival was in 1790, at which time he had held the post of organist for nearly nine years. It appears that in 1788 King George III., with his queen and three of the elder princesses of that monarch's numerous progeny, attended divine service in Gloucester Cathedral, 'when,' according to the *Gloucester Journal*, 'their Majesties (both good musicians) expressed to Dean Tucker their admiration of Mr. Mutlow's performance.' This royal expression of opinion may have paved the way to the instalment of Mutlow in the conductorship of the Festivals.

It was at the Festival of 1829 that Malibran made the acquaintance of Mr. Mutlow. On that occasion she sang for the first time at a Meeting of the Three Choirs, and it was her only appearance at Gloucester. From the columns of the *Gloucester Journal*, a newspaper which goes back as far as 1722, we learn that 'The Choral Band, which will be numerous and supported by the celebrated *Female Singers* from Lancashire, with those from Birmingham, has been selected with great care.' In regard to the attainments of the 'Instrumental Band,' we are told that 'every finger seemed to obey the beck of Cramer, who led with his accustomed skill,' which, of course, implies that Cramer

WILLIAM MUTLOW,
ORGANIST OF GLOUCESTER CATHEDRAL, 1782—1832.
(*From 'Annals of the Three Choirs,' by kind permission of Mr. H. Godwin Chance, M.A., one of the Editors.*)

was virtually the conductor. A great crowd attended the morning service, at which 'many females were carried out in a fainting state.' The prayers were read by the Rev. W. W. Mutlow, a son of the organist-conductor and a minor canon of the cathedral. The subjoined extracts from the *Gloucester Journal*, recording Malibran's demeanour and achievements at the Festival, speak for themselves :—

To remarkable powers of voice, she unites singular clearness of articulation; and her style of singing is strongly characterised by that depth of feeling which constitutes the very soul of music. There is something in her demeanour, too, which is very pleasing; and we were delighted to observe that both she and Mrs. Knyvett invariably took a prominent part in the responses of the day—a point not always attended to by the principal singers on such occasions as the present.

. . . For the song of *Jeany Gray*, Madame Malibran substituted a very pleasing French ballad, in which she accompanied herself on the piano-forte.

. . . The whole company were enraptured with Madame Malibran's execution of Bishop's air, *Should he upbraid*, and a general encore was the natural consequence. Madame Malibran still further charmed the company by the ready and obliging manner in which she complied with the request of one of the Stewards to favour them with another song, when she instantly took her seat at the piano,

* The Gloucester Festivals of 1784 and 1787 were conducted by Mr. Elias Isaac, organist of Worcester Cathedral from 1748 (?) to 1793. He was a pupil of Dr. Greene, and, although organist of Worcester, he conducted five, if not six, festivals held at Gloucester.

and with a degree of archness and good humour peculiarly her own, gave the lively and playful air *Rampataplan*, which was loudly commended. (*Gloucester Journal*, September 26, 1829.)

The *Rampataplan* above referred to was Malibran's own composition—her 'Rataplan'—which she used to sing with wonderful verve and abandon.

The sketch of Mr. Mutlow drawn by Madame Malibran, which we reproduce in facsimile, together with an endorsement of its genuineness in the handwriting of Henry Phillips, was made at the Gloucester Festival of seventy-two years ago. It depicts the old cathedral organist as the possessor of a considerable amount of avoirdupois—in other words, as a man of weight.

F. G. E.

NOTES ON THE WORDS OF BEETHOVEN'S CHORAL SYMPHONY.

It is remarkable how an author of words set to music has to take a back seat in comparison with the composer. This is curiously exemplified in Wagner's well-known analysis of and article upon the Choral Symphony, in which he makes no mention whatever of Schiller. The following remarks upon Schiller's poem are offered as a small contribution to the history of Beethoven's symphonic masterpiece.

The *Lied an die Freude*, a portion of which forms the choral section of Beethoven's 'No. 9,' was written by Friedrich Schiller in the year 1785. He was then twenty-five, and lived in a house at Gohlis, a pretty village in the Rosenthal, near Leipzig. We give a photograph of the house, upon which a tablet has very properly been fixed.

Schiller shared this modest dwelling-place with his friend, Herr Goschen, grandfather of Viscount Goschen. This is verified in a letter to us from the Viscount, dated the 8th ult., in which he says:—

> It is quite correct that at the date when Schiller wrote *Lied an die Freude* he shared a little cottage at Gohlis with my grandfather, then just a beginner in the publishing business, but afterwards a famous publisher and printer. I visited the cottage myself a few months ago. It is kept much as it was in those days; the accommodation must have been *most* simple and rural.*

Schiller had a love affair at Gohlis, in which one Margareta Schwan played a part, but the poet's proposal to the fair damsel was ruthlessly set at nought by the young lady's father in consequence of Schiller's pecuniary shortcomings. May it not be assumed that the Ode to Joy was written while Cupid held possession of his breast? Carlyle calls the Ode 'one of his (Schiller's) most spirited and beautiful lyrical productions.' He says 'it bespeaks a mind impetuous even in its gladness, and overflowing with warm and earnest emotions.'

Beethoven first conceived the idea of setting to music the Ode to Joy 'verse by verse' as early as 1792, just after he had entered upon the twenty-third year of his life. A resident at Bonn, writing to Schiller's sister Charlotte, on January 26, 1793, said:—

> I enclose a setting of the *Feuerfarbe* on which I should like your opinion. It is by a young man of this place whose talent is widely esteemed, and whom the Elector has sent to Haydn at Vienna. He intends to compose Schiller's *Freude*, verse by verse. I expect something perfect; for, as far as I know him, he is all for the grand and sublime.

No traces of the music to the Ode of that date remain, and it was not till thirty years later that Beethoven carried out, though in a very different manner, the intention formed in his youth. The story of its gradual evolution and complete achievement as a masterpiece of music has been so admirably told by the late Sir George Grove in his 'Beethoven and his Nine Symphonies,' that there is no need to repeat it here. One specially interesting extract, as having an important bearing on the subject of the choral portion of the symphony, may, however, be quoted:—

> Beethoven has not used half of Schiller's words, nor has he employed them in the order in which they stand in the poem; and the arrangement and selection appear to have troubled him much. The note-books already cited abound with references to the 'disjointed fragments' (*abgerissene Sätze*) which he was trying to arrange and connect—so as not necessarily to employ the whole of Schiller's long Ode—'*Abgerissene Sätze wie *Fürsten sind Bettler u.s.w. nicht das Ganze.*' In making his selection Beethoven has omitted, either by chance or intention, some of the passages which strike an English mind as most *risqués* in Schiller's Ode: such as—
>
> Dieses Glas dem guten Geist
> Ueberm Sternenzelt dort oben!
>
> Here's a glass to the good Spirit
> Up above the stars so high!
>
> and the omissions furnish an example of the taste by which his colossal powers were, with few exceptions, guided. Another point which puzzled him greatly was how to connect the vocal movements with the instrumental ones. His biographer, Schindler, gives an interesting description of his walking up and down the room endeavouring to discover how to do it, and at length crying out, 'I've got it, I've got it.' Holding out his sketch-book, Schindler perceived the words, 'Lasst uns das Lied des unsterblichen Schiller singen'—Let us sing the song of the immortal Schiller—as a recitative for the basses, with the words of the Ode itself following immediately for soprano solo. And though this was altered almost as soon as written down—the words of the recitative being changed into 'O friends, not these tones; let us sing something pleasanter, and fuller of joy!' and the words of the Ode itself being given first to a solo voice—yet the method of the connection remained the same. How strongly is all this hesitation corroborated by Beethoven's own words to

* The interesting fact may be recalled that Viscount Goschen's *father*, then resident in England, was one of the small circle of friends at the house of Sir George Smart, in Great Portland Street, who were the last to speak to Weber before he retired to rest on the bed from which he was never to rise again. (*Vide* The Musical Times, July, 1893, p. 399.)

* These strange words refer to a line, 'Bettler werden Fürsten-Brüder' ('beggars shall be royal brothers'), which formerly stood in Schiller's poem. Schiller's original title of the Ode is said to have been 'An die Freiheit'—to Freedom, not to Joy; which throws a light on the tumultuous revolutionary phrases of the poetry.

*Rochlitz in 1822—'You see, for some time past I have not been able to write easily. I sit and think, and think, and get it all settled; but it won't come on the paper, and a great work troubles me immensely at the outset; once get into it, and it's all right.'

In a paper read before the Musical Association on February 12, 1895—his only contribution to the 'Proceedings' of that learned Society—Sir George Grove called attention to a characteristic alteration by Beethoven of Schiller's text. It occurs at the words 'Was die Mode streng getheilt' (Novello's octavo edition, p. 83, *et seq.*).† 'Beethoven,' says Grove, 'excited with the subject, and indulging his usual love of plain speaking, has changed Schiller's word *streng* (or strictly) into frech (or insolently)—namely,

THE HOUSE AT GOHLIS, NEAR LEIPZIG, WHERE SCHILLER WROTE HIS 'ODE TO JOY.'
(*From a Photograph taken by Herr Franz Hoffmann, of Leipzig.*)

from 'that which fashion *strictly* parts,' into 'that which fashion *rudely* parts.' Surely,' he continued, 'so characteristic and personal a touch of the great composer's might have been suffered to remain! But no! in the octavo and subsequent editions the word *streng* has been restored, and here again without a word to show that any alteration has been made. Had Beethoven,' eloquently argued this enthusiastic Beethoven-lover, 'Had Beethoven been a second-rate composer, we might have challenged his changing a word in the text; but Beethoven was *not* second-rate. He

* *Für Freunde der Tonkunst*, iv., 358.

† On the authority of Pölitz, a well-known German litterateur, an older version of this line is said to have been—
'Was der Mode Schwert getheilt.'

held the same rank in music as Schiller in poetry, if not a higher rank,' and so on in the same enthusiastic and hero-worship strain.

Three other known settings of Schiller's Ode to Joy may soon be dismissed. The first is by Baron J. F. H. Dalberg (1752-1812), and consists of a few bars for solo and chorus in A, six-eight rhythm, repeated verse by verse *ad nauseam*. The second is an anonymous inspiration, a feeble thing of eighteen bars to which the eight stanzas of the poem are intended to be sung, one after another, with wearisome reiteration. The third claims a little more attention by reason of its scope and attempt at something better. It is the composition of one Tepper von Ferguson, a native of Warsaw, who was Kapellmeister at St. Petersburg in 1801. It is for solo voices and chorus, and the date assigned to it is 1797. The list of subscribers to the work includes two who were resident in London, set forth as Herr P. J. F., one copy, and Herr J. V. P., eight copies. Why did these two dwellers in the Metropolis modestly withhold their full patronymics? Curiously enough, under the place-heading 'Berlin' in the subscription list, is a 'Mister Levi of Cowes'!

It appears that in the year 1879, Dr. Joachim told Sir George Grove that 'Weber, writing in June, 1811, to Simrock, the publisher, of Bonn, says that he is composing Schiller's Ode *An die Freude* for orchestra, solos, and chorus, and asks if he (Simrock) will publish it.' Is anything known of this composition? How interesting it would be to compare the settings of Schiller's Ode by the composers of *Der Freischütz* and *Fidelio*.

SCHUBERT'S SETTING OF THE TWENTY-THIRD PSALM.

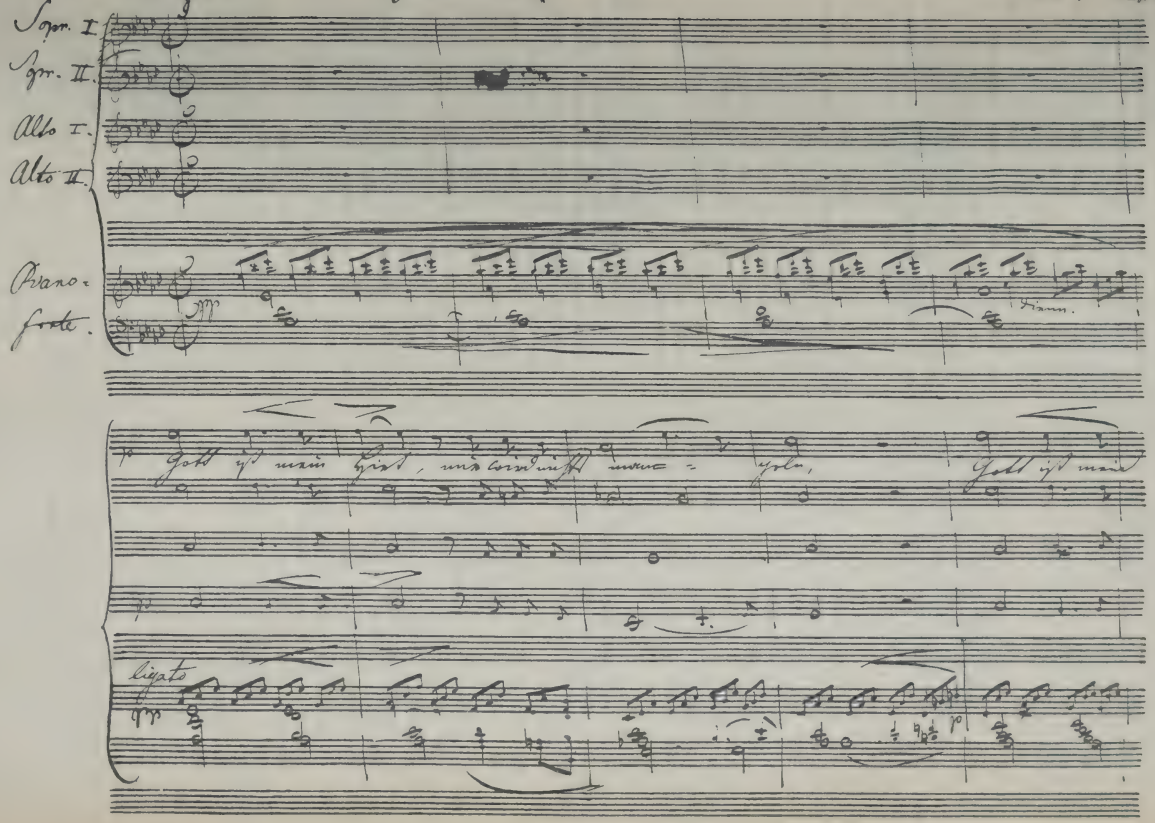
Of the many precious productions which emanated from the brain of Franz Schubert, one of the most beautiful is his setting of the Twenty-third Psalm. In this exquisite composition pure art and true devotion go hand in hand along perfection's highway. The particular form of the work—four-part female chorus with pianoforte accompaniment—owes its origin to four young ladies named Fröhlich, great friends of Schubert's. Anna, of this fair quartet, was the chief singer at some private concerts given on Thursdays in the Old Hall of the Musikverein at Vienna, at which the Psalm was probably first performed. It may be assumed that the piece was in the nature of a Christmas present from Schubert to the four sisters Fröhlich, as the autograph—of which we give a reduced facsimile of the first page—is dated 'December, 1820,' the year of the composition of the fine overture known as 'Rosamunde.' Schubert was then almost twenty-four years of age. In the year following its composition, the Psalm was sung (August 30, 1821) by the students of the Vienna Conservatorium at one of their rehearsals and from manuscript copies, as the work was not published till 1831, three years after the composer's death.

It may not be generally known that the text of the Psalm—'the resting pilgrim's song,' to adopt the designation of Professor Cheyne—used by Schubert is a German metrical translation from the Hebrew by Moses Mendelssohn, grandfather of Felix Mendelssohn. In regard to Schubert's autograph score of the music, the neatness of his writing is a marked feature of the manuscript. The time signature is misleading if taken literally; but the *adagio* direction is a sufficient safeguard against the adoption of a rapid speed in performance. Dr. Eusebius Mandyczewski, in his valuable 'Revisionsbericht' to the complete edition of Schubert's works, calls attention to the fact that till recently the published editions of the Psalm contained an erroneous natural sign before the B in bar 50 in the first soprano part and in the accompaniment. This unnatural B natural is doubtless an editorial excrescence, because, as Dr. Mandyczewski says, 'considering the care with which Schubert wrote down the notes of this piece, it is scarcely to be thought that in both cases (the voice part and the accompaniment) he could have forgotten the natural sign.' Schubert also inserted the expression indications with great care. Ten bars from the end a curious *emoriendo* finds a place in the manuscript — it is doubtless Schubert's Italianization of the Latin *emorior*. The frequent *pp* and the twice recurring *ppp* are important factors in obtaining a poetic rendering of this intensely poetic composition.

The work does not seem to have been published with English words till 1854, thirty-four years after the date of composition, when it was issued by Messrs. Ewer and Co. A review of the publication appeared in the *Musical Transcript* of September 2, 1854, a little-known and short-lived periodical devoted to music. Here is the notice:—

> This is written for two soprano and two contralto voices, with an accompaniment for the pianoforte. As far as true musicianship and the disposition of the voices are concerned, this setting of the sacred canticle is free from fault, and flows with sufficient freedom. But the elevation of feeling, and the deep sanctity of the devotional spirit is absent. It is more operatic than sacerdotal, and its length is too protracted for the due expression of the sentiment. The restlessness of the accompaniment also damages the proposed effect.

Well, there is no accounting for taste or criticism, or even critics who seem to be destitute of poetry in their natures. Who would wish to reduce the 'heavenly length' of the setting by a single bar, or to damage the restfulness of the gentle ripple of the quavers by the deletion of even one triplet? And as for the absence of 'the deep sanctity of the devotional spirit,' may not Schubert's setting of the Twenty-third Psalm be classed among the perfect specimens of pure art in the domain of vocal music?



REDUCED FACSIMILE OF THE AUTOGRAPH (FOL. 1) OF SCHUBERT'S TWENTY-THIRD PSALM.

WAGNER AS A CONCERT-GIVER.

Everyone knows Richard Wagner as a composer, but the knowledge of him as a concert-giver is not so extensive or peculiar. The fortunate and accidental possession of the programme of an actual concert given by the composer of 'Parsifal' in St. Petersburg enables us to reproduce it in facsimile for the benefit of our readers, and, at the same time, furnishes us with an opportunity of saying a few words concerning Wagner's concert-giving experiences.

In the year 1862 Wagner, then in his fiftieth year, was very hard up. At that time only a part of Der Ring des Nibelungen had been written, and he had just commenced the composition of Die Meistersinger. In order to bring a little grist to the mill and keep body and soul together, Wagner appeared at a concert given on November 1, 1862, by Wendelin Weissheimer in the Gewandhaus at Leipzig, when he conducted the overture to Die Meistersinger. It was the first performance of that masterly achievement. Mr. Dannreuther, then a student of the Leipzig Conservatorium, who was present on that eventful occasion, 'distinctly remembers the half empty room, the almost complete absence of professional musicians, the wonderful performance, and the enthusiastic demand for a repetition, in which the members of the orchestra took part as much as the audience.' Apropos of that particular concert, Wagner, during his sojourn in London in 1877, and when staying at the house of Mr. Dannreuther, said to his host :—

> 'That curious concert at Leipzig was the first of a long series of such absurd undertakings to which my straitened means led me. At other towns the public at least appeared *en masse*, and I could record an artistic success; but it was not till I went to Russia that the pecuniary results were worth mentioning.' (Grove. *Dictionary of Music and Musicians*, vol. iv., p. 362.)

Mr. Dannreuther states that Wagner conducted concerts at Vienna, Prague, St. Petersburg, Moscow, Pesth, Karlsruhe, Lowenberg, and Breslau, and that the programmes consisted of Beethoven's Symphonies, fragments of the Nibelungen Ring, &c.

It is, however, to Wagner's concert operations in St. Petersburg, as an accompaniment to our facsimile, that we wish specially to call attention. Wagner found a friend in the Russian capital in the person of the distinguished critic-composer, Alexander Nikolaevitch Seroff (Syeroff), who was not only very kind to the composer-conductor, but who, according to Sir George Grove, subsequently became 'an extreme and enthusiastic partisan for Wagner.' Glasenapp tells us that Wagner found the musical press of St. Petersburg and Moscow untainted by Jewcraft (*Judenschaft*), and that both the newspapers and the public received him (Wagner) with favour. The orchestra at St. Petersburg consisted of 130 players. At the first concert the programme comprised Beethoven's Eroica Symphony, the Sailors' chorus, Senta ballad, and overture from the 'Flying Dutchman'; the Introduction to 'Lohengrin,' and the march, Wolfram Romance, and overture from 'Tannhäuser.' At the second concert Beethoven's C minor Symphony and a Wagner selection were performed. The programme of the third concert (March 6, 1863) we give in facsimile. The actual document is twenty inches long, of which the lower half is a duplication in the Russian language of the upper (French) portion. The second part of the concert—'Fragments des opéras: la Walkyrie, et le jeune Siegfried (!) appartenant au cycle des Nibelungen'—is specially interesting.

It appears that at the concerts Wagner was showered with laurel wreaths, which he handed over to the orchestral players as the more deserving recipients. He also attracted the attention of the Grand Duchess Helen, to whom he read the poems of the 'Nibelungen Ring,' 'Die Meistersinger,' and 'Tristan.' News of the success of the concerts given in the land of the Czar soon found its way to England. The *Musical World* of June 27, 1863, the journal of Mr. J. W. Davison, contains this information :—

> NOT SO BAD!—It is asserted that Herr Richard Wagner has made a clear sum of 50,000 francs by his concerts in Russia, besides an estate in Switzerland, a present, if report be trusted, from the Grand Duchess Helen.

Wagner furnished Mr. Davison with many a page of militant 'copy.' The issue of the *Musical World* of June 20, 1863, one week before the above extract appeared, contained an article entitled 'Wagner-cholera,' written by Mr. Davison above his favourite pseudonym 'Dishley Peters *of Tadcaster*,' which began in these words :—

> *Figaro* reports a fearful case of Wagner-cholera, and from the symptoms described it would seem that Asiatic-cholera, in its worst form, is but a slight indisposition compared with the other.

The concluding paragraph opened with a question to the 'dear Reader' :—

> Do you know, dear Reader, any *prime donne* aspiring to Glory? We might give them a letter to the directors of the Carlsruhe Theatre. Ladies having studied under Garcia a few months, and having kept a note or two of their voices, might, perhaps, try their luck at shouting Wagner; and they would, in all probability, succeed, for their few months' tuition would have served them as a kind of vaccination calculated to preserve them from Wagner-cholera.

The foregoing is quite in harmony with a previous leader in the *Musical World* (June 28, 1856), which commenced :—

> 'Robert Schumann has had his innings, and been bowled out—like Richard Wagner. *Paradise and the Peri* has gone to the tomb of the *Lohengrins*.'

How delightfully Davisonesque!

18 63

GRAND CONCERT

vocal et instrumental,

donné Mercredi, 6 Mars,

au Grand Théâtre,

par

M-r RICHARD WAGNER.

Avec l'assistance amicale des artistes (musiciens et chanteurs) des théâtres **Impériaux.**

PROGRAMME:

1-ère partie.

1) Ouverture	de l'opéra „Tannhäuser".
2) a. Scène d'entrée „d'Eli abeth"	
b. Duo „d'Elisabeth" et de „Tannhäuser"	
3) Réverie nocturne d'Elsa	de l'opéra „Lohengrin".
4) Introduction (Vorspiel).	

2 ème partie.

5) Cavalcade aérienne des „Walkyrie"	Fragments des operas: „la Walkyrie et „le jeune Siegfried" appartenant au cycle des Nibelungen.
6) Chant d'amour de „Siegmund	
7) Chants de forge de Siegfried	
a. Schmelzlied.	
b. Hämmerlied	
8) Adieux de „Wotan" à Brünhield et incantation du feu	

On commencera à 8 heures du soir.

On peut se procurer des billets au magasin de musique de Johanson, perspective de Nevsky. vis-a-vis le Gostinoi Dwor № 44 et le jour du concert à la caisse du Grand Théâtre.

FACSIMILE (SLIGHTLY REDUCED) OF A WAGNER CONCERT PROGRAMME, ST. PETERSBURG, 1863.

HANDEL'S BORROWINGS.

(*Concluded from page 528.*)

For our present purpose, Erba, Stradella, Clari, Muffat, and Urio have formed a class by themselves, both on account of the number and extent of the contributions levied upon them. We shall now deal with minor, though certainly not less curious, Handel borrowings. We begin then with Josquin des Près. Crotch finds Handel using one of his subjects in the final 'Amen' of the 'Messiah.' Burney had already remarked that Handel had taken a 'point' from the 8th Motet of Petrucci's 4th Book *Motteti della corona* of Josquin des Près, for the first *Allegro* of his first organ concerto, and for several of his choruses ('History of Music,' Vol. II., pp. 502 and 506). The 'point' of imitation in question is, however, to be found in many old composers, and it is well nigh impossible to say who first used it.

In a foot-note to his organ and pianoforte adaptation of the choruses in 'Samson,' Crotch says that a subject in the first chorus, 'O first created beam,' is taken from a psalm-tune by Martin Luther. The psalm in question is Luther's paraphrase of Ps. cxxx., 'Aus tiefer Noth schrei' ich zu dir,' the music to which, in Joh. Walther's 'Geistliches Gesangbüchlein,' Wittenberg, 1524, is generally attributed to him. The opening of this same chorus is to be found, by the way, in an aria in Cesti's opera of 'Orontea,' given in the 'Specimens.' In the latter there is also a 'Deposuit potentes,' by Palestrina, in which we again meet with a point of imitation similar to the one in the first Handel organ concerto. Those 'Specimens' were collected by Crotch for the purpose of illustrating the lectures of which he afterwards published the 'Substance'; and while collecting his material he no doubt jotted down many if not all, of the names which are in his footnote list. In No. 12 of the second volume of the 'Specimens' there is a theme used, rather than invented, by Palestrina, and this will be found (in its 'answer' form) in 'Let their celestial concerts all unite' ('Samson').

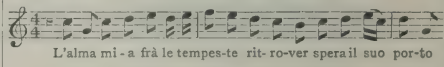
Sethus Calvisius, born in 1556, became Cantor of St. Thomas's, Leipzig, in 1594, and held that post until his death in 1615. He was a learned musician, and wrote treatises ('Melopeia,' 1582, 'Musicae artis praecepta,' 1612, &c.), and composed music (motets, hymns, and the 150th Psalm in twelve parts). He was also a distinguished mathematician and astronomer. In his organ adaptation of 'Solomon,' Crotch has the following foot-note on the chorus 'Throughout the world Jehovah's praise': — 'The subjects are taken from a canon by Calvisius'; but the canon in question is not further specified.

Turini is mentioned by Burney as having been useful to Handel. He says that Handel composed 'one of his finest instrumental fugues' upon the subject of a canon by Turini, which he reproduces in his 'History of Music,' Vol. III., p. 521. It is also noted by Busby. The Handel fugue is the one in B flat commencing—

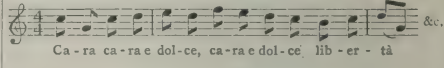
Burney states that Handel 'adopted a base' from a cantata composed by Marc Antonio Cesti, and also used a 'division' from a motet in his overture to 'Saul.' A more definite charge, however, is made by Crotch in his organ adaptation of 'Samson,' wherein he says of a passage in 'Great Dagon hath subdued our foe:' 'This passage is from the last chorus of Cesti's opera of 'La Dori.'' It is curious that Crotch should not have pointed out the above mentioned resemblance between the opening of the chorus 'O first-created beam' in 'Samson' and the opening of an aria of Cesti's— ('Specimens,' Vol. II., No. 76)— when mentioning the former in connection with Luther.

Burney, in his 'History of Music' (Vol. IV., pp. 153-155), quotes a 'division' from a Cesti Cantata in the Christ Church Collection—one evidently well known to Crotch—and states that it was used by Handel in his overture to 'Saul.' If such a 'division,' however, be accepted, one might multiply *ad infinitum* the number of Handel's borrowings.

Dr. Chrysander (G. F. Händel, pp. 196-202) has something to say about Handel's indebtedness to Cesti or to Alessandro Scarlatti. In 'Agrippina' we find:—



In a duet of Cesti's, however, occurs:—



But it is more likely that Handel was acquainted with an Arietta of A. Scarlatti's, which contains the same Cesti phrase, and even more like it than we have quoted; borrowing then was not a speciality of *il caro Sassone*, though perhaps he excelled in the art.

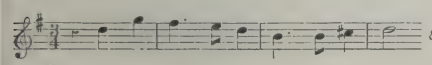
'See a fugue by Kerl in Dr. Burney's 'History of Music,' from which Handel took this chorus with little or no alteration.' Thus runs a note in Crotch's adaptation of the chorus 'Egypt was glad,' from 'Israel.' (Hawkins's 'History of Music' is probably meant, as it is not given in Burney; and we may add that the Hawkins version is by no means correct.) So far as the boldness of the borrowing is concerned, Kerl might well have been classed with our first set of names. But, with one exception, it is the only serious instance of Handel having been indebted to him. A passage in his 'Capriccio Kuku' is mentioned by Dr. Max Seiffert in the Fleischer-Seiffert edition recently published of C. F. Weitzmann's 'Geschichte der Klaviermusik,'

as having been adopted by Handel in an *allegro* of one of his organ concertos. Johann Kasper Kerl (1621-1693) was organist of St. Stephen's, Vienna. He published 'Toccate, Canzoni et altre Sonate,' 1673, in conjunction with Borro and Krieger, and 'Modulatio Organica super Magnificat,' 1686.

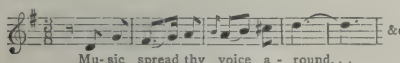
Coming to Corelli, we find Crotch in his copy of 'The Triumph of Time and Truth' writing against the air 'Dryads, Sylvans, with fair Flora,' 'from Corelli's Pastorale 8th Concerto.' The resemblance between the two passages is, however, slight. Corelli himself, by the way, was not above commandeering the ideas of another composer on occasion. Geminiani told a friend of Burney that 'he [Corelli] availed himself much of the compositions of other masters . . . he acquired much from Lulli . . . and from Bononcini's famous 'Camilla.'' On his own authority Burney adds that he finds in Corelli 'frequent imitations of the more natural passages of Scarlatti, particularly in the beautiful *Adagio* of his 8th Concerto.' There are several excerpts from Corelli in Crotch's 'Specimens,' from which the veriest tyro would be able to pick out passages, figures, progressions, &c., reminding one more or less of Handel.

In his organ adaptation of 'Solomon,' Crotch refers the air and chorus 'Music spread thy voice around' to a 'Qui diligit Mariam' by the Abbate Steffani, and the same instance is mentioned in his 'Substance of Lectures' (p. 109).

The passage in Steffani's Motet commences thus:—

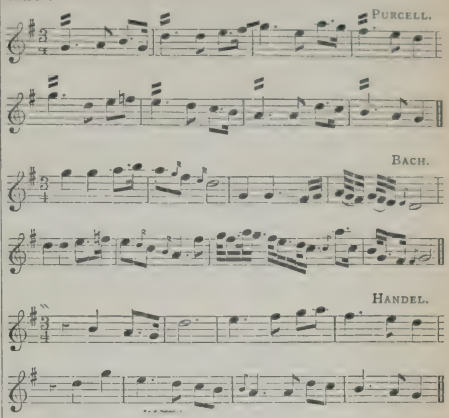


and Handel writes—



A longer quotation would show that the resemblance continues. Chrysander also mentions these passages.

The name of Purcell is on our list. Burney, Macfarren, and others have noticed Handel's obligations to Purcell; but we here confine ourselves to Crotch. In the third act of Handel's 'Saul,' he detects a strong resemblance to Purcell's 'Saul and the Witch of Endor'; of direct borrowing, however, he practically makes no charge. The 'King Arthur' Chaconne, he says, 'was employed by Handel in his harpsichord lessons,' referring, of course, to the Chaconne in G of the Second Collection, both of which are built on what we may perhaps call 'Welsh' ground. Bach also used it for his great 'Goldberg' Variations, and Purcell in his harpsichord piece 'A Ground in Gamut.' And not only is the bass the same, but there is so striking a resemblance between the melodies of the three respective composers that we are tempted to place them side by side:—



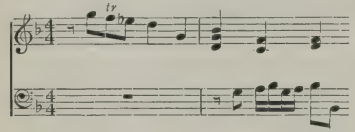
The above are given in chronological order. According to Crotch, Locke also used it. Crotch states further that a section of 'Brave souls to be renowned in story' was imitated by Handel in 'All we like sheep' at the words 'And the Lord hath laid.' The influence of Purcell over Handel has been frequently discussed, so, having given one or two examples, I pass on to Alessandro Scarlatti, with whom Handel was personally acquainted. One of his cantatas, 'Fortunate miei martiri,' was used by Handel, says Crotch in his 'Substance of Lectures,' while in his printed copy of 'Triumph of Time and Truth,' he has scribbled opposite 'Pensive sorrow' the words, 'Italian canzonets Aless. Scarlatti: Ch. Ch. Collection.' Part of the above-mentioned cantata occurs, by the way, in the 'Specimens.'

Leo, Hasse, and Vinci are names to be met with in one or other of the lists. Without mentioning any special place, it may be said that there are many passages in the excerpts from the first two composers in the 'Specimens' of decidedly Handelian character. One air, 'Pupillette vezzosette,' attributed to Vinci, may through its general resemblance to 'Love in her eyes,' in 'Acis,' account for that name in the list, although Crotch says he afterwards discovered that it was by Hasse.

Handel was not deterred by Bononcini's fate from a stray nibble at that determined biter. Crotch, in his organ adaptation of 'Judas Maccabæus,' remarks of the chorus 'Zion now her head shall raise,' that some of the subjects are from a cantata by Bononcini; also that the movement was composed after Handel had become blind, when the oratorio was already finished. The cantata seems to be the song by Bononcini, 'Peno, peno e l'alma fedele'; it is in the Fitzwilliam Collection, and the theme, according to a note of Bartlemann's, is identical with the theme of 'Zion now her head shall raise.'

Dr. Gauntlett, by the way, in his *Notes and Queries* article (Feb. 5, 1859) speaks of a theme of Bononcini converted into the overture of the 'Messiah,' without telling us where to look for the original theme!

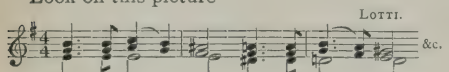
Passing on to Johann Kuhnau, we find Crotch in his copy of 'Triumph of Time and Truth,' against the chorus 'Comfort them, O Lord,' at the words 'Keep them alive, let them be blessed,' writing, 'see Kuhnau's Organ Pieces, Leipzig, 1696,' and, at the same place, 'compare this with a chorus in "Susanna."' The theme in both is, in fact, taken from the first Sonata in Kuhnau's 'Frische Klavier Früchte'; and it is curious to note how, in both instances, Handel has also worked in Kuhnau's semi-quaver figure. The theme and the figure are as follows:—



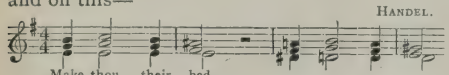
The 'Susanna' chorus referred to is 'Virtue shall never long be oppressed.'

In the above-named chorus from 'Triumph of Time and Truth' we find Handel actually laying a *second* composer under contribution. At bars 8-14 Crotch writes, 'This passage all from Lotti, see Latrobe, No. 16.' The Lotti passage is in 'Qui tollis peccata mundi,' from a Mass.

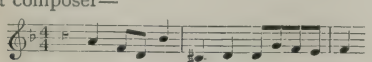
Look on this picture—

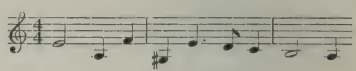


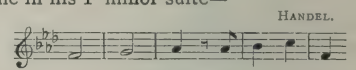
and on this—



Lotti's name, by the way, is not in the Crotch 'Substance' list.

A writer in the *Quarterly Musical Magazine and Review* (1822, p. 145) remarks that there is a chorus in a Mass by Caldara 'very similar in its subject to "They loathed to drink" ("Israel"), and it is just possible that he referred to the theme of "Qui tollis" in the Mass à 5 in F by that composer—

The resemblance is not very strong, yet there are many passages in Caldara's masses which might be described as Handelian. Antonio Caldara was born at Venice in 1670 and died at Vienna in 1736. He wrote many operas, oratorios, and masses. The dates of his birth and death are incorrectly given in most dictionaries; the above are according to official records.

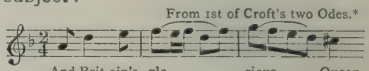
Although the name of Bach is on our list, it is difficult to find out what particular charge or charges of borrowing from the great Cantor Crotch brought against Handel. In his 'Specimens' he gives the Fugue in E from Part II. of the Well-tempered Clavier, the theme of which is also used by Handel, but it was an old theme which existed long before Bach. Yet it is just possible that Crotch may have counted it as a Handel borrowing, for we even find Macfarren, in discussing Handel's plagiarisms in an article in the *Musical World*, pointing out that the subject of 'And with his stripes' in 'The Messiah,' is identical with that of a fugue of Bach. But it seems more than probable that both Bach and Handel evolved their respective themes from one by Kuhnau—which may itself be an out-growth—in his 'Neue Clavier-Uebung' of 1696—

just as Handel may have evolved the fugue theme in his F minor suite—



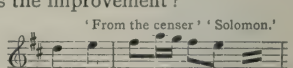
from a fugue of J. K. F. Fischer (capellmeister to the Margrave of Baden from 1669 to 1707)—

In the edition of Weitzmann's 'Geschichte der Klaviermusik,' mentioned above (p. 596), there are some interesting illustrations, including the above, of the metamorphoses of themes.

'This subject,' remarks Crotch of a passage in 'From the censer' ('Solomon'), 'is an improvement on one by Dr. Croft.' The plagiarism and the improvement were also noticed by Dr. Gauntlett (*Notes and Queries*, Feb. 5, 1859), who names Dr. Croft's fugue for his degree exercise as the original. Is this, perchance, the subject?



and this the improvement?



In several of his organ and pianoforte adaptations of Handel, Crotch points out the composer's obligations to Porta. Of the chorus 'To fame immortal go' in 'Samson' he says:—'The accompaniment is taken from Porta's opera of "Numitor" . . . from which opera also Handel took many other passages.' Similarly a part of the opening symphony of

* In the preface to the Two Odes published under the title 'Musicus Apparatus Academicus,' the author states that they 'were performed as a Preparatory Exercise to the taking my Doctor's Degree.'

the third act of 'Solomon' he says is 'from a song in 'Numitor,'' and the double chorus 'The name of the wicked shall quickly be past' in the same oratorio is also ascribed to the same work. If we are correct in supposing that Crotch alludes to the songs 'Si t'intendo' and 'Altro da voi non chiedo,' the charge of borrowing can scarcely be maintained.

Crotch himself did not know of much borrowing by Handel from Pergolesi. He says, in his adaptation of 'Belshazzar,' of a passage in the chorus 'O glorious Prince': 'This is one of the very few passages of Pergolesi copied by Handel.' This chorus may be compared with No. 105 (Vol. II.) of the 'Specimens,' and it will be seen that the copying is not very close. In his adaptation of 'Jephtha,' Crotch has the following note on the semi-chorus, 'Welcome as the glorious light':—'This passage is copied, *but not closely*, from Pergolesi' (the italics are ours). If he refers to Pergolesi's 'Euridice e dove sei' ('Specimens', Vol. II., No. 106)—and it seems to us just possible that such is the case—then the 'but not closely' is, indeed, a most appropriate qualification.

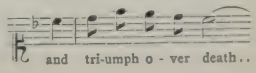
Dr. Burney, we have already said, appears to have been the first to call attention to Handel's borrowings—*i.e.*, the first to point out any. His attention to the subject may, however, have been drawn by Scheibe, who, in the Preface to his 'Ueber die musikalische Composition,' published in 1773, three years before the first volume of Burney's History of Music appeared, asserts, on the authority of Telemann and Mattheson, that Handel frequently made profitable use of the ideas of Reinhard Keiser, and he adds that he has other good grounds for the statement.*

Some of Crotch's examples are somewhat far-fetched, and this, seeing that he has so many substantial illustrations, is to be regretted. On the whole, however, his list is, we think, justified, and, if he had made the subject a speciality, there is little doubt that he could have produced further examples. As it was he seems merely, *en passant*, as it were, to have recorded those instances which came under his notice while preparing his lectures and adaptations. I have touched upon all the names of the two Crotch lists mentioned except six: Domenico Scarlatti, Colonna, Telemann, Mondonville, Astorga, and Morley. Other names however have been mentioned, and I might also have added something about Krieger, Poglietti, Mattheson, Buxtehude, Pasquini, and others, but the patience of the reader has already been sorely tried. It must not for a moment be imagined that Crotch in giving his famous list wished to bring the composer into discredit. In discussing borrowings from Carissimi, he says:—'In most cases he merely took ideas, and greatly improved them; but when he introduced passages entire and unaltered, it must be considered as a quotation of a well-known classical author, and not as plagiarism which results from poverty of invention, and with the hope of escaping detection.' This explanation of the larger conveyances is, however, generous rather than just. We quote it, not for its own merit, but merely to show critic Crotch's attitude towards Handel. The name of Carissimi recalls a curious passage in Hawkins concerning an imitation of that master by Dr. Blow, undertaken by royal command, or perhaps, one might say, request. 'The king (Charles II.) admired very much a little duet of Carissimi to the words 'Dite o Cieli,' and asked of Blow if he could imitate it. Blow modestly replied that he would try.' The result was his song 'Go, perjured man,' and the imitation is evident. I have constantly referred to adaptations by Crotch of Handel's choruses, yet have only been able to see a few of them. In the other numbers (of which a list is given at the end of the 'Substance of Lectures') there are, no doubt, similar footnotes pointing to other copyings, or quotations, of the great master.

POSTSCRIPT.

After I had seen a proof of above I received a letter from Mr. William Wallace most kindly offering to lend me Dr. Crotch's own copy of the score (Arnold edition) of Handel's oratorio of 'Samson.' I at once gladly accepted. It contains many marginal notes. I have already quoted the doctor's comment on the overture (see The Musical Times for August, p. 527), and here above the heading 'Overture' is written:—'subjects from Muffat. See also the March in 'Judas Maccabæus' and the Introduction to 'Joshua.'' The borrowing from the 'Martin Luther' Psalm-tune mentioned above (p. 596) is also noted. I named the Walther 'Gesangbüchlein,' in which the tune is to be found, but Crotch tells where *he* discovered it; he says 'the subject may be seen in Miss Cecil's collection of Psalm tunes.' He also remarks that Handel borrowed from another Luther tune 'in his last chorus of 'L'Allegro' (or 'Il Moderato') which may be seen in Tattersall's Psalmody.' And on these borrowings he remarks, 'It was natural enough for a Handel, a Lutheran, and a Saxon to use Luther's hymns. It was also the practice of young composers.'

With regard to the name Bach in Crotch's list, I suggested that he had in his mind the Fugue in E in the second part of the Well-tempered Clavier. In this score against—



* 'Händel und Hasse, diese berühmten Männer, die Deutschland in Italien und Engelland Ehre gemacht haben, haben sich, insonderheit der erste, gar oft seiner Erfindungen bedienet und sich dabey sehr wohl befunden. Sie verstunden aber die Kunst, sich diese Erfindungen so zuzueignen, dass sie unter ihren Händen in neue und Originalgedanken verwandelt wurden. Mattheson und Telemann haben mir dieses mehr als einmal bekräftiget, und ich kann auch nach andern zuverlässigen Nachrichten gar nicht daran zweifeln.'
Scheibe's 'Ueber die musikalische Composition.' Vorrede, p. LIII.

is a cross, which evidently refers to a note at foot of page, 'See Bach's Fugue in E.' This theme, however, is much older than Bach. The name of Vinci is mentioned. A division in 'Why does the God of Israel sleep?' is said to be from that composer's 'Alessandro in Indie.'

There are five references to Porta's 'Numitor'—a 'passage' in *Dalila's* air, 'To fleeting pleasures'; a 'subject' in *Samson's* air, 'My strength is from the living God'; two phrases in 'Go, baffled coward, go'; the demisemiquaver passage in *Samson's* recitative, 'Jehovah's glory known'; and a passage in *Micah's* air, 'The Holy One of Israel.' The one mentioned above, 'To fame immortal go,' is not noted in this score.

There are interesting, and at times, quaint remarks besides those relating to the borrowings. Against *Micah's* aria 'No more of earthly joys' is written 'A favourite of Mr. Battishill's—not of mine!' At *Samson's* aria 'Ne'er think of that,' the words 'and fair enchanted cup' suggest to him the following query 'Did Milton borrow this idea from his own Comus?' He refers evidently to the line in Comus in which Circe's 'charmed cup' is mentioned, but the borrowing is not very marked; anyhow, the poet could do what he liked with his own. Of *Samson's* aria 'It is not virtue,' the worthy Doctor says: 'surely this is the worst of Handel's songs.'

J. S. Shedlock.

OCCASIONAL NOTES.

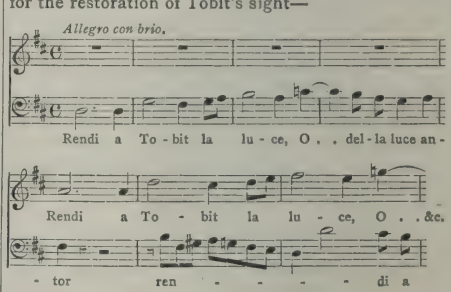
Haydn is to be represented at the approaching Leeds Musical Festival by his so-called motet, 'Insanæ et vanæ curæ,' known also by its English text, 'Distracted with care and anguish.' Like many other familiar compositions, the knowledge of its history is in inverse ratio to its popularity. The result of some recent investigations may therefore not be unacceptable to our readers. In the first place it is not an original work, but, after the manner of much of Haydn's smaller church music, it is an adaptation. In the winter of 1774-5 Haydn (*ætat* 42) composed his first oratorio, 'Il ritorno di Tobia,' to an Italian libretto, which was first performed in Vienna, and under his direction, on April 2, 1775. Nine years later he added to Part II. of this initial effort in oratorio, a 'storm chorus,' which, however, must not be confused with the 'Storm chorus' (in the same key, but in triple rhythm) which he afterwards composed during his sojourn in London. This 'storm chorus' immediately follows, in fact it forms the conclusion of a fine soprano air in F minor and major, sung by *Anna* in the original work, a portion of which forms the beautiful second subject (in F) of the 'Insanæ.' The original words of this chorus—'Svanisce in un momento'—are to the effect that the soul threatens to yield to the fury of its enemies, yet trust in God keeps one stedfast. The music admirably reflects these opposites, first in the tumultuous D minor section, and then in the tranquillity of the F major portion which follows, no less than the trustful quietude of the D major conclusion.

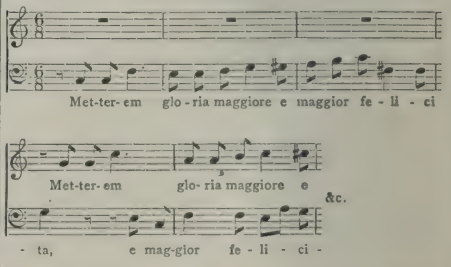
It is interesting to know that Haydn brought the score of his 'Il ritorno di Tobia' with him to England on the occasion of his first visit to these shores in 1791, probably with a view to its performance here. Messrs. Novello's private library contains an oblong volume in the handwriting of Vincent Novello, in which he has copied some numbers from 'Tobia,' including the air of *Anna*, already mentioned, but not the 'Insanæ' chorus. The inside cover of the book contains the following interesting note in Novello's hand, written, not later than 1820, under the contents of the volume:—

The whole of the above are unpublished manuscripts, and were copied from an extremely rare volume, containing the full orchestral score of the entire oratorio, kindly lent to me for the purpose by my friend, Mr. Shield, who had obtained it from Haydn himself during the visit of the latter to England in the year 1791.

Vincent Novello, 240, Oxford St.

'Il ritorno di Tobia' is practically unknown. The late Mr. W. S. Rockstro, in his article 'Oratorio' in Grove's 'Dictionary of Music and Musicians' (ii., 550) says of it: 'The airs throughout are overflowing with melody, such as Haydn alone knew how to produce. The choruses are powerful and well-developed fugues, with bold yet tuneful subjects, like those familiar to us all through the medium of his well-known masses. The first is a prayer for the restoration of Tobit's sight—



The final fugue is in 6-8 time, and founded on a highly characteristic subject:—

Latin words were adapted to both these choruses as well as to the 'storm chorus.' Rockstro, however, makes no reference to the 'Insanæ' adaptation. Probably the copy of the 'Tobia' score which he consulted did not contain it. As to who made the adaptation it seems impossible to say. A full score of the motet (so-called), published by Messrs. Breitkopf

and Härtel in 1809, was reviewed in the *Allgemeine musikalische Zeitung*, of August 15, 1810, as if it were an original work! The source of the Latin words is also at present wrapped in mystery. We have sought information on this point from the Rev. Dr. Julian, editor of the 'Dictionary of Hymnology,' the Rev. James Mearns, assistant-editor of that invaluable work, and Dr. Wilhelm Baeumker, author of 'Das Katholische deutsche Kirchenlied in seinen Singweisen'; but in their courteous replies all these experts have had to admit being baffled. Dr. Baeumker, the greatest authority on the subject in Germany, is of opinion that the Latin words were put together to fit Haydn's music, but by whom is not known. The Rev. S. Ould, who speaks with authority, says that such adaptations are quite common, and he instances the melody of 'O rest in the Lord' being adapted to Latin words to fit the music. These weak points in the history of the 'Insanæ et vanæ curæ' adaptation by no means lessen the strength and beauty of Haydn's characteristic music.

The annual Blue-Book of the British Museum, under the head of Department of Printed Books, records that no less than 5,562 Musical publications have been added to the collection, of which 5,236 have been received under the provisions of the Copyright Act, 275 by Colonial Copyright, and fifty-one acquired by purchase. This productivity of genius (or otherwise) in one year seems almost incredible. What becomes of all this new music?

The following are the most important additions to the collection of old music:—

'Lux Bella,' by Duran Domingo, Seville, 1492, the first musical work printed in Spain. The only other known copy of this work is in the Library of Evora.

A Hieronymite Processional on Vellum, printed at Alcala de Henares, 1526.

A folio collection of Magnificats by C. Morales and other composers, Lyons, 1550. A work of which no other copy is known to exist.

'Inchiridion de Missas solemnes,' by Matthias de Sousa, Villa Lobos, Coimbra, 1691.

'Erminia sul Giordano,' Rome, 1637. An early opera by M. A. Rossi, containing a series of engravings representing the scenery and mounting of the opera which occur in no other known copy of the work.

In regard to the Department of Manuscripts we are glad to find that the Motets by John Dunstable (15th century), copied from MSS. in Modena, Bologna, and Trent by Mr. W. Barclay Squire, have been generously presented to the nation by that gentleman, the courteous chief of the music department in the printed books section of our great National Library.

The National Co-operative Festival, held at the Crystal Palace on the 17th ult., has this year undergone a change so far as its musical performances are concerned. Hitherto the selection of music performed on the Handel orchestra has consisted of part-songs and detached pieces. This year, however, a new departure was made in the selection of a complete work as the chief feature of the great choral concert. The choice of Leoni's 'The Gate of Life' was a judicious one, as the music, in addition to being agreeable to the singers, has the merit of being simple and straightforward, and, therefore, presents no difficulties to the choir. The appointment of Mr. Allen Gill to the conductorship of the Festival is one upon which the promoters are to be congratulated. Mr. Gill is no longer 'a coming man' as a conductor; he has certainly arrived and intends to stay, if we may judge by the number of conducting appointments he holds in London. He led his forces—in number upwards of 3,000—with such tactful precision and skilful resources as to call forth the highest praise. The singers responded well to the call of their chief, and, considering all the inevitable drawbacks in regard to the preparation of the music, the results were most encouraging. In the competitions (adjudicated upon by Dr. E. H. Turpin) the prize choirs were Coventry Co-operative Choir (Mr. A. Petty), Wollaston (Mr. H. Speight), and in the junior section the Portsmouth choir (Mr. George Adams) gained the Challenge Shield, which they now retain, having won it three years in succession.

The *Athenæum* of July 27, in a notice of a performance of Mozart's 'Don Giovanni' at the Royal Opera, Covent Garden, says:—

The greatness of the music of 'Don Juan' lies in its simplicity, its directness, its marked power of characterisation. Beethoven admired Handel because with simple means he achieved such grand results, and for a similar reason we ought to admire Mozart. In every note the hand of the master is felt; with a little figure, a chord, or a choice bit of colouring he often works wonders, and one cannot help contrasting the spontaneity and freshness of his music with much of what is now written.

Perfectly true!

The *Pall Mall Gazette*, of the 20th ult., contains an interesting article entitled 'Munich—an Operatic Art Centre,' which has Mozart for its theme. It is in the form of a letter, evidently written by the able musical critic of our contemporary, from which we extract the following:—

Once again, then, at the Residenz Theater, I have encountered Mozart, the understood, the admired, the beloved of those who here undertake to be honoured by him at this theatre. Year by year, moreover, it is clear that the efforts to make Mozart a modern cult, a power for attraction, a definite operatic target for the enthusiast, grow more and more successful in their results. In the early years of the last decade, when first I came to understand Mozart, under the light of the Munich presentation of his work, even over here the movement was not completely understood. It was more or less an easy matter then, I remember, to secure seats for any performance of the master's works, even at so small a theatre as is the Residenz. Nowadays the advance booking is almost on the scale of the advance booking of a new London success—always remembering the relative size of this tiny rococo house and the scale upon which a London theatre is customarily built. The Wagner theatres up and down the land seem to empty their audiences in small contingents upon this little island of an art, the youth of which seems perpetual and assured. And if one inquires into the essential reason of that success, the natural answer is, first and last, Mozart himself.

But there is a secondary reason; and though that secondary reason is to a great extent (altogether, nevertheless, from the theoretical point of view) swallowed up in the primary cause, it is one which in its non-fulfilment too amply accounts for the indifference with which the great master's operatic work is regarded in so many quarters of the world, particularly in England. That reason is nothing more nor less than a matter of mounting.

The fact is that Mozart's mind was given over to an intense happiness in mere pictorial realization which, in its turn, found an utterance in amazingly dramatic music—music, however, which invariably coloured the picture, the

two acting with a sort of double reflex influence one upon the other. With this result: that the music drama of Mozart requires, no less than does the music drama of Wagner, a setting as beautiful and as suggestive as the music itself. It is *then* that you realize to the full that the elder master was not by the smallest manner of means a mere composer of songs strung together by a more or less intelligible chain of recitative. Munich, most luckily for its own artistic reputation, possesses an organizer, a director endued with the true Mozartian spirit.

The writer, in conclusion, says: 'Munich has once more justified itself in its artistic ambition, in its delicate desire to deify the golden qualities of Mozart's immortal and too neglected work.'

From the official *Mitteilungen* of the Allgemeiner Deutscher Musikverein we learn that its members at the present moment number 712, or 99 more than last year. Next year's festival is to take place at Krefeld, in Rhenish Prussia, and manuscripts of compositions intended for production thereat are to be submitted to Herr Max Schillings (the gifted composer of the music drama 'Ingwelde'), 4, Aiblinger Strasse, Munich. The monument now being erected at Weimar to Liszt, the revered founder of the Verein, is expected to be unveiled next year, and in connection with the festivities which will be arranged to celebrate the event, the General Intendant of the Grand-ducal Court Theatre has promised to give a dramatic (scenic) performance of Liszt's oratorio, 'The Legend of St. Elizabeth.' This will not be the first time that the work has been staged, nor is 'St. Elizabeth' the first oratorio to be presented on the boards, the present writer having, as a boy, taken part, in Düsseldorf, in a scenic performance of 'St. Paul' in which a distinguished English painter of battle scenes (then a pupil of the German artist, Emil Hünten) looked quite handsome as a princess or some such distinguished female personage. What a princess has to do with Mendelssohn's 'St. Paul' is another tale, the telling of which we cannot here attempt.

Professional jealously is said to predominate over brotherly love in the musical profession, especially among composers. Without endorsing so serious a calumny, it is pleasant to call attention to a recent instance of 'the other way about.' From an official letter, signed by the chairman and honorary secretary of the Leeds Musical Festival Committee, we learn that Professor Stanford, the new conductor of the Festival, proposed that Sullivan's 'The Golden Legend' should be performed at the opening of the Meeting. 'The Committee, however,' the letter goes on to say, 'in view of the fact that the work had been already performed three times at the Leeds Festivals, selected the *In Memoriam* Overture in its place. The responsibility of the choice rests, of course, with them.' As Professor Stanford hasbeen 'jumped upon'—though not in THE MUSICAL TIMES—for a wrongly assumed neglect of Sullivan in drawing up the Festival scheme, it is only fair to him to record the facts of the case, and at the same time to express satisfaction at the tribute he desired to pay to the memory of his predecessor in the conductorship of the Festival.

The late Mr. Henry J. Lincoln, to whose death we refer in another column, had a large collection of pianoforte duets, and he much enjoyed playing a selection of them with a friend. On one occasion, when the present writer was his colleague at the keyboard, he related a funny story of his friend, the late Mr. J. W. Davison, the former musical critic of the *Times*. The two critics had arranged for an evening of duet-playing at Lincoln's rooms. Six o'clock was the time agreed upon for tea as a preliminary to the commencement of operations. That hour arrived, but no Davison. At the striking of eight by the clock, Lincoln partook of his delayed meal. At ten, J. W. D. arrived—four hours overdue! A little chat occupied the next sixty minutes, and at eleven p.m., he of the *Times* said: 'Now then, Lincoln, the duets.' Lincoln, however, demurred to disturbing the house and neighbours at that time of night, but he agreed to play till twelve, but no longer. At the midnight hour, Davison *began* to take his departure; he kept on going to go, but as often returned from the door in order to tell Lincoln 'just one more story.' He said his final good-bye at six o'clock in the morning!

It was at one of Mr. Lincoln's lectures ('Evenings with the Great Composers') on Mendelssohn, that that composer's Violin Concerto was performed for the first time in England. The place was the Western Institution, 47, Leicester Square, now the sale rooms of Messrs. Puttick and Simpson; the date December 23, 1845. In a letter to the present writer, Mr. Lincoln related the incident in these words:—

4, Great Coram Street,
Russell Square, W.C.
March 13, 1893.

Dear Sir,—You are quite correct as to the Mendelssohn Violin Concerto; and I dare say as to the date, which I have not at hand. Unfortunately I did not keep a Diary, as I ought to have done—but I believed then, as I do now, that the Concerto had never been previously played before any public audience in London; nor, I think, in England. The violinist was a near relative (I forget in what degreee) of Rodolphe Kreutzer, the eminent violinist of Paris, whose name is associated with Beethoven's Sonata, Op. 47. Of course I could not have an orchestra, but I played the accompaniment (arranged from the score) on a Broadwood Grand Pianoforte. Long ago as it is, I remember (forgetting much else) an enthusiastic member of the audience, sitting in the front row, marking his satisfaction by thumping the floor with a heavy stick, or umbrella, against the rhythm, in a way that might well have confounded nervous players, such as I am now, but (fortunately) was not then.

I am, yours truly,
H. J. LINCOLN.

One of our oldest readers, whose memory goes back to the twenties and thirties of the last century, sends us the following incident from the rich store of her recollections.

In the earliest days of the Sacred Harmonic Society, when an oratorio was performed, the chorus singers had a signal given to them when a chorus was at hand. At a few bars before the end of a movement preceding a chorus, a gentleman with a long wand would step in front of the singers at *one* side of the orchestra and raise high his wand. He would then walk across the orchestra and again raise his wand in front of the vocal performers at the *other* side. If I remember rightly, the singers stood up in response to his signal.

What would Costa have said to the wand and the wanderer across the platform?

Musical critics, under the conditions of their avocation, are not always up with the lark in the morning; but to rise just in time for afternoon tea may be considered as rather late in the day. That the latter, or later hour was favoured by the late distinguished critic of a London daily is proved by the following letter, written by him, about forty years ago, to an eminent amateur in music:—

Friday.

My dear G (in haste)—

It is 4½ o'clock P.M.—I have just risen—your letter came only *to-day*—so I couldn't answer it by pillar *last night*—and only answer on pillow now.

B. Cellini was given *once*, at the Academie Royale, September, 1838 (*damned*).

" " " *once*, at Royal Italian Opera, June 25, 1853 (*damned*).

At Weimar very successful (Liszt, of course).

The distinguished critic and the eminent amateur, like Berlioz, have both entered upon their last long sleep; but in regard to the writer of the note it would have been perfectly correct, even during his lifetime, to have greeted him on his appearance as 'the *late* Mr. ——!'

Mr. Arthur Chappell has retired from the directorship of the Popular Concerts, of which he was the founder, after having held that post with distinction for upwards of forty years. In our issue of September, 1898 (p. 595), we gave some historical particulars concerning the inauguration of these famous concerts, tracing their origin to the Cattle Show of 1858, and endeavouring to show the connection between bullocks and Beethoven, pigs and Pops. In referring to Mr. Chappell's retirement, an evening contemporary recently spake thus:—

MR. CHAPPELL AS 'TURNOVER.'

In one minor art, which, however, largely contributes to the amenities of concerted music, Mr. Arthur Chappell, whose retirement from the concert-room is announced to-day, was unapproached. No one ever 'turned over' for a pianist with equal skill and tact. Not to reckon the fumbler who knocks over the score or turns two pages at once, there are three types to which most amateur 'turn-overs' can be referred. One is always a bar or two too quick, another equally too late, while the third watches and waits for a nod or sign from the pianists. It was a treat to watch Mr. Chappell as he held the top of the sheet just as the pianist approached the last line, then bent it over so that the first bar or two of the next page were visible, then swiftly and silently completed the turn-over at the exact moment when the last bar on the page was being finished. Amateur 'turn-overs,' please copy!

As 'copy,' amateur or otherwise, this is above reproach, but it will hardly obtain 'full marks' for accuracy. The 'turn-over'—should it not be turner-over?—at the Pops. has not been Mr. Chappell, but his faithful and able henchman, Mr. William Saunders, who having turned-over and sub-managed the concerts for a great many years, has literally grown grey in discharging, with conspicuous ability, those duties. A weekly journal devoted to music, in commenting upon the above paragraph, states that in the art of turning-over 'Mr. Chappell was unsurpassed.' Well, he may have been so concerning the financial turn-over of the Pops. But may we not venture to suggest that, in regard to accuracy, our two contemporaries should turn-over—a new leaf?

The degree of Doctor *honoris causa*, has been conferred upon Joseph Joachim by the University of Göttingen on the occasion of his recently completed seventieth year. The great violinist was at one time a student at the Hanoverian *alma mater*.

The University of Adelaide, South Australia, through the London office of the State, is seeking the services of a Professor of Music, who, at the same time, will have the direction of the Elder Conservatorium of Music, established in connection with the University, at a salary of £800 per annum.

The German Emperor has conferred upon Dr. Camille Saint-Saëns the great honour of the Prussian order 'Pour le Mérite' (Civil Division). It appears that the order may be bestowed on thirty Germans and thirty foreigners. The latter, however, must be recommended to the Kaiser by the unanimous vote of the academies of Science and Arts. This pleasant episode is an instance that music, which rises above creeds and denominationalism in religious worship, knows no international limitations. The composer of 'Samson et Dalila' is to be heartily congratulated.

Mr. Morton Latham, who is preparing a Life of Signor Piatti, writes to us as follows in correction of the death-date of the eminent violoncellist:—

All the papers have given Piatti's death as having occurred on July 19, and from a telegram that his daughter sent me, I supposed it to have been on that day. But the death, in fact, took place before midnight—that is on the 18th. I mention this in case you should think it worth notice in your September number.

Dr. Antonin Dvorák has been appointed director of the Conservatorium, Prague, upon the retirement of Herr Anton Bennewitz, who occupied the important post for twenty years, and who numbered amongst his pupils such excellent musicians as the members of the famous 'Bohemian Quartet.' Dr. Dvorák, who, it will be remembered, was the director of the National Conservatorium in New York, from 1891 to 1896, is in his sixtieth year.

Dr. Elgar's 'Dream of Gerontius' is to be performed at Düsseldorf in December next, under the direction of Professor Julius Buths, who has translated Cardinal Newman's poem into the language of the Fatherland. Professor Buths has a very high opinion of the music of our countryman's, and is taking special interest in this, the first performance of the work in Germany.

Dr. E. T. Sweeting has been appointed organist and music-master of Winchester College. He is succeeded in the organistship of St. John's College, Cambridge, by Mr. Cyril B. Rootham, organist of St. Asaph Cathedral. Dr. Edwin J. Crow, who has held the organistship of Ripon Cathedral for nearly thirty years, has resigned that appointment.

Place aux dames! By the unanimous vote of the Chapter, the most unusual appointment of a lady to the organistship of the Cathedral of Würzburg has been made. The fortunate fair one is Fräulein Hoeller, the gifted daughter of the late organist.

Mr. Alfred Hollins will form the subject of the Biographical Sketch in our next issue. An account of the Gloucester Festival will also appear, with a full-page view of the Cathedral, and a portrait of the conductor, Mr. A. Herbert Brewer.

BELLINI IN ENGLAND.

The centenary of the birth of Vincenzo Bellini falls this year, the composer of 'La Sonnambula' and other operas having drawn his first breath at Catania, the capital of Sicily, on November 1, 1801. In anticipation of what may be written about him a few weeks hence, it may not be without interest if we give some particulars concerning the first performances of Bellini's operas in England and his visit to this country.

Seventy years ago (on July 28, 1831) 'La Sonnambula' was performed at the King's Theatre, Haymarket, within five months of the production of the opera in Milan. The representation was for the benefit of the great tenor, Rubini, who appeared for the first time in London in 1831. The 'we' of the *Harmonicon*, the only musical journal of that day, in criticising this 'semi-serious' opera, said:—

It was performed twice, then suddenly withdrawn; and having been out of town [!] when it was represented, we never had an opportunity of hearing it.

Those on whose judgments we place reliance tell us that this opera is feeble, that it could not have sustained another representation in London. We are surprised at such an opinion, considering what trash has to a certain extent succeeded here, and having expected something respectable from the composer of *Il Pirata*, a work to which so much injustice was done at the King's Theatre in the season 1830. A critic, with whom we generally agree, says: 'In the present enfeebled state of Italian dramatic music, Bellini's opera, *La Sonnambula*, stands out as something worthy of notice. It is not great—it is not original; but it is not dull. . . . It is not abundant in melody; but some of the concerted pieces, particularly the *Finale* to the first act, are well written.' [*Spectator.*] On the other hand, a writer in a Sunday paper states, that 'The music is, for the most part, a light and pleasant series of lively melodies.' [*Examiner.*] Such are the discrepancies in criticism! We will not refer to the musical articles in the daily morning papers; still less so to those of the evening, which most generally copy from the morning journals.

No fault can be found with the outspokenness of the critic, who took the opportunity, while enjoying rural amenities, of 'going for' his brother critics, who, whatever their shortcomings, dutifully stuck to their posts in Metropolitan July weather. In 1835, 'La Sonnambula' was brought out at the English opera-house under the title of 'The Female Sleep-Walker'!

On June 20, 1833, two years after the presentation of 'La Sonnambula,' 'Norma' was performed—also at the King's Theatre, and also at 'a benefit,' that of Madame Pasta, who took the title-rôle, and for whom, by the way, Bellini wrote both the above-named operas. According to the *Harmonicon*—how curiously these criticisms strike us nowadays—'Her [Pasta's] acting alone saves it here, as it did at Milan, where it was first produced last year.' Wrong, Mr. Critic, it was first produced on Boxing-day, 1831! But having corrected him, we may let the good scribe continue:—

Considered as a whole, the music, though not censurable in regard to the rules of composition, possesses the most fatal of all faults—it is deplorably uninteresting; except the motive of the duet, 'Deh! con te li prendi,' an aria, 'Norma! che fu?' and the Finale, not a piece has the slightest pretence to originality, or produces the least effect. The overture and introduzione stun one with all kinds of noisy instruments, and half, or more, of the first act is accompanied by the same intolerable din.

The last of the Bellini trio of operas in our survey is 'I Puritani.' This, Bellini's swan-song, was first produced in Paris, January 25, 1835. Four months later (May 21) opera frequenters of the King's Theatre heard the work for the first time in England at the benefit—another benefit!—of the famous Giulia Grisi, whose age at that, or at any time of her career, it is impossible to tell. The cast included Rubini, Lablache, and Tamburini, who, with Grisi, formed a superb quartet. In May, 1835, the *Harmonicon* had been defunct nearly two years; therefore in regard to periodical musical literature of that time recourse must be had to the *Musical Library Monthly Supplement*, which followed the literary lines of the *Harmonicon* and filled the gap between the demise of that journal and the birth of the *Musical World*, now also defunct. From this (the *Monthly Supplement*) our quotation tells the old, old story—insufficiency of rehearsals in these 'election-cry' words:—

We should willingly praise the chorus, but the manner in which this is executed renders it impossible to utter a syllable but in reproof. The excuse pleaded is, that a sufficiency of rehearsals is not allowed. This certainly exonerates the individual chorists (*sic*), though it is no excuse for the management. But the house fills; and M. Laporte is one of those who will say, in the language of the old borough-buyers, 'look at the poll!'

Soon after the production of 'I Puritani,' Bellini went on a visit to an English friend, a Mr. Lewis (or Lewy), at Puteaux, near Paris. Under that hospitable roof he was attacked with dysentery from which, after a fortnight's severe illness, he never recovered. He died at Puteaux, September 23, 1835, at the early age of thirty-four. After a splendid funeral service in the Church of the Invalides, his remains were laid to rest in the cemetery of Père la Chaise, but in 1876 they were transferred to his native Catania. His wife survived him only five years. In the meantime she had married an English gentleman, according to the following information, under Deaths, in the *Gentleman's Magazine* of December, 1841:—

Oct. 21. In Shakspere's-walk, Shadwell, aged 35, Mrs. Eliza Bingham, wife of a gentleman connected with the Customs, and widow of Bellini, the eminent composer.

Whether Mrs. Bellini was an English lady or not, is unascertainable, as none of her first husband's biographers seem to make mention of the composer's marriage.

All the English biographies of Bellini ignore the fact that he visited this country, apparently for the only time, in 1833. Considering his reputation as an opera composer one would expect him to have been lionized during his sojourn in London, but this does not seem to have been the case, and the newspapers of the day are not over profuse in their references to him and his doings. *The Morning Chronicle* (the *Chronigle* of Beethoven) of April 29, 1833, has an interesting paragraph in which his name appears. Here it is:—

Madame Pasta, Madame Malibran, Rubini, Paganini, De Beriot the fiddler, and husband of Malibran, Bellini, the composer, Hummel, Vaccaj, Mendelssohn, Henry Herz, the unrivalled pianist, Madame Schrœder Devrient, Haitzinger, Dobler, and Uetz, the German actors formed a portion of the audience at the King's Theatre on Saturday. Pasta and Malibran excited particular attention.

No one will deny that a distinguished audience listened to the performance of Rossini's 'Cenerentola' on that occasion. The *Globe* also mentions Bellini

as having been present at the performance of 'La Sonnambula,' for the first time with English words, at Drury Lane Theatre, May 1, 1833, under Bishop's direction. Malibran was splendid in impersonating *Amina*, and it is said that Templeton, as *Elvino*, made such an impression upon Bellini that after the performance the composer embraced him and, 'with many compliments, promised to write a part that would immortalise him.' Bellini's opera 'I Capuletti e Montecchi' was first performed in London during his stay here, on July 20, 1833, at the King's Theatre. The *Court Journal* states that a 'Countess C——, who is particularly musical, attended the rehearsal and was accommodated with a *score* of the opera during its performance.' Who was the Countess C—— ?

We are enabled, through the kindness of Messrs. John Broadwood and Sons, to furnish some interesting information in regard to Bellini's London lodgings. Not for the first time have the books of that eminent firm of pianoforte makers been turned to good account in such matters. The first entry is from Messrs. Broadwood's 'Day Book,' and stands thus:—

Friday, 10th May, 1833.

Bellini. Taking S. P. pln pl[e] N° 41537 on Hire to Sig[r] Bellini, 3 Old Burlington Street, per Mr. Denza.

The next extract is from the same tome:—

Wednesday, 7th Augt. 1833.

Bringing S. P. N° 41537 from Mr. Bellini, 3 Old Burlington Street. Hire since 10 May. Bill to Mr. Denza, 20, Hanover Square.

[S. P. = Square piano. Pln. = plain pattern. Pl[e] = with metal plate.]

And now for the Broadwood Ledger W. N. On turning to folio 397, this a/c greets the eye:—

Mr. Bellini, 3, O. Burlington St.

1833. May 10	Hire 6 O[ctave] Sq. Pianofte 41537 pl. plate to 7 Aug[t] £2. 5. o. and Carrg 4/- pr. Mr. Denza			1833. Sept. 20.	By Cash	2	9	0

According to Boyle's Court Guide of 1833 and 1834—the earliest London Directory containing streets is of the year 1841—the occupants of 3, Old Burlington Street, are given as 'Mrs. Anne Waite and C. Waite, *surg.*' The identity of Mr. Denza is not discoverable by this means. In 1833, the occupant of 20, Hanover Square, was the Duke of Cannizzaro, evidently an Italian nobleman. Next door to him resided the French Ambassador. It is evident that in those days Hanover Square was the residential quarter of the 'hupper suckles.'

In sending copies of these interesting extracts, Mr. Algernon Black (of Broadwood's) says:—'The first entry in the Day Book was made by one Corri, then a clerk of Messrs. Broadwood and a relative by marriage of the composer Dussek; the Ledger entry is in the handwriting of Joseph Ries, a clerk in this office, and brother of Ferdinand Ries, the friend and pupil of Beethoven.' Thus it will be seen that Bellini was in London for at least three months, if not longer. The exact location of his lodgings is now made known for the first time.

GLOUCESTER FESTIVAL NOVELTIES.

CHORAL WORKS.

'Emmaus' (A Biblical Scene). Words written by Joseph Bennett, music composed by A. Herbert Brewer. The familiar Bible story is here presented by Mr. Bennett in his own words, arranged so as to allow of fitting musical contrast. The opening plaintive chorus, 'With weary footsteps, eyes, of those who watch and weep,' refers to the disciples, while a soprano solo explains the weeping by telling of the shattered faith 'that kindled hope for Israel.' Another solo, still of mournful mood, is followed by a choral recitative, in which we hear of the disciples sad at heart, who 'towards Emmaus pass,' and of the voice of 'Him, the Lord, to Whom their eyes were blind.' Soon a chorus, mentioning the blessed scene of Jesus within the 'lowly hut' of the disciples, comments, as it were, upon the love and condescension of the Lord of heaven and earth. In like manner, until the end, Mr. Bennett has amplified the simple gospel narrative by means of solos and choruses, dwelling on certain important moments. Of the thoughtful and skilful music we may venture to name the choruses, 'O love most wonderful' and 'Dear Lord, the Bread of Life,' as two of the most impressive numbers in this meditative work by the organist of Gloucester Cathedral and conductor of the Festival.

Sir Frederick Bridge contributes to the Festival scheme a Dramatic Scene for bass solo, chorus and orchestra, entitled 'The Forging of the Anchor.' This work is certainly not open to the charge of excessive length; composers, like novelists, are now-a-days fully alive to the advantages of brevity. The poem of this Scene is by the late Sir Samuel Ferguson, who wrote it at the age of 21. It appeared in 1832 in Blackwood's Magazine, and attracted the notice of the famous Christopher North, who read it to some of his literary colleagues. He was asked if it was his own, and his brief yet significant answer was, 'I wish it were.' The subject of the poem suggests vigorous music, at times also of a certain realistic character: the shouting row of smiths, the swinking, Ho-panting crowd, the ringing hammers, and so forth. The setting is not lacking in these qualities, although the realism is ever kept well within bounds. The opening bars furnish a sturdy 'anchor' theme, which at fitting moments is introduced. Appropriate is the solemn ending at mention of those 'whose bones he [the anchor] goes among.'

In Piam Memoriam Victoriæ Reginæ: thus reads the dedication of a motet for eight-part chorus, unaccompanied, by Dr. Charles Harford Lloyd, entitled, 'The Righteous live for evermore,' words from the Book of Wisdom. The memory of the late Queen is dear to all, so that this work, quite apart from its musical merits, will make a strong appeal to

the hearts of the hearers. In the orchestra, with its rich and varied tones, a composer possesses an instrument of mighty power, yet there is nothing so pure, so solemn, as a choir of voices unaccompanied. The motet is divided into three sections. The first, in which eternal life is the reward promised to the righteous, is slow and stately. The words of the second tell of the glorious kingdom which will be to them for an heritage; the music is an *Allegretto Grazioso* with fugal writing, but the characteristic theme on which it is based, and which, like a Gothic arch, points upwards, is never obscured by cloudy counterpoint. The third section, 'For with His right hand shall He cover them,' is bold and vigorous; it ends, however, in softest tones to the words 'With His arm shall He protect them.'

ORCHESTRAL WORKS.

'A Phantasy of Life and Love' is the designation of Dr. Frederic H. Cowen's orchestral poem, and, as its title implies, the music is a sort of picture of life with its emotions, struggles and yearnings, such as a young man might sit down and day-dream about. The work is scored for full orchestra, including four horns, three trombones, tuba and harp. There is no mistaking the storm and stress of the opening section; in it we have both emotion and struggle. And a new expressive theme, assigned at first to the clarinets, is equally clear as to its meaning; it is a 'love' motive. Then follow various sections in which different moods are represented—a *vivacissimo*, attracting special notice; here the day-dream becomes truly light and fantastic. When the principal theme returns, it is presented in less agitated form, and the 'love' theme not only follows in due course, but it has the last word; and the soft peaceful *coda* shows, so it seems to us, that love has triumphed over all the storms of life.

The orchestral Prelude composed by Mr. William Henry Bell is evidently not a work written in haste, and therefore there is no reason to think that he will have to repent of it at leisure or otherwise. It is scored for a large orchestra; besides the strings, wood-wind and brass, a *cor anglais*, a bass clarinet, a bass tuba, harp, also various instruments of percussion are employed. The Prelude has, by way of motto, two lines from Wordsworth, and this indicates on the part of the young composer a healthy love of nature—a favourable contrast to the weird stories and legends wherewith some seek to quicken thought and feeling. It opens with an *andante tranquillo*, in which the subject matter of the *allegro vivace* is set forth. The *allegro* itself is full of strong life, stirring rhythms, bold harmonies and effective contrasts. Throughout one feels that it is the work of one who has something to say, and wants to say it; it is not an ordinary *pièce de circonstance*.

Mr. S. Coleridge-Taylor's contribution to the Gloucester meeting, like that of two years ago at Worcester, is of very modest proportions. It takes the form of an orchestral piece bearing the simple title 'Idyll.' The principal theme is of quite reposeful character; it is, however, a real theme, not a short phrase or mere figure to be afterwards twisted and tortured by cunning devices. A middle section offers variety of key and character. The first theme is again presented, and in somewhat impassioned form, and then in a *coda* of delicate structure the music softly dies away.

SERVICE MUSIC.

Mr. John E. West contributes a Festival Anthem for soprano and bass soli, chorus, orchestra and organ, which will be performed at the Special opening Service in the Cathedral, on Sunday morning, the 8th inst. The title is, 'Lord, I have loved the habitation of Thy House,' the words being selected from Psalms 26, 27, and 32, also from the 47th chapter of Ecclesiasticus. In the opening section there is a broad flowing theme, which is heard several times, also a short motive for the brass, with which from the context, is associated the idea of praise. Other special features of this well-written anthem are an expressive 'Alleluia' phrase, first sung by female voices, a fully harmonised chorale, consisting of an old melody which for many years has been played by the chimes of Gloucester Cathedral, and which is said to have been composed by Stephen Jefferies, organist of the Cathedral from 1682 to 1710. A solid fugal section brings this fine festival anthem to an impressive conclusion.

The Magnificat and Nunc Dimittis, for soprano solo, chorus and orchestra, by Mr. Bertram Luard Selby, written for the special Sunday Service, contains some thoughtful, expressive writing. The Magnificat is broad and dignified; and the Nunc Dimittis calm and soothing.

A NEW FESTIVAL COMPOSER: MR. W. H. BELL.

Although the subject of the subjoined biographical remarks has already won his spurs as a composer, he has yet to set his face towards the goal of success in the Festival field. In a few days, however, Gloucester will give him his opportunity.

William Henry Bell was born at St. Alban's, August 20, 1873. He received his earliest tuition in music from his father, who taught him to play the violin when only six years of age. Two years later he became a chorister at St. Alban's Cathedral, and attended the Grammar School of his native city. He received what he calls his 'first real lesson in music' at the age of thirteen, though he had practised the violin and even tried his hand at composition in a haphazard way ever since he was little more than a baby. Not that he was ever an infant prodigy; on the contrary, he preferred a game of football, or a long country ramble, a birds'-nesting expedition, &c., to a sickly life indoors, practising. His first teacher in theory was Miss Mary Toulmin (afterwards Lady Carbery), an old pupil of Mr. Frederick Corder's at the Academy, who gave him lessons in harmony, counterpoint and composition without fee or reward, but purely for the interest she took in the boy.

An important incident in his boyhood happened in 1889, when he was only fifteen years of age. Dr. Turpin told him that the Goss Scholarship at the Royal Academy of Music was very soon to be competed for, and he advised young Bell to enter his name. But the chief condition of the test was organ-playing, and Bell had scarcely touched that instrument; and there was only a fortnight before the date of the competition. Nothing daunted, the boy, with that grit and earnestness of purpose which we generally attribute to the grandfathers of the present generation rather than to the young bloods, set to work practising the organ seven hours a day, and at the end of the fortnight won the scholarship! During his studentship of five years at Tenterden Street he had as teachers Dr. Steggall (organ), Mr. Alfred Burnett (violin), Mr. Alfred Izard and Mr. Septimus Webbe (pianoforte), and Mr. Frederick Corder (composition). Although by virtue of the Scholarship the organ was his principal study—and like many other 'old boys' he

speaks in the highest terms of Dr. Steggall's valuable lessons—he gave his chief attention to composition. Stimulated by Mr. Corder's enthusiasm and breezy optimism he trod the path of perseverance, and while a student at Tenterden Street he wrote several orchestral works, some chamber music, and two cantatas, 'all of which,' he says, 'have long ago been relegated to the limbo of forgotten things.' For six years he was organist of St. Stephen's Church, St. Alban's, for six months (in 1896) he held a similar post at Oswestry Parish Church, and for the last two years he has been organist of All Saints' Church, Tufnell Park.

Since Mr. Bell left the Academy, in 1894, he has worked hard at serious composition. His creative achievements include a 'Gipsy Symphony,' two pianoforte quartets, a setting of Psalm 51, and

William Henry Bell

(From a Photograph by Mr. Furley Lewis, Stratford Studios, Kensington.)

several smaller works, besides 'A Prologue to Chaucer's Canterbury Tales,' produced by Mr. Manns, at the Crystal Palace Saturday Concert, April 30, 1898. Concerning its production, Mr. Bell says: 'This was the first work of mine that received a public hearing, and I, like so many more, can never be grateful enough to Mr. Manns for all his kindness to me. The amount of trouble he would take over the performance of an unknown composer's work, the kindly advice and valuable criticism he would offer, the gentle manner in which he would point out faults and the generous way he would mete out praise, where he thought it was deserving, all combine to make the memory of the four performances of works of mine at the Crystal Palace amongst the happiest remembrances of my life.' There is a true ring about this 'Honour to whom honour is due.' No one more richly deserves the tribute than the kind-hearted young-artist helper, the veteran August Manns, of Sydenham.

The above-mentioned 'Prologue' was intended as the forerunner of several Symphonic Poems founded upon Chaucer's immortal 'Tales,' and in the following year Mr. Bell wrote, and Mr. Manns produced, 'The Pardoner's Tale.' It was while rehearsing this that the kindly conductor suggested that the young composer should write a symphony, with the promise that he would perform the work, if he liked it. 'I had sometime before this,' says Mr. Bell, 'been very much impressed by the fine utterances of the American poet 'Walt Whitman,' and I found his poetry to fit in with my 'mood' so perfectly, that I resolved to try and suggest his outlook on life in a musical work. The result was a Symphony in C minor, performed by Mr. Manns, in two instalments, during the spring of last year. He was somewhat alarmed at its length—it occupies fifty-five minutes in performance—and at first only played three movements of the work, but these were so favourably received, that at his Benefit Concert he brought forward the omitted movement, a Theme with variations and Finale.'

In conclusion, it may be inferred from what has been said that Mr. Bell is poetic, and a well-read musician, of whom much may be expected as the years roll on. Since the composition of the 'Walt Whitman' symphony, he has written, besides smaller works, a symphonic poem, 'In great waters,' consisting of three movements dealing with sailor-life, viz.: No. 1, Outward bound; No. 2, The night watches; No. 3, On the fo'c'sle; and also a symphonic poem, entitled 'Toil'; and he is now at work on another symphony.

Mr. Bell's new orchestral work for Gloucester will be looked forward to with interest and expectation. It is a Symphonic Prelude for orchestra, entitled 'A song in the morning.' It bears this exhilarating motto from Wordsworth's poem 'Resolution and Independence'—

> All things that love the sun are out of doors;
> The sky rejoices in the morning's birth.

CHURCH AND ORGAN MUSIC.

THE LATE BISHOP WESTCOTT ON CHANTING THE PSALMS.

The death of the Bishop of Durham, on July 27, has occasioned widespread regret. Any utterance of so distinguished a prelate and so scholarly a theologian, as Dr. Brooke Foss Westcott undoubtedly was, is one that commands respect and serious attention. This is especially the case in so important a feature of the church service as the chanting of the psalms. Bishop Westcott said (we quote from his valuable Preface to the Paragraph Psalter):—

> In our Cathedrals and great Churches the Psalms are the centre of the service. They furnish splendid opportunities for the consecration of the highest gifts of musical genius and musical skill; and no nobler task can be given to the religious artist than to interpret them in a universal language. This is his proper office. The student of Theology can only offer him some clue to their structure and to their characteristic lessons, in the hope that it may be of service to him as he comes to offer his own gift in Divine worship.

Omitting the qualification 'great' in the first sentence of the above quotation, these beautifully-expressed words of the good Bishop should be written in letters of gold upon the heart of every church organist, choirmaster, and member of a church choir, irrespective of denomination.

A FESTIVAL NORTH OF THE TWEED.

The completion (or practical completion) of the cathedral of St. Ninian, Perth—signalised, on July 30, by the presence of the Archbishop of Canterbury and eleven other Bishops of the Anglican Communion—was an occasion for a musical function which was worthily sustained by the cathedral organist, Mr. Stephen Richardson, and those associated with him. The choral programme was brilliantly carried through by the cathedral choir, unassisted by any other voices. Stainer in E flat was sung at the choral celebration; at the dedication service a Festal Te Deum in G, composed by Mr. Richardson for choir, organ, and orchestra, revealed many points of interest and expressive treatment. At evensong, Stanford in B flat and Goss's ever fresh 'Praise the Lord' formed the chief musical features of a most successful service. Throughout the day the organ accompaniments were safe in the hands of Mr. T. H. Collinson, organist of St. Mary's Cathedral, Edinburgh. In addition to the organ were accessory parts for strings and drums, carefully arranged by Mr. Richardson. The excellent tone-production of the choristers and the acoustical perfection of this charming *petite* cathedral impressed many by their happy effect. The organ, a large instrument, re-built by Mr. John Miller, of Dundee, is one of four manuals, of cathedral proportions and fine tone; the console, which stands some sixty feet or more from the organ, has a delightfully prompt touch, and the stop-keys are on an improved system, which needs only to be seen and tried to be admired.

Within the octave of the above Festival, on the 3rd ult., a meeting of the choirs of the Diocese was held, at which about 200 voices were present, the cathedral choir being also assisted by a contingent from St. Mary's Cathedral, Edinburgh. The psalms were taken from the Cathedral Paragraph Psalter, of which the pointing—so admirably clear and definite in its time symbols—is fast gaining recognition as the most certain of Psalters for interpretation by a large number of voices. The canticles were Richardson in D, composed specially for the Association on plain and practical lines, chiefly unisonal, with a melodious Nunc Dimittis for men's voices. Elvey's 'I was glad,' and Tours's Te Deum in F were also sung, the last-named enhanced by a very fine part for the drums. Mr. Richardson secured an excellent rendering of the service in spite of the ebullient tendencies of a small section of the singers whose 'forte' was not 'piano,' though they would fain have made *piano* their *forte*.

TRACTS ON CHURCH MUSIC.

A group of interesting tracts on hymn-tunes, hymn-singing, and church choirs consists of the following:—*A practical Discourse on some Principles of Hymn-Singing*. By Robert Bridges. (Oxford: B. H. Blackwell.) A paper, reprinted from the 'Journal of Theological Studies, October, 1899,' in which the author pleads for 'dignified melody' and simplicity of expression in hymn-tunes, with a strong predilection for the old church tunes of a strict type. Mr. Bridges, who is one of the editors of the 'Yattendon Hymnal,' states his views in thoughtful and well-reasoned language.——*Notes on the Singing of Hymns*. By Clement Antrobus Harris. (Published by the author, Ellangowan, Crieff.) A pamphlet which treats of 'common faults in common tunes, jottings, and what-not,' by the organist of St. Columba's, Crieff.——*The Training and Capabilities of Voluntary Church Choirs*. By the Rev. O. P. Fisher. (Chester: Phillipson and Golder.) A critical and practical paper, read before the Chester Junior Clerical Society, containing much food for reflection.——*Renderings of Church Hymns from Eastern and Western Office Books*. (C. J. Clay and Sons.) By the Rev. R. M. Moorsom; music by Rev. G. W. Griffith and Mr. W. S. De Winton.

INTERESTING OLD-TIME MUSIC.

An unusually interesting Recital of Polyphonic Church Music, by English and Italian composers of the sixteenth and seventeenth centuries, was excellently rendered at Downside Abbey, near Bath, on July 20, under the able direction of Mr. R. R. Terry, who has made this old ecclesiastical music a special study, with Mr. H. J. Davies at the organ. It will be noticed that, with three exceptions, all the composers in the scheme were English. Moreover, most of the works may be considered practically unknown, as the occasions on which they have been performed are very few—indeed, some of them have not been heard beyond the walls of Downside. We give the entire programme:—

A lamentation for five voices (MS.) ... } *Thomas Tallis*
Benedictus from a four-part Mass (MS.) } (1515?—1585).

Agnus Dei from a six-part Mass entitled 'Euge bone' *Dr. Christopher Tye* (died about 1580).

Sanctus and Agnus Dei from a five-part Mass ... ... } *Wm. Byrd*
Motet, five voices, 'Laetentur cœli' ... } (1538?—1623).

,, eight ,, (double choir) Stabat Mater } *Palestrina*
,, ,, ,, ,, Surge illuminare } (1514?—1594).

,, five ,, 'Hodie Sanctus Benedictus' *Peter Philips* (1612).

Anthem for six voices, with organ, 'O Thou the central orb' *Orlando Gibbons* (1583—1625).

Quartet (T.T.B.B.), 'O sacrum convivium' *Ludovico Viadana* (born about 1565).

Motet, five voices, with organ, 'Salvator Mundi' *Dr. Blow* (1648—1708).

,, four ,, ,, 'O vos omnes' ... *Durón* (17th century).

,, five ,, ,, 'Jehova quam multi' *Purcell* (1658—1695).

Chorus for four voices, 'Adoremus' ... *Gregorio Allegri* (1580—1652).

Subjoined is a specimen of the annotations:—

Anthem *for six voices, S.S.A.A.T.B., with organ*, 'O Thou the central orb' } *Orlando Gibbons* (1583—1625).

Orlando Gibbons, sometimes called the English Palestrina, was a pupil of Byrd. He only survived his master by two years, although he was his junior by forty. Although he belongs chronologically to the seventeenth century, his work shows none of the characteristics of that period. His methods, his style, his sympathies, were wholly those of the sixteenth century. He was (although the last) by no means the least representative of that great school of polyphony, which, in England expired with him. He wrote many fine madrigals, but it is by his sacred works that he will be remembered. For simple grandeur and solemn dignity they have seldom been surpassed. How many of his contrapuntal motets have been adapted from the Latin, will never be known, as none were printed until after his death. Amongst others, his best known anthem, '*Hosanna to the son of David*,' bears every trace of having passed through the hands of the arch-adapter Barnard; the English words (contrary to custom) do not exactly agree with either the *Book of Common Prayer* or any then extant (1641) English version of the Bible, but on the other hand they do follow closely the Antiphon '*Hosanna Filio David*' which occurs in the Latin office for Palm Sunday. A very large number of his anthems, however, were clearly written to English words, and amongst them is the present too-little-known example. The original is headed:—'A thanksgiving for the king's rapid recovery from a great dangerous sickness,' and the flattery then accorded to monarchs was not absent, as may be seen from the following couplet:—

'His life is worth ten thousand, therefore give
Our souls ten thousand thanks that he doth live.'

The present words were written by Dean Bramley. The organ part was arranged from the original string accompaniments by the late Sir Frederick Ouseley.

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. Herbert Antcliffe, St. Michael and All Angels' Church, Northfield, Rotherham.

Mr. George A. Baker, Woodchurch Parish Church, Birkenhead.

Mr. Joseph W. Burt, Holy Trinity Church, Stroud, Gloucestershire.

Mr. C. Elvey Cope, St. Peter's Church, St. Leonard's-on-Sea.

Mr. H. Collier Grounds, Holy Angels Church, Buffalo, N.Y.

Mr. Frank T. Lowden, St. Paul's Church, Forest Hill.

Mr. Frederic G. Palmer, Fishguard Parish Church.

Miss Scriven, Christ Church, Weston-super-Mare.

Mr. Latimer Tertius Sharp, Parish Church, Greenock.

Mr. Cyril J. Smith, St. Peter's Church, Walworth.

Mr. Eustace Turner, Organist and Choirmaster of St. Paul's Church, Beckenham, and Choirmaster of St. Barnabas Church, Beckenham.

Mr. Sydney H. F. Wéalé, Parish Church, Newark-on-Trent.

Mr. Harry Collins (Tenor), King's College, Cambridge.

PROFESSOR NIECKS ON 'THE ETHICAL ASPECTS OF MUSIC.'

(*Concluded from page* 545.)

II.

If the first lecture was difficult to curtail, the second is ten times more so. The reader must here and there be content with a hint instead of an explanation. In opening the second lecture, Professor Niecks laid down the proposition that music is educative, or rather, *can* be educative in three ways—physically, intellectually, and morally; adding, however, that although separable in discussion, they are closely connected in reality. 'The affected body affects the mind, and the affected mind affects the manners and character.'

The study and cultivation of music educate physically by developing the capacity of the organs of hearing and of song and speech. Just as by the practice of drawing and painting our eye gains in accuracy of vision, and our hand in precision and delicacy of touch, so by the practice of music our ear gains in accuracy of hearing, and our larynx, mouth, tongue, hands, &c., in precision and delicacy of action. The usefulness of training the eye to perceive and the hand to render size, distance, form, and tints of colour, although insufficiently understood, is nevertheless more widely recognised than that of training the ear to perceive and the vocal organs to render height and intervals of pitch, rate and proportion of time, and qualities of tone. In the case of instrumental music, there come also more or less into play fingers, hands, arms, and even feet. . . .

If the intellectual advantages of the study and cultivation of music are less obvious than the physical, they are not less real. Reflection cannot but quicky disclose to us that the physical developments have intellectual concomitants, that hand in hand with the development of the organ of hearing and of the other organs goes that of the mental faculties. In short, we shall see that the proper study and cultivation of music develop our power of mental perception, our power of analysis and synthesis, our tonal memory, the form sense, and the imagination. The enjoyment of a piece of music implies a mind as well as an ear. He who is able to enjoy a Beethoven symphony, though he may not have learned to sing, or play, or compose, shows thereby that he has attained a high degree of intellectual acuteness and vigour, that he has attained the power of analysis and synthesis necessary for the comprehension of melodic, rhythmic, harmonic, contrapuntal, structural, colouristic combinations. The enjoyment of less complex compositions likewise implies this analytical and synthetical power, although in a proportionately less degree. But mark, I am speaking of active, intelligent enjoyment of music, not of mere passive, sensuous enjoyment. The former alone is the full enjoyment. Little intellectual profit is to be obtained from the latter.

Now we come to the third way in which music can become educative. It can become morally educative, and can become so both by the formal and by the expressive side of its nature. Instead of formal and expressive, we may also use the terms æsthetic and ethic. By the æsthetic we mean that which makes for the beautiful. . . .

Whatever else the beautiful comprises, we feel and know that it must comprise orderliness, harmoniousness, and sweetness. The orderly, the harmonious, and the sweet pervade music wholly. You find them in it everywhere; in the primary material, tone, which, as distinguished from noise, is the result of periodic, that is, regularly recurring vibrations; in the systematised materials, scales and chords, tuned according to certain ratios; in melodies, harmonic progressions, and modulations from key to key, regulated by the law of relationship called tonality; in the resolutions of dissonances into consonances; in rhythm, from the tiniest group of notes forming a motive, group of motives, group of phrases, group of periods and passages, up to long complex movements, and grand works of many movements; and, lastly, in the blending and opposing of tone-colours. There, everywhere you find orderliness, harmoniousness, and sweetness. Now, by the study and cultivation of the art we can make these qualities, which belong more peculiarly to music than to any other art, our own. If you do not shut yourself up against the influences of music, its orderliness, harmoniousness, and sweetness will gradually be instilled into you, more and more permeate you, and finally become absorbed and amalgamated by you. Consider what a refining and sweetening power there is in tone alone! Think of a single note produced by a great singer or violinist! Is it not a symbol of perfect purity, calm, and loveliness? Then call up as many as you can of the linked sweetnesses in melody, harmony, rhythm, and tone-colour; and consider how much of refining and sweetening power there must be in these ineffable infinitudes of fair proportions, graceful movements, and charming concords and colouristic variation and combination. . . .

To diminish as much as possible the misunderstandings which my arguments may raise, I shall say that in vindicating the expressiveness of music I by no means assert that all music is expressive, or that it can express everything. Only the composer who has something to express, has the natural power and the acquired skill to express it, and, lastly, has the conscious intention, or the unconscious impulse, to express something, can produce expressive music. But there are composers who have nothing to express; composers who lack the natural power or acquired skill to express what they wish to express; and composers who, skilful in the handling of the means, know nothing of the expressive capability of the art, and regard composition merely as a display for the pleasure of the ear and the entertainment of the mind, chiefly the first. In fact, a good deal of music is out-and-out formal, a mere play with sounds, a kind of tonal arabesques; an immense mass of music has interwoven with the prevailing formalism dim, confused, stray, and aimless echoes of expressiveness; and even truly idealistic music contains much that is purely formal, for the most poetic musician will occasionally indulge in play and find satisfaction in empty beautiful forms. There is nothing illegitimate about purely formal music. It may be fine art, and afford æsthetic pleasure. But grand art and noble art you get only when the beautiful form has a content. The highest in art necessitates both content and form. You cannot move deeply by arabesques, though you may please and amuse. But let us not overlook this: while in art form without content is possible, content without form, without beautiful form, is not. Art to be art must be formally beautiful; this is an absolutely indispensable condition. Nothing whatever can make up for the want of it.

Well, then, we are confronted by three questions:—(1) is music expressive in the sense of being capable to express emotions and ideas? (2) What are the means that enable it to be so? And (3) What is the extent of its expressiveness? We have not time to investigate these problems

thoroughly, but I think it is possible to point out a moderate number of facts that will prove sufficient to convince you of the expressiveness of music and make you acquainted with its means and limitations.

Liberal deductions made of self-delusion and parrot-like repetition, there remains an important body of ancient testimony in favour of the expressiveness of music. It cannot be set aside by a smile or wave of the hand. But, be our estimate high or low, we must admit that a modern wants more particulars about the physical facts implied and a more scientific statement of the mental process involved. Nevertheless, to speak as the ancients did of the correlation of music and the soul, and of the connection between musical and psychical motion, is not so fantastic an explanation as it appears to be at first sight. This modern theories make clear.

While many writers before Herbert Spencer occupied themselves with the expressiveness of music, ascribing it to the imitation of the motions of the feelings, or to the imitation of the accents of speech, and also to the imitation of sounds in the external world, it was he who first gave us, in 1857, a scientific theory. I shall let the author explain it for the most part in his own words. Herbert Spencer regards music as the developed language of emotion, as having its root in the vocal sounds caused by feelings of all kinds. In short, he bases his theory of music on the fact that all feelings are muscular stimuli, that there is a direct connection between feeling and motion, the latter growing more vehement as the former grows more intense. 'All vocal sounds,' he writes, 'are produced by the agency of certain muscles. These muscles, in common with those of the body at large, are excited to contraction by pleasurable and painful feelings. And therefore it is that feelings demonstrate themselves in sounds as well as in movements. . . . The muscles that move the chest, larynx, and vocal chords, contracting like other muscles in proportion to the intensity of the feelings, every different contraction of these muscles involving, as it does, a different adjustment of the vocal organs; every different adjustment of the vocal organs, causing a change in the sounds emitted; it follows that variations of voice are the physiological results of variations of feelings; it follows that each inflection or modulation is the natural outcome of some pressing emotion or sensation; and it follows that the explanation of all kinds of vocal expression must be sought in this general relation between mental and muscular excitements. The various modifications of the voice produced by the emotions and sensations are of three kinds:—modifications of loudness, of quality, and of pitch. . . . .' Herbert Spencer points out also, on the one hand, the exhilaration, resolution, and confidence expressed by the staccato, and the muscular action which produces sharp, decisive, and energetic movements of body indicating these states of mind, and, on the other hand, the gentler and less active feelings expressed by slurred intervals, which imply the smaller vivacity due to a lower mental energy. And, lastly, he points out that to the same law is attributable the difference in time and, perhaps, even in rhythm.

Herbert Spencer's theory is excellent as far as it goes, but incomplete; and of this the author was very well aware. The modifications of the voice with regard to pitch, quality, and loudness, to which he gives most of his attention, receive a far from exhaustive treatment, tempo and rhythm are little more than alluded to, and several means of expression he does not mention at all. To understand the expressiveness of tempo and rhythm we have to note that our emotions not only manifest themselves audibly and visibly, but also make themselves felt within us. Of the various rates and forms of respiration and circulation of the blood under various mental conditions nobody can fail to become conscious. We all have felt the languor of the circulation in sorrow, its briskness in joy, the palpitation of the heart and its knocking against the ribs in fear. And how many rates and forms, regular and irregular, of breathing accompany our emotions. Moreover, inspiration and expiration, heart-beats, and the pulse, are our first teachers of time and rhythm. They are also our metronome, indicating the mean or normal time and what deviates from it towards the quick or slow side. Tempo and rhythm are also present in our gestures and in the movements of our limbs. These belong to the visible, but, as we shall see, the audible can express the visible analogically.

In connection with this visible motion we must be careful not to overlook that it comprises both motion in time and in space, or, as I like to call them, both rhythmic and melodic motion. It is the melodic element of motion that makes—at least to a large extent—the walk of one person graceful, of another majestic, of a third tripping, and so on. You have intervals of all sizes no less in things visible than in things audible. In creeping you proceed as it were in semitones, in quietly walking by diatonic degrees, and in skipping and leaping by larger intervals. Moreover, gliding, crawling, and creeping imply *legato;* tripping, hopping, and leaping, *staccato*. To this analogy of the visible and audible we owe an enormous extension of the expressive powers of the arts, especially of music. The senses acting vicariously for each other, music cannot only make us hear, but also see, and painting not only makes us see but also hear. And that is not all, these arts can also make us feel, sight and hearing acting as substitutes for touch.

Besides the elements of expression already passed in review there is a class of quite a different kind. The latter differ from the former in that they are not imitations of the expressions of the emotions, at least not direct imitations, and that they are means of expression peculiar to the musical art. I am speaking of (1) consonance and dissonance, and the combination of intervals in harmony; (2) tonality in the narrower and in the wider sense; and (3) orchestration.

Passing over the descriptions of these three means of expression, we come to a systematic enumeration of all the means of expression at the disposal of the composer:

1. The imitation of the human cries and the modulations of speech with regard to pitch, intensity, quality, tempo, and rhythm.
2. The imitation of tempo, rhythm, and intensity in respiration and the circulation of the blood.
3. The imitation of tempo, rhythm, intensity and melody, in gestures and other movements of the body and limbs generally.
4. The imitation of sound and motion in the external world.
5. Consonances and dissonances and their combination in harmony.
6. Tonality, *i.e.*, tone and key relation.
7. Orchestration, *i.e.*, instrumental colouring.

We regret the necessity of abbreviating Professor Niecks's answers to some trying questions that arise in the study of his problem. He said:—

What is the process which enables us to understand the meaning of the physical conditions that accompany the emotions? Experience teaches us that to every condition of the soul corresponds a condition of the body; and, consequently, we recognise an emotion on meeting with its expression. In short, it is the experience of our own hearing, seeing, and feeling that teaches us the psychical meaning of physical signs—such as cries and accents of pain, sorrow, joy, ecstasy, wonder; of gestures and movements of the body and parts of the body; of the variations of respiration, of the circulation of the blood, etc., etc.

Have we in music the exact reproduction of the elements of emotional expression enumerated a little while ago? The answer to this is 'No.' As art must be formally beautiful to be art, the materials it makes use of, whatever they may be, cannot be used in their raw state. They have to be idealised, and, moreover, adapted to the peculiar nature of the art. In music, sound has to be changed into tone, indefinite tone progression into definite, irregular rhythm into regular, inarticulate consecution into articulate structure conditioned by the laws of tonality and form. The idealisation of the natural expression, the intermingling of form and expression, leads to a something from which arises a difficulty. When the material is, as in this case, living, not dead, speaking, not dumb, the idealisation, the intermingling of form and expression, leads to a veiling of the real, to seeing through a glass darkly. But this

difficulty exists almost entirely for the intellect, and hardly at all for the feeling soul, that is, for the organ of divination. From this idealisation of the living materials, from the intermingling of form and expression, springs all the intellectual strife between the formalists and the idealists, and from it, too, spring all the doubts of the neutrals, whom innumerable symptoms seem to show to be at heart all at one.

For proofs of the expressiveness of music, the lecturer referred his audience to the sayings of the great masters; to the musical public, which finds in music what the composers believe to have laid into it; and to the analysis of masterpieces, beginning with accompanied recitatives, arias, and songs, and only afterwards proceeding to purely instrumental compositions. But, he continued:

Can music express everything? No, it cannot. I shall answer the question summarily, and stoutly resist the temptation of going into detail. Music can neither narrate nor reason. It has often been called a language, and rightly so called. But if you had no other language than music for asking a person's name, the direction of the way, the time of day, the amount of an account, or for ordering your meals, you would not get on comfortably in this world, nay, would be in danger of coming to an untimely end by starvation. What is it then that music can express? It can express the emotions, and can express these better than any other language. However, even of these it cannot express all. There are feelings compounded out of heterogeneous and contradictory elements held together by an intellectual bond which it is not in the power of music to express—such are jealousy, envy, suspicion, etc. In fact, the musical expression ignores the intellectual element in the emotions. On the other hand, it is a mistake to say that emotional expression is indefinite. Mendelssohn is right in maintaining that words are more ambiguous than music, that the meaning of music is unmistakable. What those people who speak about the indefiniteness of music really mean is that the circumstances of the emotions expressed by music are either wholly absent or only vaguely indicated by the depicting of external sounds, movements, colours, and light and shade, either directly or analogically. Through the emotions and through the picturing of external things, music can, however, also act in a variety of ways on the imagination.

If we remember that on meeting with the expression of an emotion, we not only understand it, but also at the same time more or less experience it ourselves sympathetically, it is self-evident that the goodness or the badness of the emotion we are made to experience is by no means an indifferent matter. The repeated stirring up of noble emotions cannot but have a strengthening and purifying influence on the moral character, and the repeated stirring up of ignoble emotions a weakening and vitiating influence. It is likewise self-evident that, be the influence of the æsthetic side of music on the manners and morals ever so great, the influence of the ethic side must be greater, at least on the morals if not on the manners—it must be more direct, more powerful, and more penetrating.

Seeing how important a part music can play in education, it behoves all concerned and interested in the work, especially teachers of music, to see that music really plays the part it can play. Mere mechanical drilling in the technics of the art, and even a more artistic, but unintelligent and promiscuous, cultivation of it, do little for the mind and heart of the student. It is therefore incumbent on the teacher that he should constantly, from first to last, keep in mind the æsthetic and ethic qualities and powers of music, and accordingly form his methods of teaching, and choose the works to be studied by his pupils.

Let us see what are the most important matters that have to be attended to by the teacher of music who wishes to fulfil the duties of his calling.

The training of the ear is of course an indispensable condition, for on the capacity of distinguishing pitch and time relations and qualities of tone depends the successful cultivation of the art. The æsthetic education demands the development of the sense of beauty with regard to tone, melody, harmony, rhythm, and form. Instead of being left to itself this sense ought to be carefully nurtured. Unconscious growth does not achieve the best possible results. The pupil should not only learn to feel the beauty dimly but also to see it clearly. Hence example and explanation must go hand in hand. The pointing out should be with the beauty of tone, the appreciation and production of which is fundamental in the æsthetic development, and should be continued with the beauty of melody, rhythm, form, and harmony. In order to remove the impediments to smooth and steady progress it is necessary to set out from the simple and only gradual advance to the more and more complex. The teacher has to draw the attention of the pupil to the beauty of the several constituents of music, especially to that of form, which is less easily perceived and understood than tone, melody, rhythm, and perhaps harmony. The unsystematic, thoughtless choice of music for study does incalculable harm to learners; it retards their progress, and does worse, stunts their growth. The thoughtfully graduated choice of music alone can secure the attainment of the best object of æsthetic culture—refinement of manners and character, transmutation of the artistic orderly and harmonious into the moral orderly and harmonious.

In the ethic education, too, the pupil should not be left without guidance from his teacher. The latter ought to point out the ethic characteristics of the compositions studied, and give into the pupil's hands only such music as is suitable to his age and temperament. In what I am going to say now I am convinced that I offer sound advice to teachers. Do not give to a child music that demands a grown-up person's intellect and emotional experiences; for instance, most of Beethoven and Chopin. Avoid everything vulgar, weak, unwholesome, and vicious. Erotic compositions, such as Liszt's 'Mephisto' Waltz, and much in Wagner's operas—such as the 'Venusberg' music and the love scenes in 'Tristan and Isolde' have a baneful influence. A music teacher of long and wide experience, a good observer, told me that he had found Chopin's and Jensen's music quicken amativeness in young people. Effeminate, languid music has certainly a relaxing effect. Too much of Spohr's ultra-sentimental though noble music, and too much of Chopin's to a large extent morbid though refined music, cannot but have a deleterious effect. If, on the other hand, you make your choice wisely, you will be able to inculcate into your pupils purity, tenderness, firmness, and other moral qualities. A great deal, however, that must be altogether withheld from a child, or administered to him in very small doses, may be enjoyed in moderation by a man. But let us distinguish between occasional and habitual indulgence. Habitual and exclusive indulgence in Spohr, in Chopin, and in Wagner makes a moral wreck of a man. It requires a strong constitution or strong antidotes to escape the natural results of such indulgence.

I foresee the objections that will be raised against my propositions. Many will say, 'Your facts and your reasonings seem correct, and almost convince us; but in looking around us we fail to discover the signs that would confirm your theory. We have not been able to find that the teaching of music improves, as a rule, people's manners and morals. We have not been able to find that musicians are in these respects superior to other people, as they ought to be, seeing how much more they study and cultivate the art.' These objections are not so formidable as they appear. My answer is this: Music to have the power claimed for it must be taught and cultivated properly. Now, my experience has convinced me that there is hardly any proper teaching of music and an immense deal of miscultivation. As to musicians, they are, like all specialists, abnormal. Only a harmoniously developed man is a full and normal man. He who develops solely or chiefly a part of himself is a cripple, be he ever so athletic in that part. It is for this reason that Aristotle says: 'The right measure will be attained if students of music stop short of the arts which are practised in professional contests.'

Professor Niecks concluded his valuable discourses in the following eloquent peroration:—

'What Plato says of good or bad dances and songs—namely, that they have the same effect on a man

as bad company—applies equally to music. Noble music induces and strengthens nobleness, vulgar music vulgarity, pure music purity, voluptuous music voluptuousness, vigorous music vigour, languid music languor, and so on. Our highly developed modern music is a wondrously subtle and powerful instrument of enormous range, which, with the greatest ease, can cause our souls to undergo an infinitude of changes, and in consequence of this can influence in an infinitude of ways our manners and characters. This being so, it is clearly the duty of parents, of guardians, of teachers, and last, but not least, of the State, to make the utmost use of this powerful instrument.'

REVIEWS.

Denkmäler der Tonkunst in Desterreich. VIII Jahrgang. Erster Theil, Andreas Hammerschmidt; Zweiter Theil, Pachelbel. [Vienna: Artaria and Co.]

The two composers whose music is contained in the volumes mentioned above were both predecessors of Bach, and quite apart from any merits of their own, a study of their works offers deep interest; for they prepared the way. Bach is justly regarded as the greatest of what may be called the old dispensation, but we need reminding of the men who developed form and technique, and made him possible. We often talk glibly of great geniuses like Bach and Handel surpassing all their predecessors, yet it is only by actually seeing what the latter accomplished that we can fully realize what those geniuses owed to them. This in itself would be a profitable study in evolution, but much pre-Bachian music has a distinct interest of its own.

The Hammerschmidt volume is edited by Dr. A. W. Schmidt, who, in a preface, gives valuable information respecting the composer, who was born about 1612, and became organist at Freiberg, and, afterwards, at Zittau, where he remained until his death in 1675. His 'Musikalischer Andachten,' published in five parts, between the years 1641 and 1652, was his most comprehensive work; but the 'Gespräche zwischen Gott und einer gläubigen Seelen' (1645) specially influenced Bach in writing his 'Passions.' Wonderful is the dignity, also the religious fervour of the music, and there is also a grand simplicity, but one, however, in which skilful art is carefully concealed. These 'Dialogues' cannot be dismissed with the common-place 'very interesting considering the period,' comment. There is real life and power in the music, and, if only space permitted, we would gladly call attention to many interesting points.

The second volume is not a whit behind the Hammerschmidt in interest. Pachelbel, the famous organist of St. Sebaldus, Nuremberg, was born in that city in 1653. Not only was he on intimate terms of friendship with various members of the great Bach family, but the elder brother of J. S. Bach studied under him, and when the father died, in 1695, Johann Sebastian was placed under his care; thus from early youth the great cantor came indirectly but strongly under Pachelbel influence. Dr. Hugo Botstiber, who furnishes a highly interesting preface, is not satisfied with the ordinary description of the composer as 'one of the most important predecessors of Bach.' He considers that he created forms which not even Bach surpassed; also that much of his music claims note on its own account. We doubt whether he is quite justified in his first statement, but with his estimate of the value of Pachelbel's music *per se* we fully agree. Dr. Botstiber has much to say about the form of the three-part fugues which served as basis to Bach, but the relationship between Bach's themes and general phraseology—especially in his early fugues—and those of Pachelbel is also most striking. The preface contains many interesting details concerning Pachelbel's life and the various organ appointments which he held.

The music consists of fugues or fugal pieces on the 'Magnificat' in all the eight modes. Kerl, as Dr. Botstiber remarks, had already published his 'Modulatio organica super Magnificat octo Tonorum.' Then Kuhnau also published suites in the various modes, so that Bach's order of keys in his Well-tempered Clavier had been to some extent foreshadowed.

G. W. Körner, who died in 1865, planned a complete edition of Pachelbel's works, and, in fact, published one *Heft*. Then Franz Commer, in his 'Sammlung der besten Meisterwerke des 17. und 18. Jahrhunderts für die Orgel,' published the 'Magnificat' pieces from a manuscript in the Royal Institute for Church Music, Berlin. Dr. Botstiber has however consulted a manuscript volume in the British Museum which contains other fugues and different readings, so that the present critical edition is more complete and one, therefore, of greater value.

Pachelbel is said to have visited Oxford, and Dr. Botstiber thinks the Museum volume may be in some way connected with that visit. It is just possible that he may be right; but it seems—from what Mr. Hughes-Hughes, of the British Museum, knows of Carl Zoeller, from whom the volume was purchased—that he originally picked it up in Germany; Zoeller, it appears, bought many books at Dresden.

MUSICAL LITERATURE.

Souvenir of Sir Arthur Sullivan, Mus. Doc., M.V.O. A brief sketch of his life and works. By Walter J. Wells. [George Newnes, Limited.]

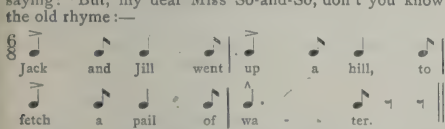
No fault can be found with the general appearance of this book and the profuseness of its illustrations, facsimiles and the like, nor would it be fair to adversely criticise the sketchiness of its biographical matter, considering that only a 'brief sketch' of Sir Arthur Sullivan's life is here put forward. The author has succeeded in compiling a popular life of the eminent musician which is likely to have many readers. In view of a second edition of the book, we venture to point out a few errors which call for correction: (p. 27) Sullivan set only eleven of the 'Wren' cycle of songs by Tennyson, not the complete twelve; (p. 28) his Festival Te Deum was not 'performed by an orchestra (!) of over 2,000 performers'; and Sullivan did not insert the arpeggio tenor notes in line 10 of 'Onward, Christian Soldiers' in the proof of the original edition (which, by the way, first appeared in The Musical Times), but in the 'Church Hymns' version (1874) of his famous tune; and that his music to the 'Merchant of Venice' was first performed at Manchester, not Birmingham. The date of the composer's death is not given, and in regard to those dates that are furnished, several are unfortunately wrong—*e.g.*, 'The Sorcerer' is stated to have been first publicly performed on a Sunday!

Brother Musicians. Reminiscences of Edward and Walter Bache. By Constance Bache. [Methuen and Company.]

'Look here upon this picture, and on this,' is the natural comment the reader makes when perusing this interesting dual-biography, not that it is by any means a 'counterfeit presentment of two brothers' by a gifted and devoted sister, but it is a study in contrasts. Edward, the elder of the two Baches, lived his short life at a time when music in England was more or less parochialized, so to speak; and, although he studied at the Leipzig Conservatorium, we find him writing (in 1854) from the Saxon capital: 'I heard no opera in Dresden, as Hector Berlioz was there, monopolizing the opera house with his horrid rubbish. I prefer Wagner to Berlioz, though Wagner is so abominable that you cannot imagine such a noise as yet in England.' Again, from Leipzig, in October of the same year (1854): 'Zampa—most melodious, brilliantly scored, tender feeling, melodramatic effects, in fact one of the most charming operas I ever heard, fully coming up to the glorious overture.' And still further: 'I have lately played much of Schumann's music, and every successive piece increases my dislike to it *in toto*. He has musical learning enough, but everything is confused, and noisy (the Schumannites say deep), and when you do hear a melody it is not at all original.' All this reads very strangely to us; but, as Miss Bache says, it must not be inferred that, had her brother Edward lived to the present time, he would have held to the opinions he then expressed. But

such views must not detract from the high qualifications of Edward Bache, who was a victim to the scourge of consumption at the age of twenty-five. His published compositions give every indication of a gifted musical organism that in due time would have attained to a ripe fruition in creative genius.

Walter, the younger brother, may be designated the apostle of Liszt in England. How he came into close intimacy with the King of pianoforte players, his unselfish devotion to Liszt as a composer, his self-denying labours and loss of hard cash in the cause of this enthusiastic hero-worship — the whole story is related, and very charmingly—by Miss Constance Bache in these pleasant pages. As a pianoforte teacher, Walter Bache had a large circle of pupils, all of whom were not Clara Schumanns in embryo. We learn that 'on one occasion he had a pupil who *could not* give any idea of rhythm. He tried one way after another to drum some hint of his meaning into her mind; at last, nearly beside himself to find a better simile, he walked up and down the room saying: 'But, my dear Miss So-and-So, don't you know the old rhyme:—



Again: 'In a singing-class of young girls, when teaching them to sing chords from dictation, there was one chord which he used to call 'Clapham Junction,' because it led everywhere! The result was that when he called out for 'Clapham Junction,' the girls were all wide-awake and ready for it; whereas, if he had asked for the chord of the diminished seventh, they would probably have looked utterly blank, or sung some other at haphazard.' In one of his amusing letters, Walter writes: 'People are so stupid; they won't take lessons, confound them; so that now all my money is gone except about £10; but perhaps I am going on a tour with a little opera company, so that I shall get several pounds by that; I have got an organistship for £40 a year.' We think that we can give the place of this organistship; it was St. Peter's Church, Vere Street, where, in 1866, Bache was succeeded by the late Dr. E. F. Rimbault, and of which a former organist was Dr. Boyce. The place of Walter Bache's interment is, doubtless inadvertently, omitted; he was buried in Hampstead Cemetery, where G. A. Macfarren, Henry Smart, and Joseph Maas found their last resting places.

The temptation to quote from a book which contains so many plums of interest must, however, be resisted. We have nothing but praise for the excellent manner in which Miss Constance Bache has related the life stories of her distinguished brothers. It has, we are sure, been a labour of love to her, so reverently, simply, and beautifully has she discharged her sisterly task. The book, which is one that will repay reading from cover to cover, contains sixteen illustrations. Its dedication to Mr. A. J. Hipkins—the 'Hip' of 'The Working Men's Society'—is in the highest degree appropriate.

FUNERAL MUSIC.

Day of Wrath. The words translated by the Rev. W. J. Irons, from Thomas of Celano. Music composed by J. Stainer.

The Face of Death. Words by Lord Tennyson. Music by Walter Parratt.

Out of the Deep. By George C. Martin.

Blessed are the dead. By Luard Selby.

Novello's Octavo Anthems.

[Novello and Company, Limited.]

The late Sir John Stainer's setting of the *Dies iræ* is described as a hymn-anthem, a term which well defines the form and character of the music. It is simple in design, and, sung as directed, would be most impressive at a funeral or memorial service. Sir Walter Parratt's anthem is intended to be rendered unaccompanied, and is laid out for first and second sopranos, alto, tenor, and bass. The part-writing, however, presents no stumbling blocks to the singers, and a fairly-trained choir should find no difficulty in doing justice to the devotional and short composition. The setting of the suggestive final words, 'Mourn in hope,' is strikingly original.

The church music of Sir George Martin is always laid out with a manifest perception of what is effective, and the most direct means to attain a desired end; and these factors are very apparent in his setting of the *De Profundis*. The treble voices are reserved for the passage beginning, 'I look for the Lord,' and the full choir does not enter until the words 'O Israel, trust in the Lord,' when the voices are written for in seven parts. By these means variety and impressiveness are secured in a striking manner. 'Blessed are the dead' was composed by Mr. Luard Selby in memory of Queen Victoria, and is a good example of his style when writing for the Church. The anthem requires a good soprano soloist, whose part is superimposed upon that of the choir. The music is solemn but by no means gloomy, and, moreover, it will not be found difficult.

PART-SONGS.

Lordly Gallants. Words by G. Wither. Music by Agnes Zimmermann.

Weep you no more, sad fountains. Words Elizabethan. Music by A. Redgrave Cripps.

Far away. Battle Song. Words by George Sigerson. *Arranmore Boat Song. The Irish Reel.* Words by Alfred Perceval Graves. Music arranged by T. R. G. Jozé.

(*Novello's Part-Song Book.*)

[Novello and Company, Limited.]

The music allied by Miss Agnes Zimmermann to 'Lordly Gallants' is gay and bright as it should be, and the *débonnaire* spirit of the words has been happily caught. Mr. Redgrave Cripps has set the familiar anonymous words of an Elizabethan poet in a manner in sympathy with their sentiment and that will interest trained vocalists. The four part-songs written by Dr. T. R. G. Jozé show his skill in arranging traditional airs for voices. The melody of 'Far away' is stated to be of Londonderry origin, and its florid character has enabled Dr. Jozé to introduce some effective contrapuntal passages. 'The Battle Song' (The Defence of Dublin) is directed to be sung *Allegro feroce*. Let it be done. The text of the other two compositions being supplied by Mr. Graves is a guarantee of its appropriateness to the music, and the 'Arranmore Boat Song' and 'The Irish Reel' are very pleasing examples of song in the Emerald Isle.

SONGS.

Love Letters, No. 2. Our Dream of Happiness. Words by Victor Hugo. Music by Benjamin Godard.

Ma Nacelle. Words by Béranger. Music by W. H. Kirby. [Metzler and Co.]

Why do I love thee? Words by Edward Teschemacher. Music by Ernest Newton.

A Song of the Morning. Words by J. Anthony McDonald. Music by Mrs. Arthur Goodeve.

[Leonard and Co.]

The Magic of Thy Voice. I am Thine. Words by Paul England. Composed by Eric Meyer-Helmund.

A Dance and a Dream. Words by Paul England. Composed by P. Tschaikowsky (Op. 38. No. 3).

[Bosworth and Co.]

The two songs composed by Benjamin Godard are posthumous, but show no signs of having been reserved from the composer's waste-paper basket, on the contrary, they are pleasing examples of his light and delicate style. 'Ma Nacelle' is a dainty specimen of the song which poets credit lovers with singing when they take the object of their affections on the 'dancing waves.' In this instance the lover is a baritone. All three songs are furnished with English translations of the original text. The two first-named by Paul England, one of the most competent undertakers of this difficult and somewhat ungrateful work.

Mr. Ernest Newton has written a very bright and pleasing little song wherein a lover who can sing up to F sharp will find reasons for his affection which can scarcely fail to satisfy the most exacting *fiancée*. Songs of the morning greatly differ. That composed by Mrs. Goodeve is optimistic in character, and should induce a cheerful frame of mind in the singer and listener.

The style of Herr Meyer-Helmund is too well-known to vocalists to necessitate detailed criticism of 'The Magic of Thy Voice' and 'I am Thine.' The former song is exceedingly graceful, and the voice part possesses melodic charm which is enhanced by the effective accompaniment. It is published in three keys. The second example by the gifted German composer is simple in design and character, but is an elegant and captivating little ditty, 'A Dance and a Dream' is an unpretentious setting of a pleasing sentimental episode. The compass of the voice part is contained in an octave from E to E, and the song merits the attention of baritones.

HYMNS FOR THANKSGIVING.

Praise the Lord. Words by A. C. Ainger. Music by J. Barnby.

Thanks be to God. Words by S. Childs Clarke. Music by George C. Martin.

Lord of Hosts, who hast endued us. Words by Arthur Christopher Benson. Music by Walter Parratt.

(*Novello's Parish Choir Book.*)

[Novello and Company, Limited.]

Now that the termination of the war in South Africa is within measurable distance, the attention of choirmasters may be drawn to the admirable series of thanksgiving hymns for peace issued in convenient leaflet form. The names of the writers of the words and composers of the music are a sufficient guarantee of their appropriateness as well as literary and musical worth. May the time soon come when such hymns shall be heard throughout the length and breadth of our land!

Mazurka. Sérénade Mauresque. Contrasts (The Gavotte, A.D. 1700 and 1900). *Chanson de nuit. Chanson de matin.* Op. 10 and 15. Composed by Edward Elgar, and arranged for a military band by Dan Godfrey, Junr.

[Novello and Company, Limited.]

Bandmasters and conductors of military bands may be glad to have their attention called to this quintet of pieces by Dr. Elgar. They furnish proof that music can be bright, tuneful, and interesting, even to an out-of-doors audience, without being smirched with the least taint of vulgarity. The fact that the military band arrangements of these art creations of a native composer have been made by Mr. Dan Godfrey, Junr., is a sufficient guarantee of their excellence.

How to start a men's choir. By Walter James Kidner. (J. Curwen and Sons, Ltd.) A capital little book; full of useful hints by a practical man who knows his business.—*Manchester Philharmonic Society. 21 Years' Review.* 1880-1901. By Joseph Lawson. (Privately printed.) A souvenir which tells of the coming of age, and the history, of the Society which Mr. G. W. Lane founded, and so skilfully manages and conducts.—*The Fallacy of Modern Music.* By Alfred J. Allen. (Elliot Stock.) A tract on acoustics, containing a suggestion for a re-arranged keyboard.

We are sorry that the name of Mr. Richard Cummings was omitted from the list of the musical staff at Harrow School, in the biographical sketch of Dr. Faning which appeared in our last issue. In addition to being a professor of singing at the Royal Academy of Music, Mr. Cummings teaches that subject at Harrow, and Mr. Greenlees (to whose singing we called attention) is a pupil of his. We may add that Miss Ida Mann who sang so well in the recent performance of 'Mignon,' given by the students of the Royal Academy of Music (see p. 547 of our August number), is also a pupil of Mr. Richard Cummings.

A TWENTIETH-CENTURY PROMENADE CONCERT.

Comparisons are not always odious: they are often interesting and profitable. For instance, the first English Promenade Concert of the nineteenth century—given at the Lyceum Theatre sixty-three years ago—comprised four overtures, four waltzes, four quadrilles, and one instrumental solo. By no means on all fours with this selection was the scheme of the first English Promenade Concert of the twentieth century. Here it is:—

Funeral March		Chopin.
(In memoriam the late Empress of Germany.)		
Capriccio Italien		Tschaikowsky.
Overture	Oberon	Weber.
Two Hungarian Dances		Brahms.
Scherzo	A Midsummer Night's Dream	Mendelssohn.
Overture	William Tell	Rossini.
Grand Fantasia	Cavalleria Rusticana	Mascagni.
Hungarian March	Faust	Berlioz.

When to the above are added songs contributed by Madame Amy Sherwin, Miss Jessie Goldsack, and Mr. Gregory Hast, and instrumental solos by Madame von Stosch (violin) and Mr. Jaques Renard (violoncello), any odiousness in the comparison is displaced by that which is interesting and profitable—moreover, does it not furnish matter for congratulation in regard to our improved musical taste?

A huge mass of humanity—for the most part straw-hatted—attended at Queen's Hall on the evening of the 24th ult., to hear the above programme which so successfully inaugurated Mr. Robert Newman's season of Promenade Concerts. How well the orchestra played, and with what artistic enthusiasm Mr. Henry J. Wood (fresh from Bayreuth) conducted his four-and-twenty (and more) fiddlers and others, is an oft-told tale which admits of no variation from the definition 'irreproachable.' For the next ten weeks music-loving Londoners and country-cousins—even once or twice removed—should be moved to attend Queen's Hall, there to enjoy, as the large audience on the opening night enjoyed, and at a modest outlay, the feasts of music which Mr. Robert Newman so lavishly provides.

THE NATIONAL EISTEDDFOD.

A NEW DEPARTURE.

(By our own Correspondent.)

The National Eisteddfod was held at Merthyr Tydvil on the 6th, 7th, 8th, and 9th ult., and proved a success musically and financially.

England again captured the chief prize of £200, and a baton, the winners being the North Staffordshire choir, conducted by Mr. J. Whewall, who had already and upon more than one occasion secured premier position for his choralists. Exceptional interest was evinced in the competition this year, by reason of the new departure as to the conditions, and the number of choirs which had entered. Instead of selecting two or three specified pieces as has been the rule hitherto, the 'Hymn of Praise' was chosen as a work that had to be prepared in its entirety and from which the adjudicators would select two or three choruses on the day of the competition. Ten choirs entered—a considerably larger number than usual, and they all appeared. Although the nine Welsh choirs were beaten, Wales may find encouragement in the fact that those from Swansea and Mountain Ash were bracketed as being only two marks below the winners, whilst Newport came a good third.

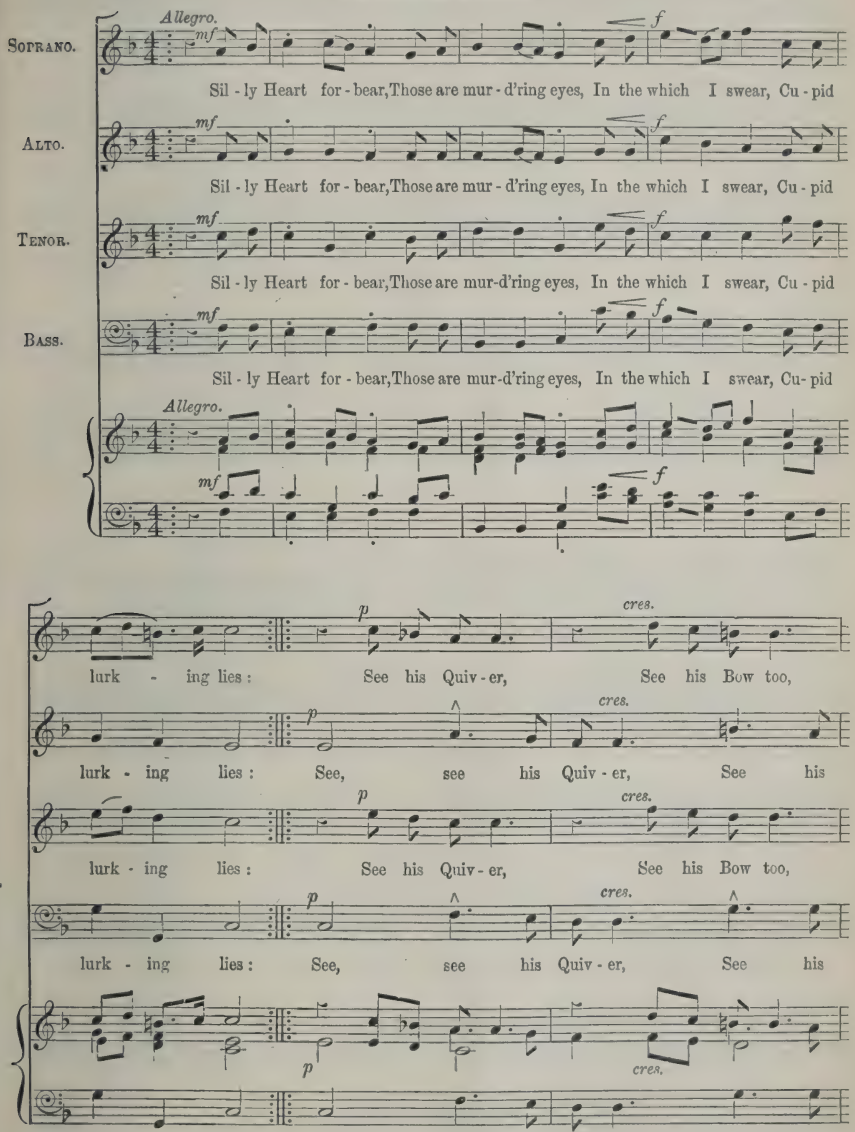
In the second mixed-voice choral competition the Cardiff Blue Ribbon choir, led by Mr. J. F. Proud, proved victors, against choirs from Pontypridd, Llanidloes, and Merthyr, the prize being £50. The test piece was 'Brother, thou art gone before us' (Sullivan). Six Welsh male voice choirs contended for the £60 offered for singing Saint-Saëns's 'Soldiers of Gideon,' and a Welsh piece by B. Treharne, Rhymney (Mr. D. Owen) being declared first. Swansea was announced as full worthy of the double prize—£25 in all—offered in the glee class, the test pieces being Faning's 'Song of the Vikings' and Emlyn Evans's 'How sweet the moonlight sleeps,' and reading a glee at sight. Four ladies' choirs competed on 'The Lord is my Shepherd' (Schubert) and 'The Spinning Chorus' (Wagner);

Cupid detected.

FOUR-PART SONG.

Composed by HENRY LAWES (1653).
Arranged by J. FREDERICK BRIDGE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Allegro.
mf
f
SOPRANO.
Sil - ly Heart for - bear, Those are mur - d'ring eyes, In the which I swear, Cu - pid
ALTO.
Sil - ly Heart for - bear, Those are mur - d'ring eyes, In the which I swear, Cu - pid
TENOR.
Sil - ly Heart for - bear, Those are mur-d'ring eyes, In the which I swear, Cu - pid
BASS.
Sil - ly Heart for - bear, Those are mur-d'ring eyes, In the which I swear, Cu- pid
Allegro.
mf
f
p
cres.
lurk - ing lies: See his Quiv - er, See his Bow too,
lurk - ing lies: See, see his Quiv - er, See his
lurk - ing lies: See his Quiv - er, See his Bow too,
lurk - ing lies: See, see his Quiv - er, See his
p
cres.

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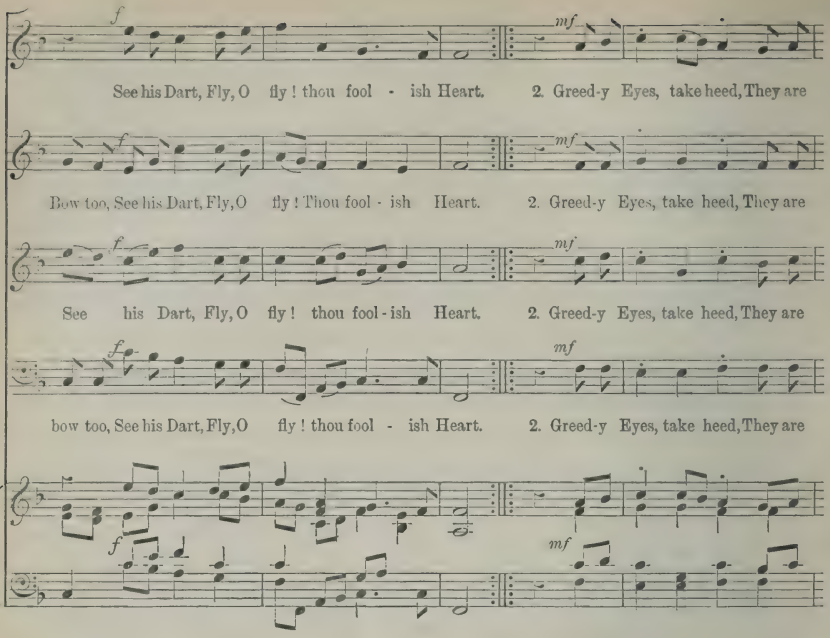
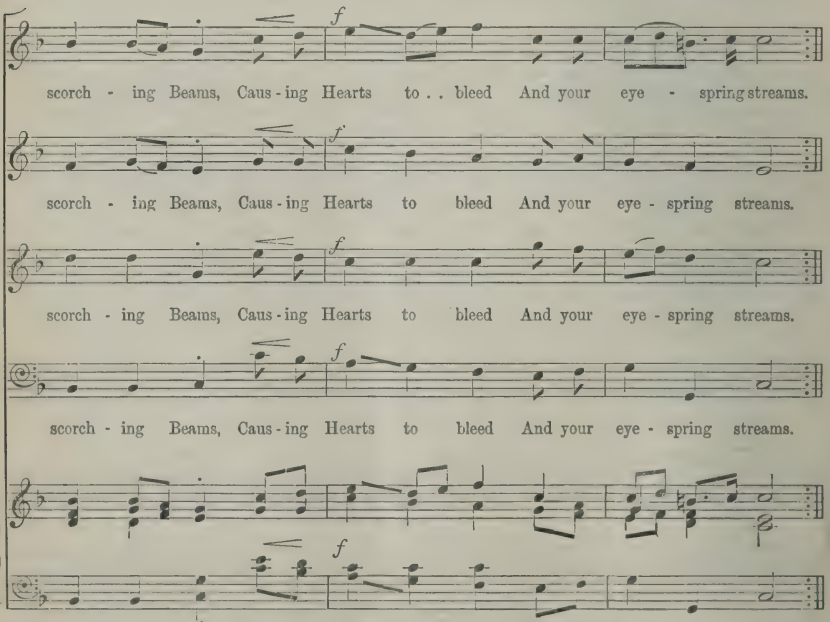
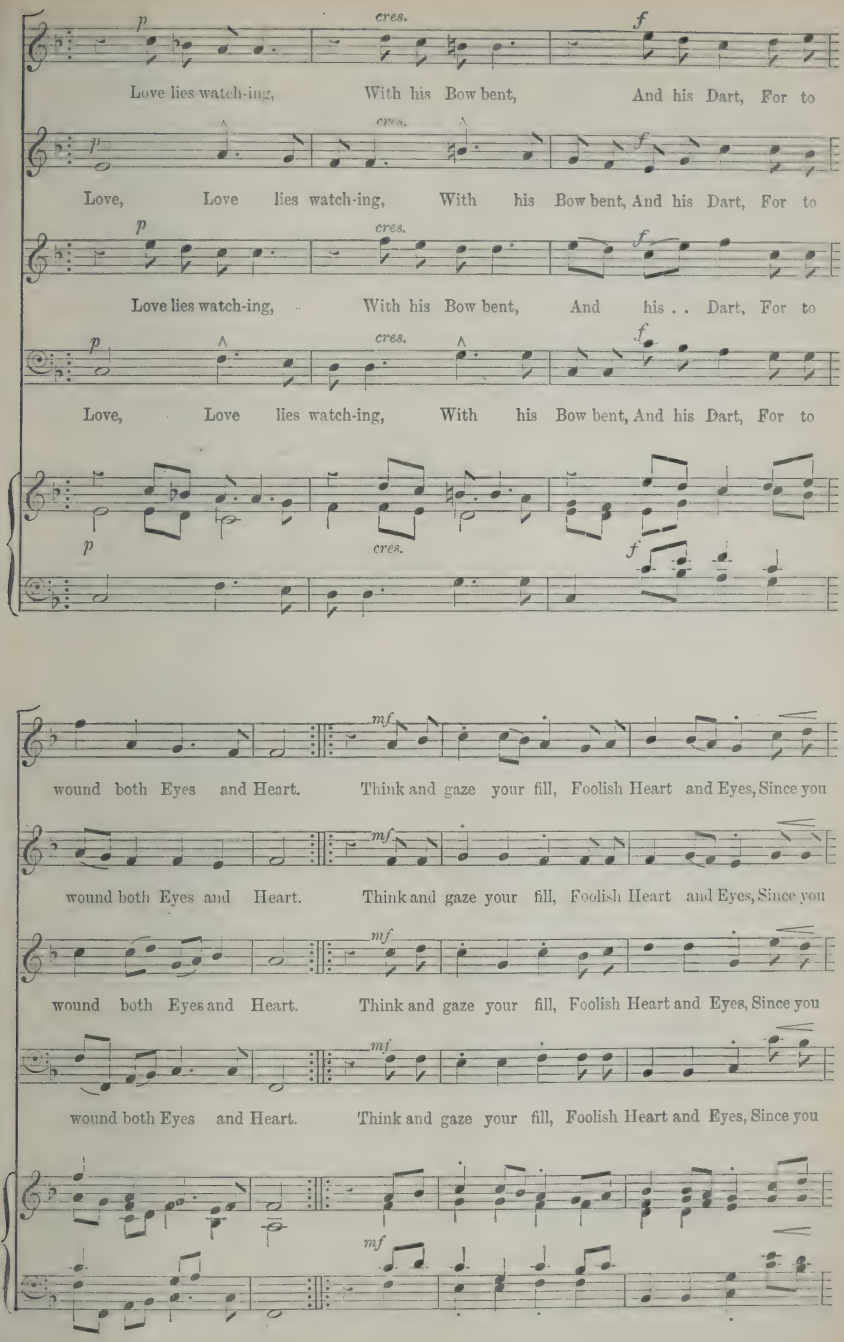
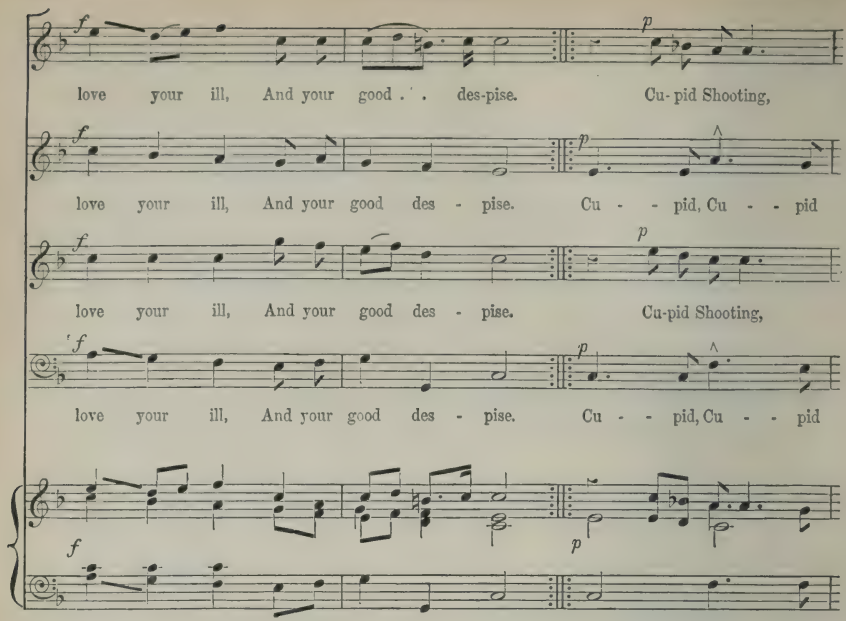
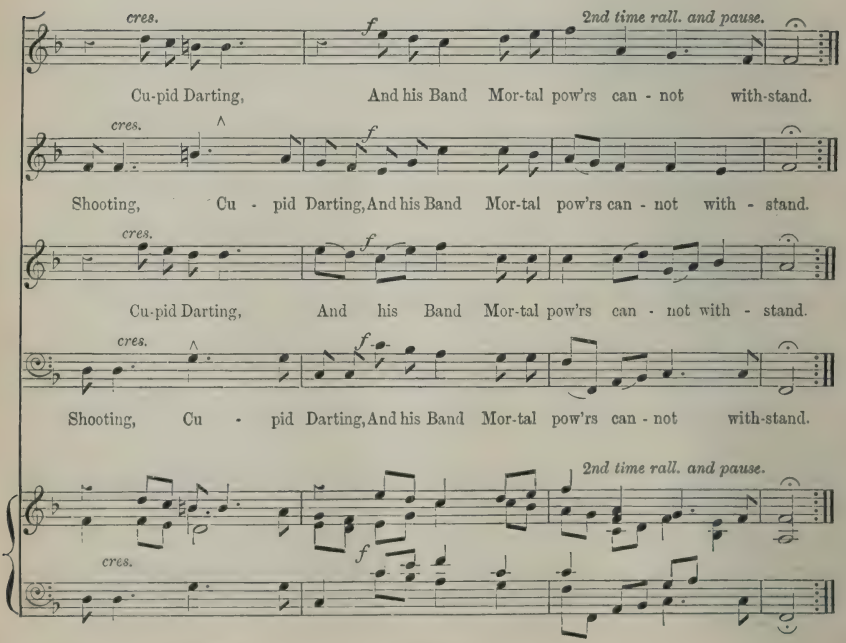

See his Dart, Fly, O fly! thou fool - ish Heart. 2. Greed-y Eyes, take heed, They are
Bow too, See his Dart, Fly, O fly! Thou fool - ish Heart. 2. Greed-y Eyes, take heed, They are
See his Dart, Fly, O fly! thou fool - ish Heart. 2. Greed-y Eyes, take heed, They are
bow too, See his Dart, Fly, O fly! thou fool - ish Heart. 2. Greed-y Eyes, take heed, They are


scorch - ing Beams, Caus - ing Hearts to . . bleed And your eye - spring streams.
scorch - ing Beams, Caus - ing Hearts to bleed And your eye - spring streams.
scorch - ing Beams, Caus - ing Hearts to bleed And your eye - spring streams.
scorch - ing Beams, Caus - ing Hearts to bleed And your eye - spring streams.


p
cres.
f
Love lies watch-ing, With his Bow bent, And his Dart, For to
Love, Love lies watch-ing, With his Bow bent, And his Dart, For to
Love lies watch-ing, With his Bow bent, And his . . Dart, For to
Love, Love lies watch-ing, With his Bow bent, And his Dart, For to
mf
wound both Eyes and Heart. Think and gaze your fill, Foolish Heart and Eyes, Since you
wound both Eyes and Heart. Think and gaze your fill, Foolish Heart and Eyes, Since you
wound both Eyes and Heart. Think and gaze your fill, Foolish Heart and Eyes, Since you
wound both Eyes and Heart. Think and gaze your fill, Foolish Heart and Eyes, Since you


f
p
love your ill, And your good . . des-pise. Cu-pid Shooting,
love your ill, And your good des - pise. Cu - - pid, Cu - - pid
love your ill, And your good des - pise. Cu-pid Shooting,
love your ill, And your good des - pise. Cu - - pid, Cu - - pid


cres.
f
2nd time rall. and pause.
Cu-pid Darting, And his Band Mor-tal pow'rs can - not with-stand.
Shooting, Cu - pid Darting, And his Band Mor-tal pow'rs can - not with - stand.
Cu-pid Darting, And his Band Mor-tal pow'rs can - not with - stand.
Shooting, Cu - pid Darting, And his Band Mor-tal pow'rs can - not with-stand.

prize £25: Carmarthen (Mr. H. F. Ellingford) being placed first. 'Night sinks on the wave' (Smart) and 'I sing because I love to sing' (Pinsuti), were the subjects for juvenile choirs, ten of whom appeared on the platform, the prize being awarded to Pontypridd (Mr. F. M. Evans). Three congregational choirs, all of which were from the locality, competed on 'The waters of Babylon' (Boyce) and 'The law of righteousness' (D. Jenkins), Libanus, Dowlais (Mr. S. George) taking first place.

A prize of £40, which was offered for the performance by an orchestral band of the overture to 'The Magic Flute' (Mozart), was awarded to the Merthyr Orchestral Society (Mr. W. Hughes)—two competing. Four amateur orchestral bands essayed the *Andante* from Haydn's 'Surprise' Symphony; and the prize was divided between Merthyr and Mid-Rhondda. The adjudicators were Dr. Henry Coward, Dr. Joseph Parry, Messrs. David Jenkins, C. F. Lloyd, and Daniel Price.

EISTEDDFOD CONCERTS.

On the evening of the 6th a prize cantata, by Mr. D. C. Williams, 'The Sands of Lavan,' was performed by the Eisteddfod choir of 500 voices, and a full orchestra led by Mr. E. T. Roberts, of Cardiff, the composer conducting. The soloists were Miss Maggie Davies, Mrs. Hannah Jones, Mr. Herbert Emlyn, and Mr. David Hughes. The performance was satisfactory throughout, and the work — first produced at the Festiniog National Eisteddfod—was very warmly received. On the following evening a very satisfactory performance of 'Israel in Egypt' was given by the same choir and orchestra, with Mesdames Eleanor Jones, Kirkby Lunn and S. M. Lewis; Messrs. Ben Davies and Daniel Price as principals, Mr. Harry Evans conducting. 'Elijah' followed on the evening of the 8th. Miss Esther Palliser and Madame Kirkby Lunn, Messrs. Ben Davies and Daniel Price were the leading soloists, and Mr. Dan Davies conducted.

THE TWENTY-FIFTH YEAR OF BAYREUTH.

This year's Bayreuth performances, which took place from July 22 to August 20, derived a special interest from the fact of a period of twenty-five years having elapsed since the inauguration of this unique undertaking with the first production of the gigantic 'Nibelungen' tetralogy. Owing partly to this circumstance, and partly also to the apparently widely spreading enthusiasm for Wagner's works, the demand for seats to witness the *Festspiele* this year had been greater than on any previous occasion. Even the places in the gallery usually reserved for artists and others connected with the management, had to be thrown open to the general public in response to urgent appeals. Amongst the audience were to be seen Frau Materna, the superb representative of the part of *Brünnhilde*, as well as the veteran Albert Niemann, the redoubtable *Siegmund*, in the initial performance of the 'Ring des Nibelungen,' in 1876.

On the eve of the *Festspiele*, a deputation from the municipality of Bayreuth waited upon Frau Cosima Wagner to present an address of thanks to the gifted lady to whose single-minded energy and devotion the continuance and increased appreciation of the great national art-institution founded by her husband, and, indirectly, the renewed fame and prosperity of the little Bavarian city, are in no small measure due. In accordance with the original intentions of the master, there have been produced at the Bayreuth theatre, under her personal supervision, nearly all the other recognised lyrical stage works of Wagner, besides the 'Ring' and 'Parsifal,' brought out by himself. Since his death, in 1883, excellent representations have been given here successively of 'Tannhäuser,' 'Lohengrin,' 'Tristan und Isolde,' and 'Die Meistersinger,' in the mounting and artistic management of some of which Wagner's son, Siegfried (himself the composer of two operatic works), has taken an active part. To these has been added this year 'Der fliegende Holländer,' the earliest of what may be described as the specifically Wagnerian works, leaving only 'Rienzi' and 'Die Feen' (hitherto reserved to the Munich theatre) as yet unperformed here.

There is but one voice as to the almost ideal excellence of the 'Holländer' performance, with which the *Festspiele* opened, on July 22, and in which the poetic and psychological contents, as well as the scenic possibilities of that remarkable musical drama were, in the opinion of many, for the first time adequately realised on the stage. The scenic management had been entirely in the hands of Herr Siegfried Wagner, the opera being conducted, with his usual ability and zeal, by Herr Felix Mottl. Fräulein Destin (*Senta*), Frau Schumann-Heink (*Mary*), Herr van Rooy (*Holländer*), Herr Burgstaller (*Erik*), and Herr Heidkamp (*Daland*), were the highly efficient interpreters of the principal parts. Amongst the leading vocalists in the two other works produced this year—viz., 'Der Ring des Nibelungen' and 'Parsifal'—were Mesdames Gulbranson (*Brünnhilde*), Wittich (*Sieglinde* and *Kundry*), Reuss-Belce (*Fricka*), and Verhunk (*Freia*); Herren Schmedes (*Siegfried*), van Rooy (*Wotan*), Ernst Kraus (*Siegmund*), Breuer (*Mime*), Friedrichs (*Alberich*), van Dyck (*Parsifal*), Knüpfer (*Gurnemanz*), and Berger (*Klingsor*).

Dr. Munck, of Berlin, made his very successful debut at Bayreuth as the conductor of 'Parsifal,' and Dr. Richter once more conducted, as he did on the memorable first occasion (in 1876) with consummate ability, the two 'Nibelungen' performances. Nor were the great services rendered by the genial conductor to the cause of Bayreuth altogether unrecognised by her citizens, on whose behalf he was presented with a huge album, containing views of the picturesque town as well as pictorial illustrations of the various festival plays.

FOREIGN NOTES.

Baden (near Vienna).—A handsome monument, the work of the sculptor Herr Bock, has just been unveiled of Carl Milloecker, the popular composer of operettas. Milloecker had bequeathed his not inconsiderable fortune, together with all his manuscript works, to this town, formerly associated with Beethoven.

Berlin.—Richard Strauss, with a newly organised orchestra of his own, will give a series of concerts, chiefly devoted to modern music, during the coming season. The series is to be inaugurated by the performance, in chronological order, of the symphonic works by Liszt; a most interesting undertaking, for which there is no precedent.

Brussels.—An influential committee has been formed with the object of honouring the memory of the late Peter Benoit, by the publication of a carefully edited issue of his complete works, and by the erection of monuments over the distinguished musician's grave, and at Antwerp, the principal scene of his artistic activity.

Cologne.—Miss Blanche Hubbard, a young English violinist, has recently appeared in a concert at the Gürzenich Hall with most marked success, her technical mastery and general artistic qualities being highly praised in the leading press organs.

Corneville.—A festival performance was given last month of Planquette's 'Les Cloches de Corneville.' The popular operetta, which has rendered this town famous, was produced on a rustic stage in the open air, with the fir-clad hills for a background.

Dortmund.—Under the direction of Herren Huettner and Holtschneider, a Conservatorium has been founded here, the principal object of which is to be the training of orchestral musicians. The new Institution is to be opened next month.

Düsseldorf.—Life-size statues of Mendelssohn and of the poet Immermann, by the sculptor Buscher, have recently been placed in the recesses over the front entrance of the Stadt Theater.

Frankfurt-on-Main.—Among recent additions to the well-known Museum of Musical History of Herr Manskopf, is a beautifully engraved portrait of the Italian singer, Teresa Saporiti, one of the most enthusiastic admirers of Mozart, who interpreted the part of *Donna Anna* at the original performance of 'Don Giovanni,' in 1787, at

Prague. She was, at that time, in her twenty-fourth year, and only died in 1869, at Milan, having attained the great age of 106 years.—Julius Stockhausen entered upon his seventy-sixth year on July 22. The great baritone still continues to superintend the teaching carried on at his famous Gesangschule, where so many excellent singers of our time have laid the foundations of their subsequent fame.

Leipzig.—At a concert given last month by the academical choral society 'Arion,' under Dr. Goehler's direction, a very effective interpretation was given of Bruch's 'Normannenzug.' Much interest was created by the first performance of three secular choral songs by Johann Hermann Schein, one of the most gifted forerunners of Bach, which, notwithstanding their somewhat monotonous harmonies, were greatly appreciated by the audience. The new musicdrama 'Orestes,' which Felix Weingartner has just completed, is to be first produced at the Stadt Theater early in the coming season.

Lisbon.—A brilliant success was achieved by the first performance recently of an opera 'Dona Mecia,' by the young Portuguese composer, Oscar da Silva. The very ably written libretto, from the pen of Julio Dantas, deals with a national subject.

Madrid.—Amongst the symptoms of a growing disposition in competent quarters to encourage the national art, has been the competition promoted by the directors of the Buen Retiro Theatre, for the composition of a Spanish opera. The award, which has just been made, has been in favour of a three-act work entitled 'Marcia,' by Cleto Zavala, a Bilbao musician. There were only seven competitors for this prize of 2,000 francs.

Montecatini.—Accompanied by impressive ceremonies the unveiling took place, last month, of a monumental stone erected to the memory of Verdi, who, for many years past, was in the habit of spending a few weeks in Midsummer at this charming Tuscan holiday resort.

Neustadt.—The tenth annual choral festival of the Palatinate, which took place on July 21 and 22, included the performance of an important new cantata for male choir, soli, and orchestra, entitled 'Hermann,' from the pen of Carl Zuschneid. Under the composer's direction, and with able interpreters of the solo parts, the very effectively scored work achieved a complete success.

Ostend.—In connection with the unveiling of the equestrian statue of Leopold I., on the 5th ult., a cantata entitled 'Een Koningslied,' specially written for the occasion by M. Rinskopf, was produced, and was also subsequently performed at the Kursaal, with considerable success. At the subscription Concert of the 8th ult., under M. Rinskopf's direction, the programme included the first performance of a 'Divertissement Russe' for orchestra, by Henri Rabaud, which met with much appreciation.

Palermo.—A very successful performance took place recently, at the Grand Theatre, of a new orchestral composition entitled 'Quo Vadis,'' by Signor Sandrone. The work, which represents a series of 'symphonic impressions' called forth by M. Sienkiewicz's celebrated novel, is divided into four numbers headed respectively 'Lidia,' 'Orgia,' 'Incendio di Roma,' and 'Morte di Nerone.'

Prag. — At the recent Austritts-Prüfung of the Conservatorium, Jaroslav Kocian, among other pupils of Professor Sevčík, greatly distinguished himself by the performance of the Paganini Concerto and was recalled more than twenty times! The youth, who is only just over seventeen, is not only an artist of remarkable technical attainments, but what is more, he plays with emotional warmth and feeling in quite an unusual degree.

Rome.—The well-known composer of church music, Father Hartmann, has been appointed director of a new musical college, founded under the auspices of Pope Leo XIII., with a view more especially to the cultivation of the Gregorian style and traditions. A staff of competent professors will assist the director, including the distinguished maëstro Filippo Capocci, who will instruct pupils in organ playing.

Salzburg.—The Mozart Festival, held from the 6th to the 8th ult., was extremely well attended, many of the visitors being English and American who had been present at the Bayreuth festival. There were three grand concert performances, and two of 'Don Giovanni,' the programmes of the former consisting almost entirely of Mozart's works. The orchestra was the excellent one of the Vienna Philharmonic Society, conducted by Court-Capellmeister Hellmesberger, and amongst the solo vocalists were Mesdames Lilli Lehmann, Edith Walker, and Erika Wedekind, as well as Herren Klöpfer, of Munich, and W. Hesch, of Vienna. Herr Sauer was the pianist, and M. Alexander Petschnikoff the greatly admired solo violinist.

San Francisco. — A successful first performance has taken place at the College of St. Claire of a religious drama 'The Passion of Christ,' by Clay M. Greene, a former pupil of the Institution.

Scheveningen. — An interesting and numerously attended concert of music by French composers was given last month, under the direction of M. Vincent d'Indy, by the Berlin Philharmonic orchestra. The programme included the symphonic poems 'The Tempest,' by Ernest Chausson, and 'Psyche,' by Cesar Franck; the 'Wallenstein' trilogy of Vincent d'Indy, and pieces by Lalande and Rameau.—In a subsequent concert of the Philharmonic orchestra, under Herr Rebicek, a symphony by the recently-deceased young Russian composer, Kalinnikoff, was produced for the first time and generally considered a very important and interesting work.

Teplitz. — Commemorative tablets have just been unveiled at the houses inhabited at different periods by Schopenhauer and Richard Wagner—viz., by the former in 1816, and by the latter in 1834 and 1843.

Vienna.—At the annual *concours* of the Conservatorium, a young student, Herr Bruno Eisner, pupil of Professor Fischhof, obtained all the first prizes, including that of a grand pianoforte offered by Herr Boesendorfer. He is regarded by the authorities as the most gifted young artist formed at the Institution during the last quarter of a century.

Warsaw.—The façade of the handsome new building of the Philharmonic Society has just been ornamented with the statues of Mozart and Beethoven, artistically executed by the sculptor Ladislas Mazur.

OBITUARY.

A VETERAN CRITIC.

Death has removed a veteran critic, Henry John Lincoln, whose long life of eighty-six years ended, we regret to record, on the 16th ult., at 67, Adelaide Road, Hampstead, the residence of his sister, Mrs. H. C. Lunn. The son of the organ builder, H. C. Lincoln, he was born in London on October 15, 1814. He studied the organ under Thomas Adams and, for a time, held the post of organist of Christ Church, Woburn Square. Mr. Lincoln soon achieved fame as a lecturer on musical subjects. Testimony to the excellence of his discourses was furnished by Mr. J. W. Davison in the *Musical World* of October 4, 1843, who characteristically wrote: 'Mr. Henry Lincoln, the eminent organist and clever composer, is engaged to deliver four lectures on Music at Crosby Hall. The subjects are to be Bach, Handel, Haydn, Mozart. The lectures will be a real treat to the lover of art, since, unlike the Gresham perpetrations, and other absurd historico-biographico-nonsensical hodge-podges, they will have *music* for their basis.' At these lectures, on a variety of subjects and which were delivered annually in London, Edinburgh, Glasgow, Liverpool, and elsewhere, the lecturer had the able assistance of his sister (who afterwards became Mrs. Edmund Harper), a singer of great ability, who had the honour of singing at the Gewandhaus concerts at Leipzig. At one of the lectures

Mendelssohn's Violin Concerto was played for the first time in England, a circumstance to which we refer more particularly in another column (p. 602).

It was, however, as a musical critic that Mr. Lincoln did his most important work. On January 21, 1846, the *Daily News* issued its first number under the editorship of Charles Dickens. At the start, or soon after, Lincoln became secretary to the paper, and held this post for twenty years. He ably served the journal for another twenty years—1866 to 1886—in the capacity of musical critic, in which avocation he succeeded George Hogarth, Dickens's father-in-law. 'The Organist's Anthology,' a series of organ arrangements (now published by Messrs. Novello & Co.), and the articles 'March,' 'Overture,' and 'Pollini' contributed to Grove's 'Dictionary of Music and Musicians,' constitute the permanent work of this busy journalist of the past, who, in addition to the appointment already mentioned, was for many years musical critic of the *Illustrated London News*. One who knew him well, writes to us: 'I liked Lincoln. He was an upright, humble, sincere man. His character was no doubt influenced by his solitary bachelor life. He dwelt unduly on his disappointments in life and the absence (as he thought) of adequate reward for his hard, unselfish work.' His remains were interred in Highgate Cemetery on the 19th ult. Mr. Lincoln bore a strong resemblance to Tennyson, in fact he was more than once mistaken for the late Poet Laureate.

THE COMPOSER OF 'LA MASCOTTE.'

Edmond Audran, the famous composer of operettas, died at Paris on the 16th ult., aged fifty-nine. He was a pupil of the Ecole Niedermeyer, where he obtained the first prize for composition, and at the age of seventeen was appointed to an organistship at Marseilles. It was at the great French port that his first successes as a composer of light opera were made. Upon his removal to Paris, where at first he occupied a humble lodging in a garret, he was soon enabled to take up his residence in a more fashionable quarter by the enormous vogue which attended the bringing out of his 'Les Noces d'Olivette' in 1879, and, in the following year, of the still more successful 'La Mascotte.' These graceful, sparkling and melodious works have been equally popular in this country, and indeed, together with the composer's subsequent productions—'La Cigale,' 'Miss Helyett,' and 'La Poupée'—have delighted audiences all over the world.

We regret having to record the death of Mr. Alexander Biggar, Musicseller, of Sauchiehall Street, Glasgow, which took place on the 9th ult., aged sixty-two. Mr. Biggar, who was a native of Paisley, commenced his musical career as an assistant with Mr. Harrison, in Clifton. Returning to Scotland, he started business on his own account in Rothesay, subsequently removing to Glasgow, where since 1876 he has been a familiar and much respected and appreciated personage in musical and commercial circles. Mr. Biggar, along with Mr. William Adlington, founded the Glasgow Music Trades Association in 1893, and almost up to the last acted as its secretary. With Mr. Elliot Bell (of Messrs. James Graham and Co.) he was joint secretary of the Scottish Music Trades Association. He was also an original member of the Glasgow Society of Musicians, and in which for many years he held office. Mr. Biggar accomplished much good work for music in Glasgow, and his demise will be keenly felt in the West of Scotland. The business so successfully established by Mr. Biggar will be continued under the management of his son, Mr. J. A. H. Biggar, who has been associated with its leading departments for many years.

Mr. Charles Woolhouse, the music publisher, of Wardour Street, we regret to state, died, after a short illness, on the 11th ult., aged sixty-two. He was a son of the late Mr. W. S. B. Woolhouse, a mathematician of very high attainments and author of 'A treatise on musical intervals.' We understand that the business will be carried on by the deceased's son, Mr. F. R. Woolhouse.

CORRESPONDENCE.

A LAST WORD ON 'THOMAS AND SALLY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Mr. Kidson is perfectly correct as to the date of Dr. Arne's 'Thomas and Sally.' The work was printed in 1761, and the libretto was by a Dublin man, Isaac Bickerstaffe, born in 1733. Apart from other arguments it is ridiculous to suppose that the author of 'Thomas and Sally' could have produced a musical comedy at the age of three! He was a page to Lord Chesterfield, Viceroy of Ireland, in 1746, and was subsequently an officer in a marine corps. His libretto was printed in 1760, and set to music by Dr. Arne in 1761. Our Irish author wrote 'Love in a village' in 1763; 'Judith,' in 1764, &c., &c., and died in November, 1816.

Yours very truly,
Wm. H. Grattan Flood.

Lismore,
August 3, 1901.

MUSIC AT BALLIOL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In your obituary notice of Mr. John Farmer, it is stated that he popularised music at Balliol 'more from the social than the artistic side.' With regard to the latter half of this, may I, as his successor and his colleague here for several years, be allowed to quote a handful of names taken practically haphazard from the list of performers at our Sunday concerts of comparatively recent date—Dr. Joachim, Mr. Leonard Borwick, Miss Fanny Davies, Miss Marie Fillunger, Miss Gabriele Wietrowetz, Madame Marie Soldat, Miss Maud MacCarthy, Mrs. Hutchinson, Miss Muriel Foster, Miss Agnes Nicholls, Mr. David Bispham, Mr. Plunket Greene, Mr. Johann Kruse, Mr. Alfred Gibson, Messrs. Josef and Paul Ludwig, &c., &c. All our programmes are of the most uncompromisingly artistic standard as regards choice of music; there are few of the great chamber works or the great songs that have not been heard, and nearly all the later piano compositions of Brahms, as well as some important solo vocal works of Bach, have been given at Balliol for the first time in England.

Yours faithfully,
Ernest Walker.

Balliol College, Oxford,
August 1, 1901.

JEWISH METHOD OF RENDERING PSALM XLVI.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—May I bring the following under the notice of your readers? Dr. Margoliouth some years ago told me that a square choir, controlled by Fuglemen, sang the 46th Psalm antiphonally—the verse 'The Lord of Hosts is with us, the God of Jacob is our refuge' being used as a full chorus, and the verse 'Be still then, and know that I am God' as a solo, sung by the High Priest concealed in the 'Holy of Holies.' Dr. Margoliouth was a friend of Mendelssohn, and so impressed was the latter by the idea, that he said the Psalm should be produced in London in the way described, under his direction, and set to his music. Mendelssohn, alas, did not live to carry out the idea. Will some one of the many present-day composers care to do so? I venture to think that a magnificent effect could be obtained with a choir of, say, 1,000 voices, a central orchestra, and possibly, an organ placed in a gallery.

Yours faithfully,
Cameron Brock.

Upper Norwood,
August, 1901.

Royal Academy of Music Scholarships.—Several important and valuable Scholarships will shortly be competed for at Tenterden Street. The first five, founded by Mrs. Ada Lewis, are open to British subjects of either sex not exceeding twenty-one years of age, except that no one shall be eligible who is, or ever has been, a student of either the Royal Academy of Music or the Royal College of Music. These Scholarships are tenable for three years, and the subjects are singing (soprano and tenor voices), pianoforte, violoncello, viola or double-bass. The Ross Scholarships (two, of the annual value of about £60 each), tenable for three years, are open to students of the Academy only; one will be awarded to a male vocalist (tenor, baritone or bass), and the other to a player on a wood-wind instrument (flute, oboe, clarinet or bassoon). The Stainer Exhibition (value £20) is the gift of a friend of the Academy who desires to remain anonymous. It will be awarded by the Committee of Management to the best candidate for admission as a student (of either sex) in organ playing at the entrance examination to be held on the 23rd inst. Full particulars of all these aids to students may be obtained by applying without delay to the Secretary of the Royal Academy of Music, Tenterden Street, London, W.

The Berlin Photographic Company have recently published an excellent photogravure of the pleasing picture, entitled, 'The gentle music of the bygone day.' The subject is one that specially appeals to musicians, and the manner of its reproduction sustains the high reputation of the publishers.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bradwell (near Sheffield). — The newly-formed Choral Society here gave its first concert on July 20, when Dr. Henry Coward's 'Magna Charta' was sympathetically rendered by a full orchestra and chorus of eighty performers, under the baton of Mr. H. E. Middleton. Miss Kathleen Frankish, Mr. A. H. Dooley, and Mr. W. H. Hamer were the principal vocalists. The quality of tone, the power, attack, expression, and the general musicianly finish of the singing were wonderful in a choir so young and formed of such raw material as it must of necessity be in an out of the way village of only one thousand inhabitants. The interest in the miscellaneous part of the programme centred in a new part-song by the conductor, 'Wake and awake!' which was well received.

Dunedin (New Zealand).—The Dunedin Liedertafel—a society which has been in existence since 1877—had the honour of appearing before their Royal Highnesses the Duke and Duchess of Cornwall and York on the evening of June 25. The Governor of New Zealand, Lord Ranfurly, gave the choir the necessary permission to serenade the Royal party at the Fernhill Club, the Royal residence *pro tem.* The following part-songs were rendered with good expression and effect: 'A true and trusty heart' (Otto), 'I long for thee' (Hartel), 'Spin, spin' (Jüngst). The above pieces comprised the original programme, but the Society was twice requested to give further selections from their repertoire, which included 'The Soldier's Farewell' (Kinkel), 'Always more' (Seifert), and 'The night' (Schubert). Before the last piece was sung, the Duke and Duchess appeared at the open window and very graciously thanked the Society. Mr. Jesse Timson conducted.

Durban.—The Durban Orchestral Society gave their second concert (one of a series of four) on July 12, when Mr. Lorenzo Mancini played Mendelssohn's Violin Concerto. The orchestra performed Mendelssohn's 'Son and Stranger' overture, German's Coronation March (Henry VIII. music), Délibes's Pizzicato, and the Bridal music from 'Lohengrin.' The vocalists were Miss Alice Scrivener and Mr. Graham Williams. Mr. R. H. Macdonald accompanied, and Mr. Charles Hoby conducted.

Hunstanton.—A choral festival under the auspices of the Church Choral Association, was held in St. Edmund's Church, Hunstanton, on July 31, in which about 150 singers from the churches in the neighbouring villages in West Norfolk took part. Under the conductorship of Dr. Frank Bates, organist of Norwich Cathedral, the service was excellently rendered, Maunder's Anthem 'Praise the Lord, O Jerusalem' being especially well sung.

Liverpool.—The excellent work which Mr. A. E. Rodewald is doing Sunday by Sunday, is well worth recording. This enthusiastic amateur gives his services week by week to the work of directing really distinguished programmes in the Theatre at New Brighton Tower. He has a fine orchestra of about 70 performers under his command, and musical Liverpool may be found listening each Sunday to the works of Tschaïkowsky, Wagner, and others. An ambitious programme on the 25th ult. included Dr. Elgar's overture 'Cockaigne,' and the 'Pathetique' Symphony.

Sleaford.—The fine Organ in the Parish Church, which has just been cleaned and renovated by the builders (Messrs. Forster and Andrews), was re-opened on the 18th ult. At the close of evensong a recital was given by the organist, Mr. J. H. McCann, whose programme included 'March upon a theme of Handel' (Guilmant), and 'Air and Variations on God save the King' (Hesse).

Weymouth.—The Weymouth College Musical Society gave a concert in the Burdon Hotel Assembly Rooms on July 29, when the first part of the programme consisted of Mendelssohn's oratorio 'Athalie.' The soprano solos were well sung by Master W. Peskett, and in the duets and trios, Masters J. Peskett and A. R. Inglis took the first soprano and alto parts respectively. The alto solos were very effectively rendered by Mr. R. F. Lyne. In the second half of the programme a Polonaise of Chopin's was admirably interpreted by Mr. W. L. Creech, who also played the pianoforte accompaniment to 'Athalie' with much skill.

ANSWERS TO CORRESPONDENTS.

A. A. P.—*We fear that there is no market among composers of operas for 'a number of melodies, unharmonised,' even though they be 'undoubtedly original and of considerable value.' Composers of operas have a way of preferring to invent their own melodies, or at least they endeavour to do so, even if, as is sometimes the case, they are not altogether successful in the attainment of originality. When you are more advanced in the study of harmony, you may be glad to draw from the store of themes which you have already made—perhaps for your* Opus 1, *even though it may not be an opera.*

Slayando.—*Beethoven's pianoforte sonata 'Les Adieux, L'Absence, Le Retour' (Op. 81a) has been metronomised by Hans von Bülow (an excellent guide) as follows: 1st movement,* Adagio, *quaver* = 60, Allegro, *minim* = 120; *2nd movement,* Andante espressivo, *quaver* = 72; *3rd movement,* Vivacissimamente, *dotted crotchet* = 108 *to* 112.

Langham.—*The extract from Bach's First Invention which you submit to us is purely a question of phrasing. The dot over the second of the tied notes is not an indication that the note has to be struck again, but that the hand has to be raised. The dot is distinctly misleading, and is doubtless an editorial excrescence.*

A Subscriber of over twenty years.—*Mr. Henry Davey, in chapter I. of his 'History of English Music' (Curwen), treats, in an epitomised form, of music in Anglo-Saxon times (page 1 of the Appendix should also be consulted). See also Vol. I. of Sir John Hawkins's History of Music.*

Bassoon.—*The song, with bassoon obbligato, 'Softly rise, thou southern breeze,' by Dr. Boyce, is, we regret to say, out of print. Dr. Boyce's 'Solomon' was first published in* 1743. *You may be interested to know that the list of subscribers to the work contains the name, 'George Frederick Handel, Esq.'*

An Old Reader.—*The Peters edition of Paganini's 'I Palpiti' (Op. 13) answers to your requirements. We cannot speak for the other two solos. The Paganini Fantasia for one string is published by Schuberth & Co., price four shillings.*

Enquirer.—*The extracts you send are evidently from some technical exercises for the pianoforte, in which the first note of each of the four groups in the bar bears a somewhat abnormal accent.*

Flute.—*We are not sure if a Guild of Tuners, started some ten or twelve years ago, still exists; but perhaps Mr. Dyson, of Windsor, could give you the information.*

Carlton.—*If you will send us the name of the composer of 'The Owl' we will do our best to try and trace the song for you.*

G. H. T.—*The Technicon may be procured, we believe, from Messrs. Augener & Co., 199, Regent Street.*

Executant.—*You probably refer to Sullivan's Imperial, not Festal March, which is published by Messrs. Chappell and Co.*

B. A. P.—*We are sorry that we cannot trace Gregory's 'Gregorian Grand March.'*

DURING THE LAST MONTH.

Published by NOVELLO & CO., Limited.

Adams, Joseph H.—"Sun of my soul." Sacred Song. No. 3, in C, for Contralto or Baritone. 2s.

Booth, Josiah—Alexandra March. For the Organ. 2s.

Brewer, A. Herbert—"Emmaus." (A Biblical Scene.) The words written by Joseph Bennett. 1s. 6d. Paper boards, 2s.

Bridge, J. Frederick—"The Forging of the Anchor." Dramatic Scene. For Bass Solo, Chorus, and Orchestra. Words by Sir Samuel Ferguson. 1s. 6d.

Campbell, H. A. J.—"Songs of the Seasons." (No. 1. An Autumn Song.) 1st Violin (*ad lib.*), 3d.; 2nd Violin (*ad lib.*), 3d.

—— Ditto. (No. 2. A Winter Song.) 1st Violin (*ad lib.*), 3d.; 2nd Violin (*ad lib.*), 3d.

—— Ditto. (No. 3. A Spring Song.) 1st Violin (*ad lib.*), 3d.; 2nd Violin (*ad lib.*), 3d.

—— Ditto. (No. 4. A Summer Song.) 1st Violin (*ad lib.*), 3d.; 2nd Violin (*ad lib.*), 3d.

Clarke, Hamilton—"They that go down to the sea in ships." Anthem. For Soprano Solo and Chorus. (No. 709. Novello's Octavo Anthems.) 4d.

Cowen, Frederic H.—"The Butterfly's Ball" ("Le Bal des Papillons"). Concert Overture. For Full Orchestra. Full Score, 10s. 6d. Wind Parts, 13s. 9d.

Dyson, J. O.—"Through the day." Anthem. For Treble Solo and Chorus. 4d.

Elgar, Edward—"The Dream of Gerontius." Book of words, with Analytical and Descriptive Notes by A. J. Jaeger. 1s.

—— "Chanson de Nuit" (Op. 15, No. 1). For Small Orchestra. Full Score, 2s. 6d.

—— "Chanson de Matin" (Op. 15, No. 2). For Small Orchestra. Full Score, 2s. 6d.

Faning, Eaton—"Daybreak." Chorus with Pianoforte or Orchestral Accompaniment. (No. 866. Novello's Part-Song Book.) 6d.

Farquharson, John—(in A). Te Deum laudamus. 3d.

Goodhart, A. M.—"Luce Magistra." A Commemoration Ode. For S.S.A. 4d.

Grieg, Edward—"God's peace is peace eternal." (No. 715. Novello's Octavo Anthems.) 3d.

Haydn, J.—Air with Variations. Arranged for Organ by A. B. Plant. (No. 59. Arrangements for the Organ. Edited by George C. Martin.) 1s. 6d.

Haynes, Battison—Twelve Two-part Songs. For Female Voices. The words written by Edward Oxenford. In Two Books, 1s. 6d. each. (For Contents, *see* p. 638).

During the last month—*continued.*

Hodgson, James—(in E flat). Magnificat and Nunc dimittis. 4d.

Hopkins, E. J.—(in A). Te Deum laudamus. (No. 572. Novello's Parish Choir Book.) 6d.

—— (in A). Jubilate Deo. (No. 573. Novello's Parish Choir Book.) 3d.

Lawes, Henry—"Cupid detected." Part-Song. For S.A.T.B. Arranged by J. F. Bridge. (No. 703. *The Musical Times.*) 1½d.

Lemare, Edwin H.—"Chant sans paroles." Arranged for small Orchestra by W. H. Bell. 1st Violin 3d.; 2nd Violin, 6d.; Viola, 6d.; Violoncello, 3d.; Basso, 3d. Wind Parts, 2s.

Lennard, Lady Barrett—"Christmas Clouds." Song. For Contralto or Baritone. 2s.

Lewis, George E.—Hymn Tune and Double Chant. On Card. 1d.

Lloyd, Charles Harford—"The righteous live for evermore." Motet. For Eight-part Chorus, unaccompanied. 1s. 6d.

Lovecock, Nellie—"Man that is born of a woman." Anthem in the Burial Service. Set to music in chant form, for men's voices. 3d.

Macpherson, Charles—"Why art thou so vexed." (No. 109. Novello's Short Anthems.) 2d.

—— "Whom the Lord loveth." Anthem. For Saints' Days, or General Use. (No. 110. Novello's Short Anthems.) 3d.

Mendelssohn—"All blessing, honour, glory, might." Hymn of Praise. For Festival Use. Arranged by J. Stainer. Words by S. Childs Clarke. (No. 550. Novello's Parish Choir Book.) 1d.; words only, 2s. 6d. per 100.

Parker, Horatio—"An Even Song." Two-part Song. (S.A.) (No. 113. Novello's Octavo Edition of Two-part Songs for Female Voices.) 2d.

Parry, C. Hubert H.—"The Soldier's Tent." Song. For Baritone. The words from "The Bard of Dimbovitza." English version by Alma Strettell. 2s.

Roberts, J. Varley—(in F). Te Deum laudamus. (No. 1. A Morning and Evening Service in F.) 4d.

—— (in E). Te Deum laudamus. (No. 1. A Morning and Evening Service in E.) 4d.

Sauret, Emile—"Mazourka." From "Trois Morceaux de Salon." For Violin and Pianoforte. 2s.

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Steggall, Charles—(in C). Magnificat and Nunc dimittis. (No. 571. Novello's Parish Choir Book.) 6d.

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West, John E.—"Lord, I have loved the habitation of Thy house." Festival Anthem. For Soprano and Bass Soli, Chorus, Orchestra, and Organ. 1s.

Wood, C. J.—A Wedding Hymn. 1d.

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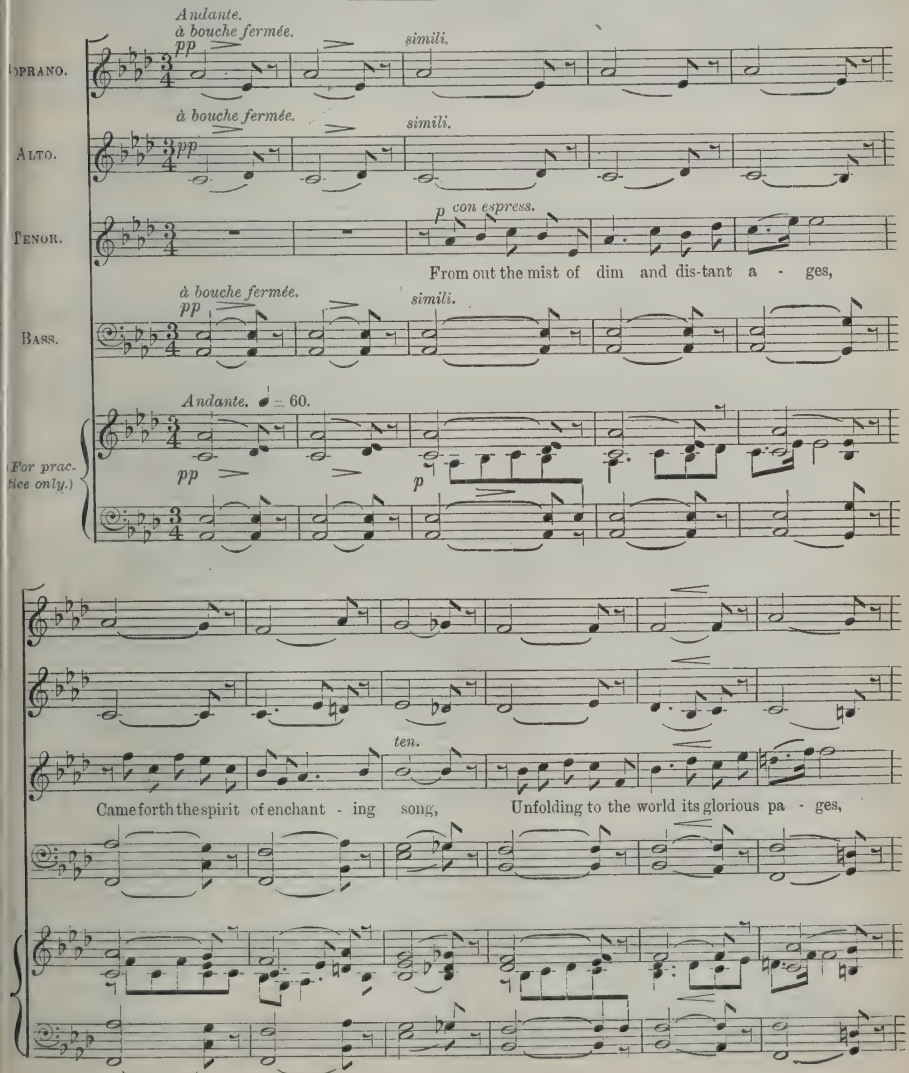
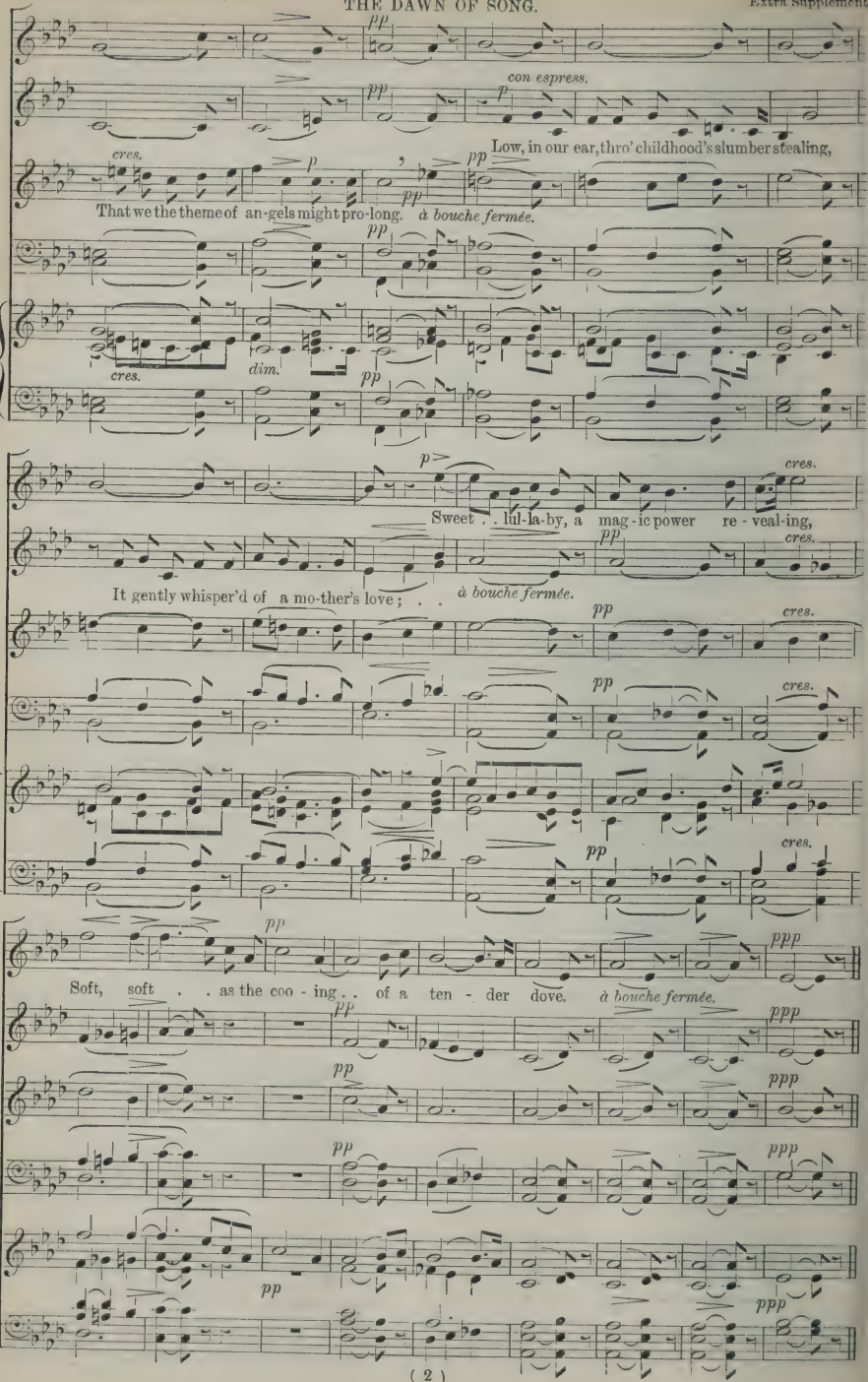



pp
con espress.
p
Low, in our ear, thro' childhood's slumber stealing,
cres.
That we the theme of an-gels might pro-long. à bouche fermée.
dim.
Sweet . . lul-la-by, a mag-ic power re-veal-ing,
It gently whisper'd of a mo-ther's love; . . à bouche fermée.
Soft, soft . . as the coo-ing . . of a ten-der dove. à bouche fermée.
ppp

Più animato e ben marcato.

Youth's joy - ous song with glad-ness fills the morn - ing, No tone of sad-ness

Youth's joy - ous song with glad-ness fills the morn - ing, No tone of sad - ness

Youth's joy - ous song with glad-ness fills the morn - ing, No tone of sad - ness

Youth's joy - ous song with glad-ness fills the morn - ing, No tone of sad - ness

Poco animato e ben marcato. ♩ = 72.

sweeps its tune - ful string, . . Of fu-ture strife no mi - nor chord gives

sweeps its tune-ful string, Of fu- ture strife no mi - nor chord, no mi - nor chord gives

sweeps its tune-ful string, Of fu- ture strife no mi - - nor chord . . gives

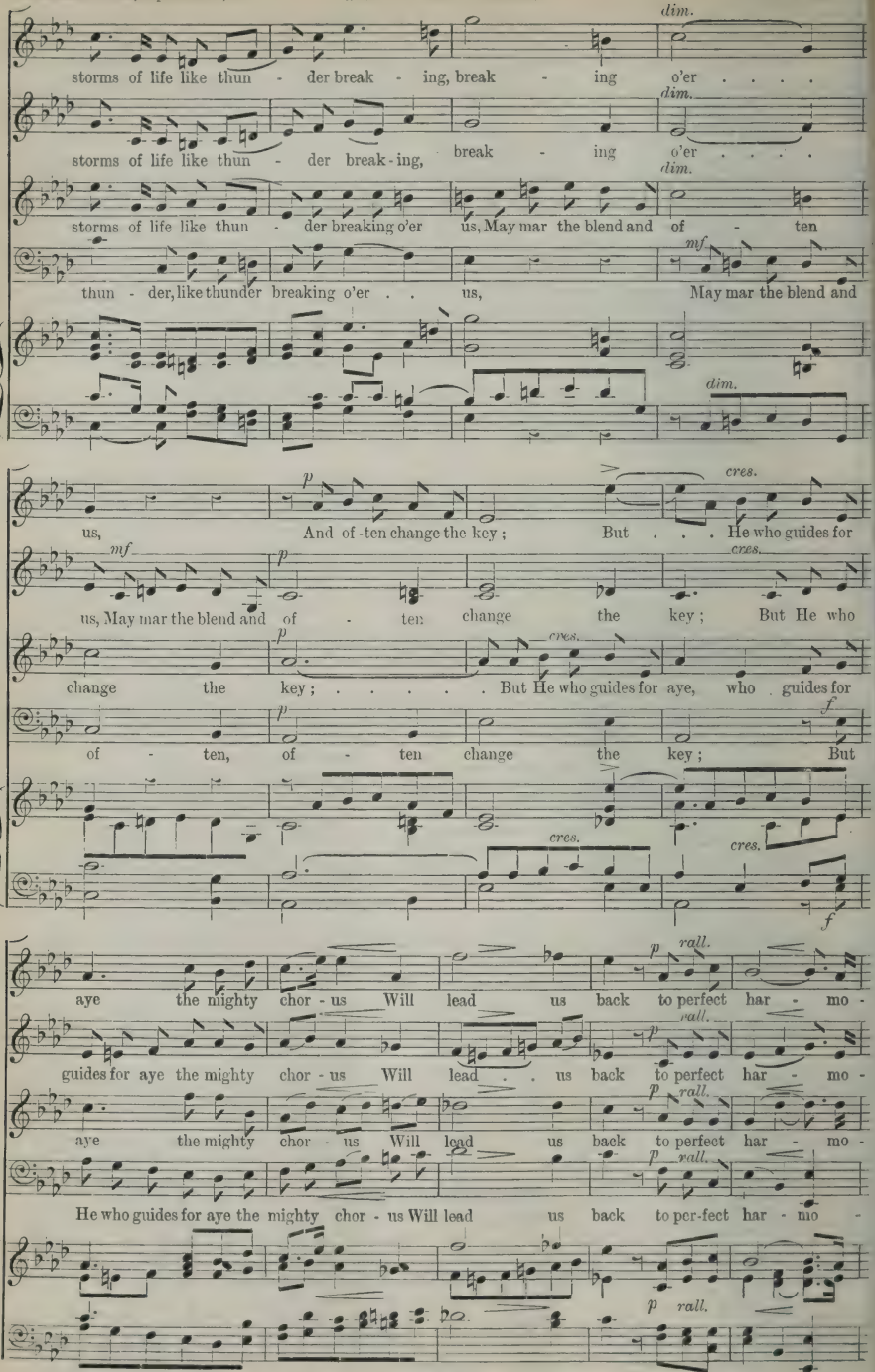
sweeps its string, Of fu-ture strife no mi - nor chord gives warn - ing, . .

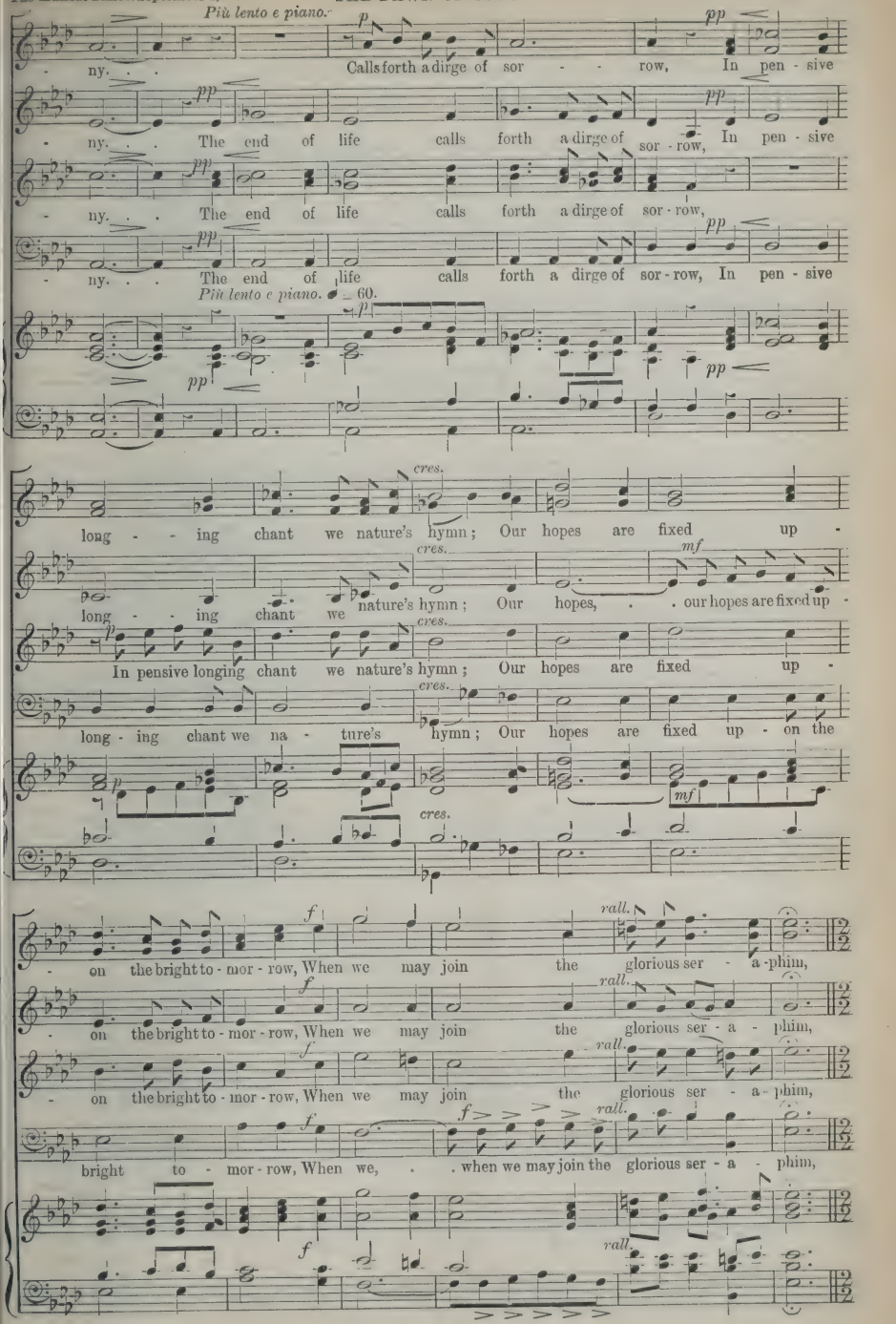
warn - ing, Sweet Hope and Love from it e-ter - nal spring. . . The

warn - ing, Sweet Hope and Love from it . . . e - ter-nal spring. . . The

warn - ing, Sweet Hope and Love . . . from it . . . e - ter-nal spring. . . The

. . Sweet Hope and Love from it . . . e - ter - - nal spring. The storms of life like


dim.
storms of life like thun - der break - ing, break - ing o'er . . . .
dim.
storms of life like thun - der break - ing, break - ing o'er . . . .
dim.
storms of life like thun - der breaking o'er us, May mar the blend and of - ten
mf
thun - der, like thunder breaking o'er . . us, May mar the blend and
dim.
p
cres.
us, And of - ten change the key; But . . . He who guides for
mf
p
cres.
us, May mar the blend and of - ten change the key; But He who
p
cres.
change the key; . . . . . But He who guides for aye, who guides for
p
f
of - ten, of - ten change the key; But
cres.
cres.
f
p
rall.
aye the mighty chor - us Will lead us back to perfect har - mo -
rall.
guides for aye the mighty chor - us Will lead . us back to perfect har - mo -
p
rall.
aye the mighty chor - us Will lead us back to perfect har - mo -
p
rall.
He who guides for aye the mighty chor - us Will lead us back to per-fect har - mo -
p
rall.


Più lento e piano.
ny. . . Calls forth a dirge of sor - - - row, In pen - sive
ny. . . The end of life calls forth a dirge of sor - row, In pen - sive
ny. . . The end of life calls forth a dirge of sor - row,
ny. . . The end of life calls forth a dirge of sor - row, In pen - sive
Più lento e piano. ♩ = 60.
long - - ing chant we nature's hymn; Our hopes are fixed up -
long - - ing chant we nature's hymn; Our hopes, . . our hopes are fixed up -
In pensive longing chant we nature's hymn; Our hopes are fixed up -
long - ing chant we na - ture's hymn; Our hopes are fixed up - on the
- on the bright to - mor - row, When we may join the glorious ser - a - phim,
- on the bright to - mor - row, When we may join the glorious ser - a - phim,
- on the bright to - mor - row, When we may join the glorious ser - a - phim,
bright to - mor - row, When we, . . when we may join the glorious ser - a - phim,

Allegro con spirito.

f

Whose mu - sic o'er the earth is ev - er ring - ing In praise of Him who

Allegro con spirito. ♩ = 72.

f

f

Whose mu - sic o'er the earth is ev - er ring - ing In

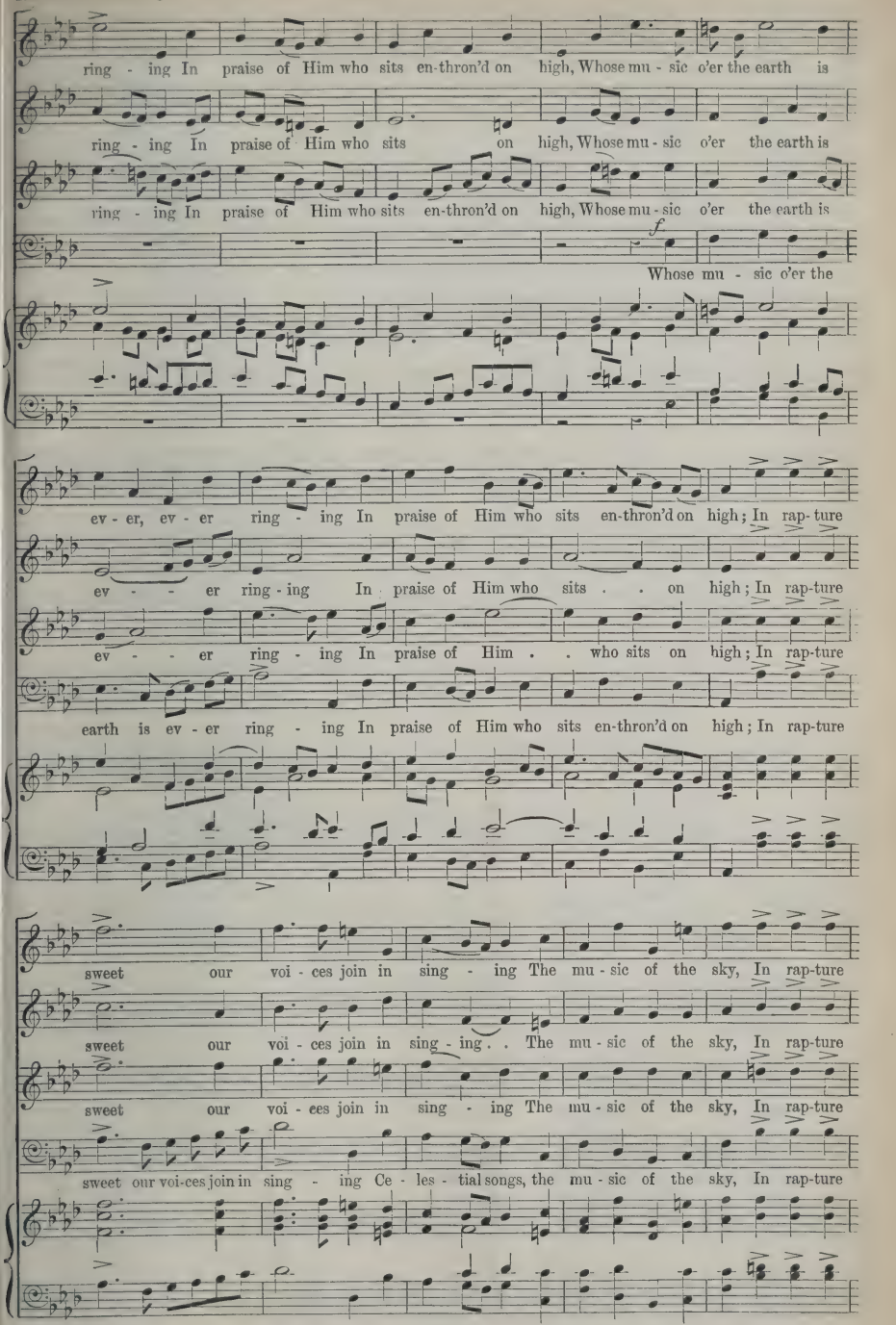
sits en-thron'd on high, Whose mu - sic o'er the earth is ev - er, ev - er ring - ing In

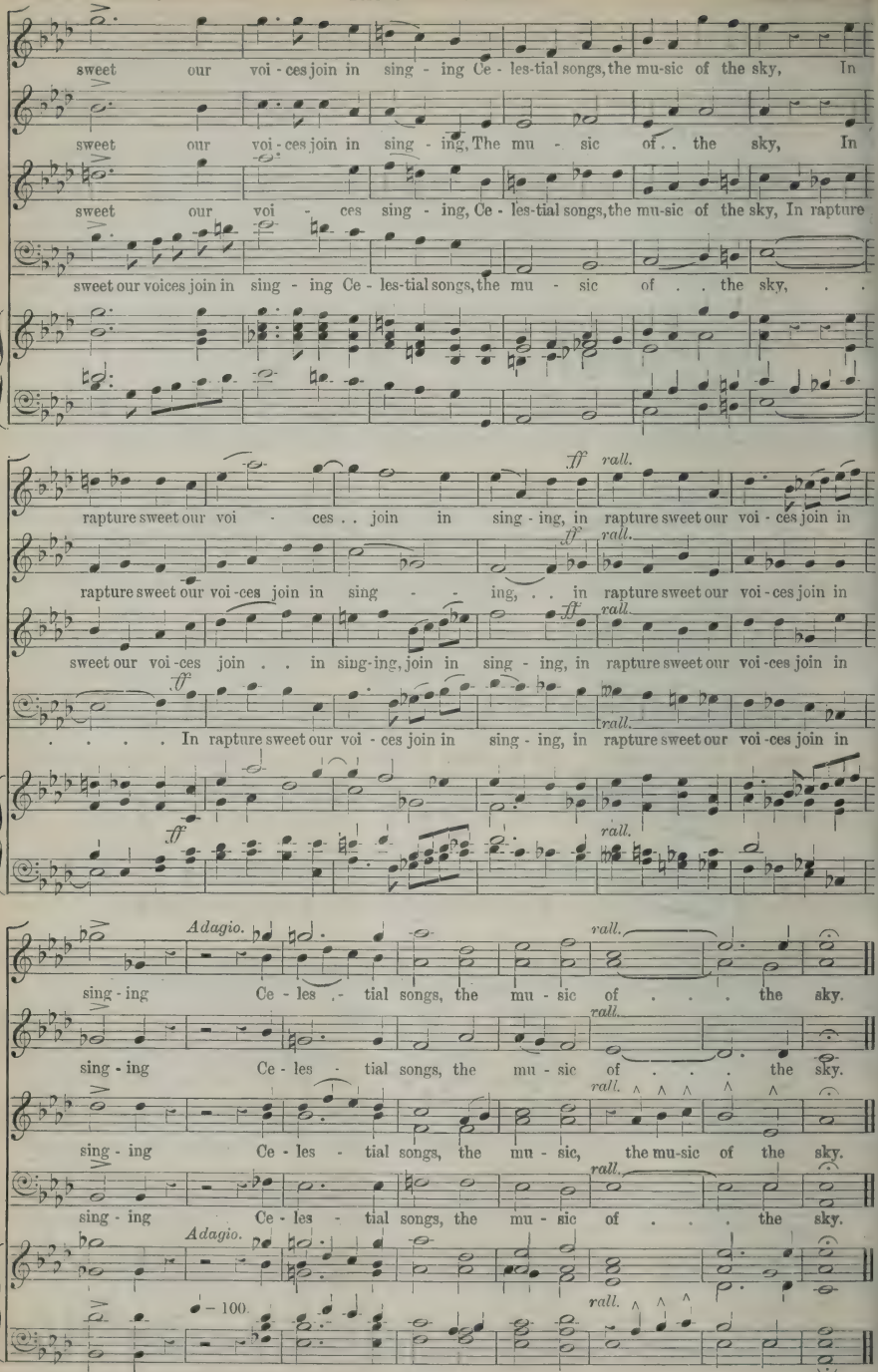
f

Whose mu - sic o'er the earth is ev - er

praise of Him who sits en-thron'd on high, Whose mu - sic o'er the earth is ev - er, ev - er

praise of Him who sits on high, Whose mu - - sic o'er the earth is ev - er.


ring - ing In praise of Him who sits en-thron'd on high, Whose mu - sic o'er the earth is
ring - ing In praise of Him who sits on high, Whose mu - sic o'er the earth is
ring - ing In praise of Him who sits en-thron'd on high, Whose mu - sic o'er the earth is
f
Whose mu - sic o'er the
ev - er, ev - er ring - ing In praise of Him who sits en-thron'd on high; In rap- ture
ev - - er ring - ing In praise of Him who sits . . on high; In rap-ture
ev - - er ring - ing In praise of Him . . who sits on high; In rap-ture
earth is ev - er ring - ing In praise of Him who sits en-thron'd on high; In rap-ture
sweet our voi - ces join in sing - ing The mu - sic of the sky, In rap-ture
sweet our voi - ces join in sing - ing . . The mu - sic of the sky, In rap-ture
sweet our voi - ces join in sing - ing The mu - sic of the sky, In rap-ture
sweet our voi-ces join in sing - ing Ce - les - tial songs, the mu - sic of the sky, In rap-ture


sweet our voi - ces join in sing - ing Ce - les-tial songs, the mu-sic of the sky, In
sweet our voi - ces join in sing - ing, The mu - sic of . . the sky, In
sweet our voi - ces sing - ing, Ce - les-tial songs, the mu-sic of the sky, In rapture
sweet our voices join in sing - ing Ce - les-tial songs, the mu - sic of . . the sky, . .
ff rall.
rapture sweet our voi - ces . . join in sing - ing, in rapture sweet our voi - ces join in
rapture sweet our voi-ces join in sing - - ing, . . in rapture sweet our voi - ces join in
sweet our voi-ces join . . in sing-ing, join in sing - ing, in rapture sweet our voi-ces join in
. . . . In rapture sweet our voi - ces join in sing - ing, in rapture sweet our voi-ces join in
Adagio. rall.
sing - ing Ce - les - tial songs, the mu - sic of . . . the sky.
sing - ing Ce - les - tial songs, the mu - sic of . . . the sky.
sing - ing Ce - les - tial songs, the mu - sic, the mu-sic of the sky.
sing - ing Ce - les - tial songs, the mu - sic of . . . the sky.
Adagio.
100
rall.

ALFRED HOLLINS.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 704.—Vol. 42. OCTOBER 1, 1901. *Price 4d.; Postage, 1½d.*
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ROYAL CHORAL SOCIETY,
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PROSPECTUS.

The Series will comprise Eight Concerts, at which the following works will be performed:—

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Dec. 5. "The Song of Hiawatha."
Jan. 1. "Messiah."
Jan. 23. "The Blind Girl" (Coleridge-Taylor) and Handel's "L'Allegro" (Selections).
Feb. 12. "The Redemption."
Mar. 6. "The Spectre's Bride" and "Walpurgis Night."
Mar. 28. "Messiah."
April 17. "The Golden Legend" and "The Forging of the Anchor" (J. F. Bridge).

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Miss Esther Palliser	Mr. William Green
Madame Sobrino	Mr. Charles Saunders
Miss Agnes Nicholls	Mr. Fred Norcup
Madame Mary Beare	Mr. Andrew Black
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The A.R.C.O. Examination commences on January 13.

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Oct. 5, 19 / Dec. 21 } Mr. MARK HAMBOURG'S RECITALS, at 3.
Oct. 21 to Feb. 8. CHEVALIER RECITALS daily, at 3; also Thursdays and Saturdays, at 8.30.
Oct. 26 / Nov. 9, 23 / Dec. 7 } SATURDAY SYMPHONY CONCERTS, at 3.
Nov. 7. YSAYE-BUSONI RECITAL, at 3.
Nov. 13, 20, 28 / Dec. 4, 11 } ORGAN RECITALS by Mr. E. H. LEMARE, at 3.30.
Nov. 14, 21, 27. YSAYE-BECKER-BUSONI RECITALS, at 3.
Nov. 22. "GOLDEN LEGEND," at 8.
Nov. 29 and Dec. 10. SIGNOR BUSONI'S RECITALS, at 3.
Nov. 29. SCOTCH CONCERT, at 7.30.
Dec. 12. "ELIJAH," at 8.
Dec. 25. CHRISTMAS DAY CONCERT, at 3.30.
Dec. 26 to Feb. 1. CHRISTMAS PROMENADE CONCERTS nightly, at 8.

1902.
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Jan. 18 / Feb. 1, 22 / Mar. 8 } SATURDAY SYMPHONY CONCERTS, at 3.
Feb. 8. HERR HUGO BECKER'S RECITAL, at 3.
Feb. 12. ASH WEDNESDAY AFTERNOON CONCERT, at 3.
Feb. 15. YSAYE-BUSONI RECITAL, at 3.
Mar. 17. ST. PATRICK'S DAY CONCERT, at 7.30.
Mar. 28. GOOD FRIDAY CONCERTS, at 3 and 7.30.
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A. Herbert Brewer.

Palace Yard, Gloucester, July, 1901.

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"Samson and Delilah."—"Mr. Charles Knowles was excellent as *Abimelech*."—*Morning Post*, October 16, 1899.

"Mr. D. Bispham and Mr. Charles Knowles, as the *High Priest* and *Abimelech*, entered thoroughly into the spirit of the work."—*The Times*, October 16, 1899.

Chester Musical Festival, July 25, 26, 27, 1900.—"Zion" (*Gade*).—"The baritone solo was sung by Mr. Charles Knowles with much earnestness and effect."—*Daily Telegraph*, July 26, 1900.

"In which Mr. Charles Knowles sang the solo part very ably."—*The Times*, July 31, 1900.

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"Faust."—"Mr. Charles Knowles had in *Brander* a part peculiarly suited to his powers. In the closing cadence of the burlesque Amen Chorus, his stentorian voice told against the whole body of men's voices with an effect quite unique."—*Yorkshire Post*, July 27, 1900.

"St. Paul," Hanley Philharmonic Society.—"Mr. Charles Knowles, a well-known Yorkshire bass, who now sung for the first time, won much favour by reason of his fine voice and artistic methods."—*Staffordshire Sentinel*, March 30, 1901.

"Golden Legend," Dover Musical Festival.—". . . with the vindictive 'Here am I, too,' were splendidly rendered. Mr. Knowles sang *Lucifer's* song with great vigour and power, and was loudly applauded."—*Dover Express*, May 3, 1901.

"Mr. Charles Knowles, as *Lucifer*, gave the opening, 'Hasten, hasten!' in the prologue in robust style, his fine bass voice being at once heard to advantage."—*Dover Standard*, May 4, 1901.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1901.

ALFRED HOLLINS.

'It seems to me that you are a nation of split P's,' once remarked a Southerner in addressing an audience of Scots. This allusion to the sixteenth letter of the alphabet had reference to the various sections of Presbyterianism—the U. P.'s and the like—which have so largely characterised the religious life of Scotland in days that are past. It is beyond the scope of this article, and the neutrality of this journal in matters ecclesiastical, to touch upon these things; suffice it to say that one very remarkable outcome of the great religious upheaval in Scotland, known as the Disruption, in 1843, is the church now called United Free St. George's, Edinburgh. The edifice, with its uncanny campanile tower, is a striking feature among the many architectural attractions in the beautiful city of Auld Reekie. The church, which is seated for about 1,250 people, has a noble record of sound theology, good works and unstinted liberality. Last year, for instance, the total amount raised within its walls—and entirely on the voluntary principle, be it noted—was no less than £14,000, an exceptional amount, though the normal annual revenue is about £10,000. It is no wonder that United Free St. George's, Edinburgh, takes rank as one of the most prominent kirks north of the Tweed. For the first fifty-four years of its existence this church had no instrumental music in its services. It rejoiced in that time-honoured official in Scotland, the Precentor, the duties of which were ably discharged by the late Mr. Walter Strang and Mr. Walter Hately successively; the latter, who is a much-esteemed musician in Edinburgh, being still a worshipper in the congregation whose praises he led so well. The introduction of an organ—which the old Free-Kirkers looked upon as the devil in disguise—at United Free St. George's in the year 1897, necessitated the engagement of an organist. The choice, and that most happily, fell upon Mr. Alfred Hollins, a sightless musician, who forms the subject of this Biographical Sketch.

Yorkshire has produced distinguished organists not a few, Sir Walter Parratt and Dr. Peace to wit. The port of Hull was the birthplace of Alfred Hollins, where he drew his first breath—or, as he would say, filled his bellows—on September 11, 1865. He was practically born blind, but, as we shall see, this deprivation of the precious sense of sight has not clouded his sunny nature or darkened the earnest purpose of his life-work. His earliest musical recollection is standing at the pianoforte and picking out tunes with one finger. 'A dear aunt gave me my first lessons,' remarks Mr. Hollins. 'She taught me well, as far as she could, so I always feel that I owe her something.' At the age of six he went to live with his grandmother in York. If he left off practising to extemporise, his aged relative, although she encouraged him in his music, told him to 'stop that strumming.' A visit to Buxton, where Julian Adams conducted a small band, gave him his first taste of orchestral music. From his earliest years he had a wonderful power of naming any note or combination of notes that were sounded. He entered the Wilberforce Institution for the Blind at York in 1874 at the age of nine, and remained there for three years, his music master being Mr. William Barnby, eldest brother of the late Sir Joseph Barnby. He played at the school concerts on an old G organ with C pedals. Like most successful men he has been largely self-taught. He found out unaided the various qualities of the stops—that a dulciana on the great was softer than the oboe on the swell, with the result that the soloing of a melody became a possibility. His keenly observant nature was always on the alert in the service of self-help. How valuable it is, and happy is the man that seeketh after it unto wisdom!

THE NORWOOD PERIOD.

A great event in the boy's life came to pass in January, 1878, when, aged twelve, he entered the Royal Normal College for the Blind at Upper Norwood, of which Dr. F. J. Campbell is the Principal. The pianoforte was his principal study, under Fritz Hartvigson. 'He is a fine teacher,' says Mr. Hollins, 'and I learnt a lot from him. Very thorough in his methods, he was especially strong in the matter of touch. This he combated from the beginning, saying that a crisp touch could never be perfectly natural, it must be acquired.'

Young Hollins had only been at Norwood four months when Dr. Campbell said to him: 'I guess I'll take you up to the organ and see what Mr. Hopkins [professor of the organ at the College] can do for you.' This was a great surprise as well as delight to the boy, because, as a rule, no student went to 'E. J. H.' until he had been in the Institution some considerable time. 'You're a young shaver,' said the genial organist of the Temple Church to him; 'can you tell a pedal stop from a pump handle?' Those Hopkins organ lessons stand out as a bright period in our friend's studentship. 'Dr. Hopkins played a good deal to me,' he says. 'He used to bring down the full scores of overtures, &c., and point out the secrets of their orchestration, a course of study that proved to be of the greatest possible value to me in the matter of organ registration and giving colour to my playing.' His progress as

an organist and pianist was very rapid. He played Beethoven's Pianoforte Concerto in E flat under Mr. Manns at the Crystal Palace. The glass house at Sydenham was a second musical home to the clever boy. 'Mr. Manns was very good to me,' he recalls, 'and Mr. Eyre was equally kind in playing the organ while I sat and listened, and, in so listening, I was constantly picking-up.'

A CORDER METAMORPHOSIS.

An incident, not without its humorous side, of those Norwood days may find a place here, told in Mr. Hollins's own words:—

'My first teacher at Norwood was one of the senior lady pupils, a Miss Campbell, a truly delightful soul, a beautiful singer and an admirable musician. I suppose I must have been like many impetuous youths, I thought there was nothing like the extreme modern music. Miss Campbell was very anxious to bring me up in the true faith, and to instil into me a love for the old school of music. I used to come home from the Crystal Palace Saturday Concerts wild with delight whenever we had had anything ultra modern. At last I hit upon a novel plan for impressing the names of the new composers on my friend and teacher. I purchased two dozen small dolls, and tied round the neck of each the name, written in Braille characters, of one of the most modern musicians I could recall. These four and twenty puppets I sent to Miss Campbell, with a note, saying that these were '*the boys*'! Amongst 'the boys' was Frederick Corder. Soon after, something of his was played at the Palace. After I got home and had sat down to tea I found on my plate a neat little parcel. Upon opening it I discovered a pill-box, which contained one of my poor little dolls cut up into tiny pieces, and with the dissected 'boy' the following lines:—

Behold him in his resting place!
No doubt you wish it broader,
Believe me, Sir, its good enough
For such a wretch as Corder!

'In reply to this, I got a jam tart into which I put the pieces of the luckless Corder and sent it to Miss Campbell. She at once discovered something hard in the pastry, and soon found out that the unpalatable portion was Corder. A few days later I received from her one of those penny ducks on a stand, one of the species which, when it is nipped, it squeaks. When I shook it I heard a rattling of the bird's internals which explained the accompanying lyric:—

The soul of F. Corder
Somewhat out of order,
First entered a tartlet, it did, on my word!
By jam aggravated,
It once more migrated,
And lodged in this ill-fated, innocent bird.

As I couldn't beat that, I never retaliated. To this day I treasure that innocent bird with the pieces of Corder inside him. I have since got to know Mr. Corder, and have learnt to appreciate him more than ever as my composition master and friend.'

In 1882, at the age of sixteen, Mr. Hollins had the honour of playing to Queen Victoria at Windsor Castle. He has also performed before the King and Queen of the Belgians at Brussels, and at Berlin he gave a recital before the late Empress Frederick, when he played three great pianoforte concertos by Beethoven, Schumann, and Liszt, 'a task,' recorded a Berlin newspaper, 'which we have heard in Germany only from our greatest pianists, and in which he achieved a most complete triumph.'

FIRST ORGAN APPOINTMENT.

The first organ appointment held by the subject of this sketch was that of St. John's Church, Redhill, from October, 1884 (aged nineteen), till February, 1888. His patience and industry were put to a very severe test when he had to learn the whole of the Psalms, and the pointing of the Cathedral Psalter which had been written out in the Braille system.

A PUPIL OF HANS VON BÜLOW.

In furtherance of his equipment as a pianist, Mr. Hollins studied for a time with Hans von Bülow in Berlin. He recalls Bülow's wonderful memory and caustic remarks. He was, however, exceedingly kind to Hollins, who became an immense favourite with him. The photograph which he gave his blind pupil is endorsed with these words: 'To Mr. Alfred Hollins, one of those rare true musicians among pianoforte *virtuosi*.' In addition to his valuable playing hints, the redoubtable Hans gave Hollins the benefit of his keen observation—*e.g.*, a comparison of the passages in Beethoven's pianoforte sonata Op. 101 with those in the master's earlier production, Op. 2, No. 2. Such teaching, as stimulating an interest in music beyond its mere notational and technical requirements, is much to be commended and put into practice in these days of over examination and the tyranny of technique.

'ALFRED THE GREAT.'

The Inventions Exhibition (Kensington) of 1885—in which music played so important a part, especially in its delightful Loan Exhibition—brought Alfred Hollins prominently before the public as an organist of high attainment. Although he has played at several Exhibitions, he has never made an exhibition of himself, but has throughout maintained a very high standard of execution, and moreover, to his credit be it said, he has never undignified the organ by mere trickiness of effects. No better designation has been bestowed upon him than that spontaneously uttered by the late W. T. Best—one not in the habit of throwing

compliments about—who, on introducing himself at the close of a recital given by Hollins at Liverpool, called him 'Alfred the Great.' In 1886, Dr. Campbell took a quartet of performers from the College to America. One of them was Alfred Hollins, whose masterly attainments made a deep impression in New York, Boston, and other cities in the States. And here it may be remarked that Dr. Campbell was very desirous that the gifted student in his college should become a pianoforte virtuoso, but although his pianistical powers are of a very high order, it is the organ which furnishes the best outlet for his genius.

IMPORTANT APPEARANCES.

A further period of study in Germany took him to Frankfort, in 1887, where he became a pupil at the Raff Conservatorium for further study under von Bülow; at the same time he had lessons from Max Schwarz. He paid £5 per month in fees, and the classes contained thirty or forty students. Two important appearances as a pianist must not be overlooked. On April 10, 1886, he played at a Popular Concert at St. James's Hall, on which occasion Madame Schumann interpreted her husband's 'Carnaval,' and on May 31, 1888, he played Beethoven's E flat pianoforte concerto at the Philharmonic Concert. The Musical Times, in recording this achievement, said:—

> We have further to note that Mr. Alfred Hollins, the blind pianist, gave a really remarkable performance of Beethoven's Fifth Concerto. Having regard to the physical disadvantage under which he labours, Mr. Hollins played with astonishing correctness and freedom. It was clear, moreover, that he is an artist having qualities higher than mechanical skill.

In the same year (1888) he paid a second visit to America and gave numerous organ recitals with gratifying success. For a period of nine years he was a professor of the pianoforte and organ at the Royal Normal College for the Blind.

A WORTHY TRIBUTE.

He became the first organist of the People's Palace (in October, 1888), and held the post for fourteen months. In the same year he accepted the organistship of St. Andrew's Presbyterian Church, Upper Norwood. Here he spent nine very happy years. That no inconvenience resulted from the fact that the office of chief musician was held by one who was blind, is proved by the following testimony of the minister of that church, the Rev. J. G. Train, who wrote: 'Mr. Hollins's facility in acquiring new music is so remarkable that he could put to the blush many sighted players. Of the accuracy and taste of his playing, I need say nothing. He has never to my knowledge made any mistake with regard to the music; and as for following intelligently and with due expression the words of psalms and hymns, I never met with a sighted organist characterised by so much quickness and discernment. In fact, I have never once found any disadvantage from Mr. Hollins's want of sight.' The Session of St. Andrew's Presbyterian Church, upon his retirement from the organistship, thus recorded their appreciation of his services under the date of July 8, 1897:—

> The Session, in accepting the resignation of Mr. Hollins of the post of organist, desire to place on record their high regard for him as a Christian gentleman and their appreciation of his eminent abilities as an organist; and to testify to his unfailing courtesy and to the happy relationship which has been maintained with him throughout the whole period during which he has held that office.

NORTH OF THE TWEED.

As has been already stated the good people of Edinburgh prevailed upon Mr. Hollins to

ALFRED HOLLINS. AGED 11.

cross the Tweed in 1897. He has so far become a Scotsman as to eat porridge for breakfast, but he draws the line at the kilt. The dwellers in the land o' cakes have been exceedingly kind to this Yorkshire-born organist, not only because he loves the pipes, e'en though they be in the kist o' whustles, but for his personal worth. The organ in United Free St. George's Church, Edinburgh, is a two-manual instrument by Messrs. Lewis and Co., Ltd., of twenty-three sounding stops, hardly adequate for a church so capacious and influential. As shown in our illustration of the church (p. 653), the instrument, which occupies

the side galleries, is divided, and the console is placed in front of the pulpit. One of its most interesting features is the combination system of 'key touches'—nine small keys placed between the sharps of each manual, and arranged so as to be easily manipulated by either hand. These 'key-touches' take the place of composition pedals and buttons between the key slips, and they have the advantage of furnishing an appropriate pedal bass to the manual combinations. It may not be without interest to give the programme of the inaugural recital, given by Mr. Hollins on October 11, 1897, with his admirable annotations to the various pieces:—

1. Grand Fugue in G Minor .. .. .. *Bach.*

This, perhaps of all Bach's organ Fugues, is the greatest favourite with amateurs, which may be owing to the tunefulness of its subject, and the ease with which it can be traced through the course of the Fugue. It is often called the Hamburg Fugue, as it is believed Bach wrote it for his competition for the organist's appointment at a Church in that city.

2. Larghetto .. .. *S. S. Wesley.*

The Larghetto belongs to a set of three pieces, which Dr. Wesley wrote for a chamber organ, and dedicated to Lady Acland. The piece is divided into three sections: first, a plaintive melody in two parts, each of which is repeated; second, a variation on the first theme, which consists of a running figure in the right hand on the 8ft. flute, with chords on the swell for the left hand. Each part of the variation, like the theme, is repeated. The third section is really a lengthened coda, in which portions of the first theme appear, the whole ending pianissimo.

3. Prelude to Parsifal (*by desire*) .. *Wagner.*

Much has been written concerning Wagner's great sacred music-drama 'Parsifal.' It need only be said here that the Vorspiel includes the principal 'Motifs' which appear in the work, such as that used when the Grail is mentioned, and the 'Dresden Amen' which Mendelssohn employs so effectively in his Reformation Symphony.

4. (*a*) Communion .. .. *Grison.*
(*b*) Finale .. .. *Lemmens.*

(*a*) M. Grison, the talented organist of Rheims, has written several charming compositions for the organ, chiefly of a light character. The Communion (Op. 38) is in the style of Batiste's softer movements. It consists mainly of a melody for the voix celeste, accompanied by arpeggio passages for the flute.

(*b*) The Finale forms a fine and showy termination to Lemmen's 'Ecole D'Orgue.' It is in three parts, the first and third being similar in style, crisp and fiery, while the middle section (B flat) is entitled 'Hymne,' and is somewhat like a chorale, requiring the use of the softer stops.

5. Overture in C .. .. *Hollins.*

This is in strict overture form, having a slow movement, followed by an Allegro with the usual first and second subjects.

6. Improvisation.

7. (*a*) Allegretto, 'The Answer'} *Wolstenholme.*
(*b*) Minuet and Trio .. }

(*a*) 'The Answer' is companion to a piece entitled 'The Question.' It is a charming melody in B flat, with a trio, a little more agitated, in G minor. The whole ends quietly, suggesting perfect contentment and repose.

(*b*) This might be well styled Symphonic Minuet, for although it has the dignity of the Minuets of the old masters, it is much more extended, and resembles those of our modern Symphonies. The Trio is very quaint and pleasing, owing to its peculiar and original rhythm. It consists of two parts of sixteen bars each in length; but instead of the first part being grouped in sections of eight bars, it is divided into two phrases of five bars, one of four and one of two. The second part consists of a phrase of twelve bars, leading in a delightful way to the last four bars of the first part by way of close. A succession of short diatonic chords forms the coda, after the usual repetition of the Minuet.

8. Song without Words, No. 18 .. .. *Mendelssohn.*

This is perhaps the best known and the greatest favourite of Mendelssohn's beautiful Songs without Words. It is literally a duet between the tenor and soprano parts of the instrument. On the present occasion, the voice parts will be given respectively to the oboe and clarionet.

9. Triumphal March 'From Crag to Sea' .. *Liszt.*

A thoroughly good and stirring March, without any of the commonplace character which manifests itself in so many of our Marches of the present day. We cannot account for the name which Liszt has given to this March, there being nothing suggestive of the sea or rugged rock about it. The piece is simple in construction, in E flat, with a trio in B. The theme of the trio is used to form the coda of the piece, which is most effective.

A. H.

The Parsifal Prelude, and *By Desire* in a Scotch Kirk! Shades of John Knox and Dr. Begg!

A SERVICE AT UNITED FREE ST. GEORGE'S.

A Sunday morning in June. The place, Edinburgh. Many dwellers in Auld Reekie are making their way up the steps of United Free St. George's Church to the 'forenoon diet of worship.' A few minutes before the hour of eleven, Mr. Hollins begins to play on the organ the *Adagio cantabile* in D of his old master and friend, Dr. Hopkins. The choir—consisting of about thirty voices, of whom four are remunerated for their services—are taking their places on chairs arranged round the organ console, as shown in the photograph. By the time the minister, the Rev. Hugh Black (colleague of the Rev. Dr. Whyte), appears, the spacious sanctuary is filled with a congregation of which any minister and organist might be proud. Psalm 46—in the metrical version, so dear to the hearts of Scotch folk, although made by an Englishman!—is sung to the old tune 'Stroudwater,' and at a speed that may be described as 'measured beat and slow.' The effect of the congregational song is distinctly impressive in its solemnity and depth of feeling. The next 'exercise in praise' is a 'children's hymn'—a setting by Sir John Stainer of the words 'Whither, pilgrims, are you going?' in which the question is assigned to the tenors and basses (in unison) and the answer is sung by all the voices, even by the children of older growth. Some of the worshippers who have 'gone before' would have rubbed their eyes (or their ears) if they could have heard Smart's Te Deum in F sung in this church—a stronghold of psalm-singing; but the rendering of this fine canticle has no effect upon the foundations of the building, and probably not upon the fundamentals of the Westminster Confession! It is sung, let us add, at a dignified pace, with a decided gain to its devotional utterance. The remaining hymns are 'For all the saints, who from their labours rest' (to Barnby's tune) and 'Lead us, Heavenly Father, lead us' to the familiar and beautiful setting by Hopkins. While the first offertory (there are *two* collections!) is being 'taken up,' Mr. Hollins plays his own Intermezzo in D flat, and the concluding voluntary is Handel's 'Fix'd in His everlasting seat,' from 'Samson.' To criticise acts of divine worship is unseemly; but this may be said—in his organ accompaniments Mr. Hollins proves that he has

discovered the secret springs of an artistic aid to devotion that is heartfelt and inspiring to those whose worship-song he so ably and sympathetically leads. Moreover, his training of the choir shows that he has high ideals in his church work.

COMPOSITIONS.

Before treating of the personality of Mr. Hollins, a list of his compositions—few, though good—may here find a place :—

Organ: Two Concert Overtures (in C major and C minor). Andante in D. Grand Chœur in G minor. Two Preludes. Twelve Voluntaries. Intermezzo in D flat. Nocturne in B flat. Introductory Voluntary in G, and one in A. Communion. Air with Variations and Final Fugue (MS.). Festal March (MS.).

Pianoforte: Rêverie d'amour. Minuet. Scherzo. Berceuse. (All the foregoing are in manuscript.) Set of Six Pieces, written in his juvenile days.

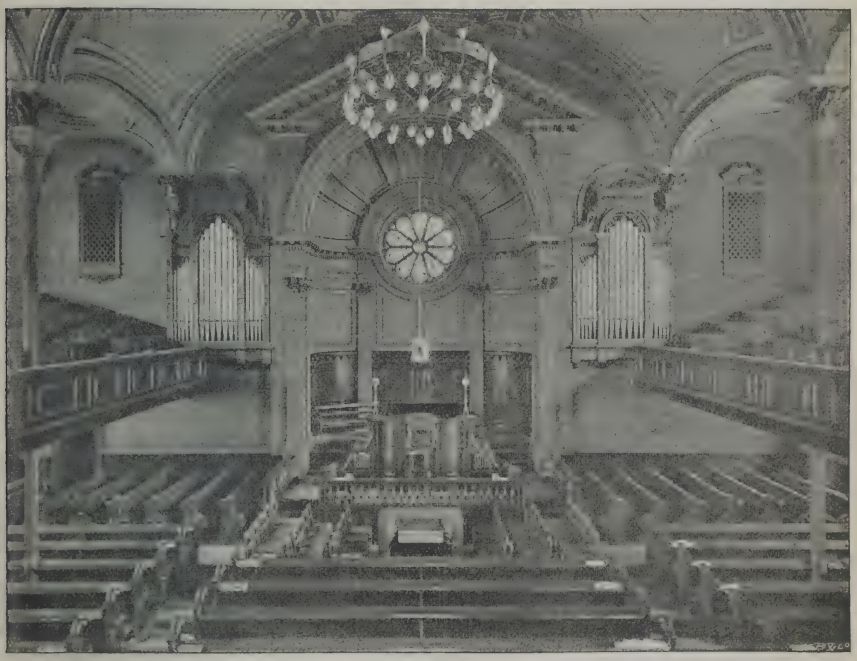
Romance for Violin and Pianoforte (MS.).

Vocal Music: Two anthems, some carols and hymn-tunes. A trio for female voices, 'Dartside' (Charles Kingsley's words). Songs: A life lesson, After Culloden, My Mary, The silver chord, and eight that are unpublished.

Mr. Hollins is now engaged upon a Christmas anthem—a setting of the words, 'Rejoice in the Lord, O ye righteous'—which he is composing specially for The Musical Times.

SELF-DEPENDENCE.

'A marvellous man' is the designation invariably, and at the same time very naturally, bestowed upon Alfred Hollins. In one's intercourse with him it is difficult to realise that he



UNITED FREE ST. GEORGE'S CHURCH, EDINBURGH.
(From a Photograph taken by the Church Officer, Mr. William B. Mitchell.)

is deprived of the sense of vision. Self-dependence is stamped upon every movement of his body and every utterance from his lips. He will take you along the narrow passage boards inside an organ, telling you 'to mind the step,' to 'be careful at that awkward corner,' and such like, as if *you*, and not he, were the sightless person. And then he will point out the arrangement and the excellencies of the pipes—'just look how well those mouths are cut up,' he will say, and so on. His facility in locating the position of the stops and mastering the mechanical accessories of a strange organ are no less wonderful and would put to the blush many a sighted organist. Seated two minutes at an unfamiliar organ and he is by no means 'ill at ease.' Moreover, his fingers have nothing of the 'idly' about them as they come in contact with the keys. For him to play a wrong note would seem to be an impossibility; however high he may lift his hands, he always comes down on the right keys and with the utmost confidence. His manipulation of the stops is just as extraordinary and

as unfailing in certainty. One could understand that a sightless player might very well draw a mixture stop instead of a dulciana, but this would never be done by Alfred Hollins.

THE BRAILLE SYSTEM.

His memory is phenomenal. He has, of course, to memorise everything, words and music. An instance of this dual attainment is furnished in that he played the whole of Mendelssohn's Hymn of Praise, *including the symphony*, at a performance of the work given by the Musical Association of his church in Edinburgh. (It should be added that the Association annually performs a work under Mr. Hollins's direction.) How does he commit his music to memory? is a question that more than one reader of these lines may ask. He has two methods—(1) his wife reads the piece to him, note by note. He plays phrase by phrase at her dictation, and then repeats it, correcting any mistakes that have been made. This is his usual and most expeditious plan. The other (2) is the Braille system of raised type used by the blind. In employing this method he reads the notes with his finger tips from the raised type, of which he has a very large collection of compositions—*e.g.*, Beethoven's pianoforte sonatas, &c. Mr. Hollins has very kindly supplied, expressly for this article, a specimen of the Braille type, which we give on the opposite page. It must, of course, be understood that the printed dots represent *raised* type. In sending the four bars of music—a Communion for the organ, which he has just composed—and its translation, he says: 'We dictate the Braille like this: 'M.D. (we always use the French words for right and left hand, as Braille type was invented by a Frenchman). 4th octave, F minim, G crotchet, in accord with, 4th octave D dotted minim tied, &c. In writing the key signature, we just put the number of sharps or flats, but not what they are, so I think we have the advantage in this over our sighted brethren, for we are bound to know what the sharps and flats are in a key, as the music, or rather the key signature, does not indicate them for us. If the parts move together, as in a hymn-tune, we do not use the 'in accord with' sign, but write the notes in intervals, like this: 'A with its third,' which means A in the treble with its third below; but in the bass we always write the intervals upwards. Expression marks are put *next* to the notes, as we cannot write anything above or below them (the notes). I do not like these complicated editions in Braille, because the expression marks so often interrupt the flow of the passage, and make the phrases so much harder to grasp.'

EXTEMPORIZATION.

Of his marvellous extemporization gifts it is rather difficult to speak without using expressions that might seem extravagant to those who have not heard him in this almost lost art. It is not wide of the truth to say that in this respect he is certainly *facile princeps* among English organists of the present day. An Alfred Hollins recital is always a pleasurable feast of music, and the extemporization number in his programme forms a veritable *bonne bouche*. Here is an organ recital incident which he relates in his modest way. 'A short time before we came to Edinburgh,' he says, 'I was waiting one night with a party of friends outside one of the theatres at —— until the doors were opened. A little way behind me in the crowd I overheard two men (Londoners, judging by their accent) conversing in something like the following words: 'Are you goin' to the 'all to-morrow?' 'Don't know, who's playin'.' So and so was mentioned. 'Well yer know, I like to 'ear that blind chap play. Halfred 'Ollins, 'e fair makes that orgin speak.' I am pretty certain the gentleman didn't know that I was near him, but I was not a little amused.'

PERSONALITY.

The possessor of a fine artistic temperament and a highly gifted musical organization, the personality of Alfred Hollins is rich in the sympathetic, the emotional, and the humorous elements. There are depths in his nature which spring up in his warmheartedness, his modesty, and his appreciation of the good and true in everything. One who knows him well writes:—'One characteristic of him is the keen and intelligent hearing which he gives to all the sermons in our church, and a very excellent "sermon taster" he is. But this is only one of many evidences of his reverent and saintly character.'

HUMOROUS GENIALITY.

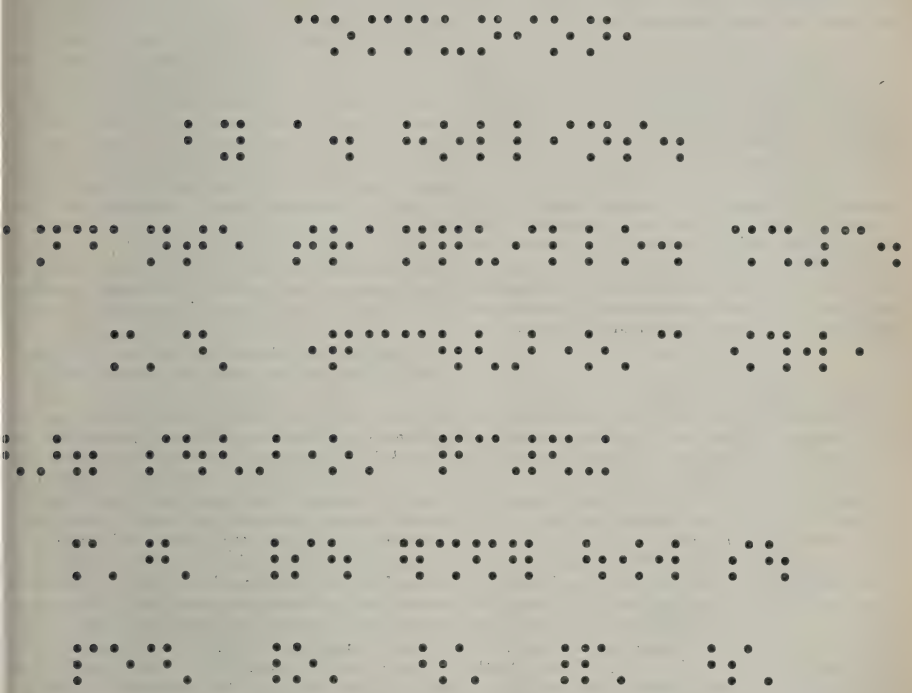
And then he is so full of fun. There could not be a more genial companion. The brightness of his nature is chronic. To anyone who is the least bit down in the dumps it would act as a tonic. All sorts of jokes, stories, and such-like 'pills to purge melancholy' he unstintingly gives forth. His letters—all beautifully written and the envelopes addressed by himself with the aid of his Remington type-writer—reflect his sunny disposition. Here are one or two extracts:—

We were sorry we did not see you at the Glasgow Exhibition that Saturday. I would have liked to pause, and give your paws one more shake before you left the land o' cakes, but alas! it was not pawsible.

I'm brawly, and I'll thank ye for speeerin'. You will see by the above that I'm not Scotch enough yet to know the spelling thereof. . . . I'm glad to say that I'm not yet kilt with hard work, but I manage to get enough to do to pay the rent and buy oatmeal for porridge, though we don't always take 'them.'

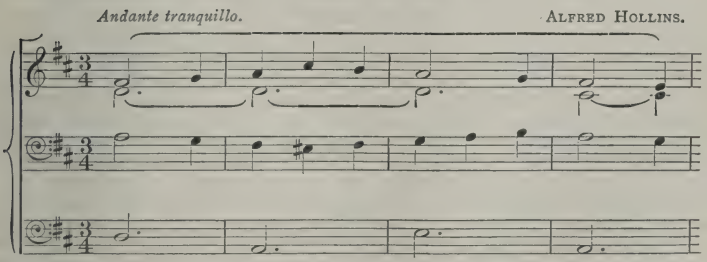
I'm sending you a *dart* from my brain in the shape of a part-song for female voices called 'Dartside' (Kingsley's words). . . . Perhaps it will dart into the Musical Times, when I shall no doubt receive the fiery darts of the wicked critics. Yours to fifteenth,

Alfred Hollins.



COMMUNION.

Andante tranquillo. Alfred Hollins.



TITLE AND FOUR BARS IN BRAILLE TYPE OF MR. HOLLINS'S LATEST ORGAN COMPOSITION.

No biographical sketch of Alfred Hollins would be complete without honourable mention of his invaluable and devoted helpmeet. Mrs. Hollins (formerly a 'reader' at the Royal Normal College at Norwood) may well form the *coda* to this article, and in no more fitting words than those of her gifted husband, who calls her his 'better nine-eighths'!

POSTSCRIPT.

The following tributary 'footnote' to the foregoing sketch has been kindly supplied by the Rev. Alexander Whyte, D.D., Senior Minister of United Free St. George's Church, Edinburgh, who writes:—

I have read the above excellent article in proof, and can subscribe to all it says so well about my friend. We had the best of Precentors in Mr. Strang, and then in Mr. Hately; but Mr. Hollins's unique genius, combined with his fine instrument, has made our public worship a new thing to us, and a continual delight. My colleague is from home, else he would more than subscribe to the above article, and to this footnote.—Alexander Whyte.

CHARLES DIBDIN ON TOUR.

'Five minutes before I sat down to this table where I am now writing, being at Beverly, in Yorkshire, I dispatched to the printer at Hull, a manuscript of the *proposal* for publishing my Musical Tour.' So wrote Charles Dibdin in an address to the public, dated October 24, 1787. The book was issued in 1788, at Sheffield, under the title: 'The Musical Tour of Mr. Dibdin, in which, previous to his Embarkation for India, he finished his Career as a public Character'; and it is dedicated to the Prince of Wales, in the adulatory manner of the day: 'This Work, with Pride of Heart, humble Deference and grateful Susceptibility, is inscribed to the Prince of Wales by his Royal Highness's most fervently devoted and obedient servant, Charles Dibdin.' The inscription is headed by an engraving of the Prince's crest and motto; the coronet and feathers being depicted as leaning to one side in a very tipsy manner. This was, no doubt, due to a defect of the engraver, but is curiously characteristic of the book which the plate adorns. To begin with, and *pace* the title page, Dibdin did not go to India, nor with the 'Tour' did he finish his public career. Moreover, the work itself is the most badly assorted jumble of miscellaneous contents that ever reader's eye looked upon. It meets half the conditions of chaos by being without form. On the other hand, it is by no means void, for one can see a great deal of the author in it, and obtain from its pages a clear notion as to the light in which provincial 'circles' regarded both the musician and his art. This makes the stately quarto worthy of notice. It is not a rare book, though, as regards the market, it may be termed scarce, and, perhaps, I may safely assume that few readers of the present day know anything at all about it. My own copy carries with it a measure of personal interest, because inscribed, in Dibdin's autograph: 'For the Rev. H. C. Brice after my Decease.' Mr. Brice, whose name figures in the 'Tour,' was a Bristolian. From his hands the volume passed into those of T. D. Brice, of Clifton Wood; and another Brice—William of that ilk—notes, inside the cover, that the edition is not mentioned by Lowndes. If any one asks why Dibdin kept the copy from Mr. Brice till after he himself had passed away, it may be suggested as a possible reason that the author had the grace to feel ashamed of what he had written about Bristol and Bristol men. The second Brice noted his words, and resented them by inscribing a triple 'Woe' on the margin of a passage in which it is said that the Bristolians rigidly observed Passion Week as a set-off against the excesses they intended to commit after Easter; putting also a black mark against an assertion that the constant maxim of a Bristol man is to take care that nobody should get anything by him.

Why did Dibdin speak so harshly of the Western city? The answer is that it was a way he had. A more quarrelsome, cross-grained man could hardly have been found in England. He made London impossible for him, and, when most of his friends gave him the cold shoulder, he determined upon putting himself under the suns of India; took ship accordingly; promptly quarrelled with the captain; disembarked in Torbay with his belongings, and returned to town. Extreme irascibility is a serious defect, especially in a public man, and of it, in Dibdin's case, the 'Tour' supplies abundant evidence. He enters upon his campaign at Bath, and gives his entertainment to an audience of thirty-eight! That sufficed for a shower of Dibdinian compliments. He said of his auditory, 'Heaven defend me from such a set of insipid, vague, unmeaning countenances!' At the second performance there were sixteen persons, and the performer wrote of Bath taste: 'It is a bad imitation of that in town—they contented themselves with bagpipes till the famous (Handel) commemoration, and then they must squeak, belch, and snort out oratorios.' He then sums up the city of Bladud: 'Bath is the fittest place in the world for art to banquet on credulity; for extravagance and folly to go unmasked at noonday; for reason and wisdom to shun, and, to speak in the language of the poet, for rakes and idiots 'to talk of beauty that they never saw, and fancy raptures that they never felt.''

Going on to Bristol, Dibdin found the citizens preoccupied about a visit from the Duke of Portland, with its attendant banquet and so on. Nothing could be done there, and Dibdin describes Bristol as 'buried in the muck and grossness of sensual enjoyments, till the wearied appetite is sunk in gorged

satiety, without capacity to know distinction.' Gloucester was also 'drawn blank,' and, at Cheltenham, our wandering minstrel discovered Society to be just then represented 'only by a sick lord, an old maid, and a monkey.' At Worcester, Dibdin found the inhabitants 'very tardy,' some one having stated that he was not the real Simon Pure. But they eventually came up well, and were rewarded in the 'Tour' by hearing their city described as a 'pretty and very sprightly town.' Later on, Dibdin tried Worcester a second time, and was 'shabbily treated.' Birmingham disappointed our traveller. He played twice to the 'fuliginous sons of Vulcan,' but the races were on, and the people too much taken up with hobnails and horsemanship to notice a mere actor-singer.

Dibdin paid back the hardware people after his manner: 'The country houses of the Birminghamites are embellished to as little purpose as a chimney-sweep washes his face, and as awkwardly as a guinea-pig imitates a squirrel. As to their manners, I am sure they are not good ones. A tenacious man must infallibly, in Birmingham, be affronted ten times a day, for even if you go to buy anything, it is fifty to one if you receive a civil answer, and this rudeness extends to the most opulent among them. A man, who is said to possess £200,000, used me with a style of incivility that would have disgraced a porter in Thames Street.' In like manner does Dibdin hit out at a number of places which did not receive him to his satisfaction. Nottingham is one of them, our tourist declaring that the ancient name of the town was Snottingham, and intimating that he recognised in it a certain accord with the fitness of things. Enough now of examples under the head of temper.

With regard to the light thrown by the 'Tour' upon musical conditions in 1787, it clearly appears that Dibdin had to seek his opportunities, hat in hand, wherever he went, and not alone in the University towns. At Oxford, the Vice-Chancellor, though he refused to sanction the entertainment, was polite enough to give reasons, the force of which even the applicant admitted. But at Cambridge the grave and reverend wielder of power was downright insulting. The dialogue of Dibdin and Vice-Chancellor Ellison had better, perhaps, be put in dramatic form, to show its full force:—

D.—Sir, I have the honour to introduce myself to you. My name is Dibdin. I come to Cambridge with the view of offering the University a little musical entertainment which has given very great satisfaction, and in particular at Oxford, where, with the Vice-Chancellor's permission,* I had the honour of performing with much reputation.

E.—Ha! you had the Vice-Chancellor's permission there, had you? How do I know that?

D.—I assure you, Sir, upon my honour I had; however, as I am a perfect stranger, you are certainly not to oblige me upon my bare assertion, therefore (*producing letters*) please to look at these letters.

E.—Ah, well, this letter gives you leave, to be sure, but it does not say that your entertainment is such a one as ought to be delivered at a University.

D.—It is true, Sir, Dr. Chapman never saw the entertainment in question, but he was kind enough to suppose I would not commit such an outrage upon propriety, or so far offend against the etiquette of the University, of which he is such an ornament, as to offer them anything unworthy, and to convince me he was of this opinion, Mrs. Chapman, and several ladies with her, attended the performance; nay, Sir, to show you beyond contradiction that the amusement had the good opinion of the University in general, here is a paragraph in the Oxford paper (*producing it*) announcing that at the particular request of many members the Vice-Chancellor extended his permission, in consequence of the satisfaction I had given.

E.—Oh, the paragraph in the paper is nothing at all; a man put a paragraph in the Cambridge paper the other day against me, and it was all a lie.

D.—Sir, Mr. Jackson, who prints the Oxford paper, is a man of probity and fortune, and could not be induced, for any consideration, to use the Vice-Chancellor's name to grace a falsity.

E.—Upon my word you speak very well; one may easily see, by your conversation, you have merit.

D.—I am obliged to you for your good opinion, Sir.

E.—But, you see, the morals of the young men are all in my care, and, as Dr. Chapman never saw the entertainment, he may yet be imposed upon. I have seen your bill, and I own it seems to hold out something immoral. Besides, if you are a man of this reputation, what can induce you to come strolling about the country?

D.—Sir, I am going to India, and I wish, before my departure, to say 'good-bye' to a generous public, who have afforded me a long and liberal patronage.

E.—Do you know anybody at Cambridge?

D.—No, Sir.

E.—Then it is plain the people here do not make any part of that public to whom you are so much obliged; consequently, they have no right to be thanked. Thus, you see, as you are rich enough to come with no other motive than mere gratitude, why pay it where it is not due?

D. (*warmly*).—Good God, Sir, am I obliged to be personally acquainted with all those who wish me well as a public man?

E.—Well, Sir, I don't know what to say to it. It has always been my rule to give no person permission who is not recommended

* This refers to a second and successful attempt upon the senior University.

by somebody belonging to the University. You say you know nobody.

D.—I brought with me a letter for Dr. Randall, Sir.

E.—Oh! Dr. Randall won't do.

D.—What kind of a person must it be, Sir?

E.—Why, for instance, a fellow-commoner of one of the colleges.

D.—I have in my pocket a letter to a gentleman so described; it is unsealed, please to read it, Sir. He is, unfortunately, not at Cambridge, but you will readily believe that, on the strength of his friend's recommendation, he would otherwise have waited on you with pleasure.

E.—It does not signify, Sir; the gentleman is not here to speak for himself. I cannot credit mere appearances.

D.—Sir, had I known there would have been so many difficulties thrown in the way of a request which it would have done you no dishonour or discredit to grant, I would not have given myself a moment's trouble about it.

E.—Oh, Sir, if you begin to talk of difficulties, I have done.

D.—So would I, Sir, did I not feel myself a little hurt at being deprived, by your suspicions, of an opportunity of giving Cambridge an amusement that has been so followed at Oxford.

E.—My suspicions, Sir!

D.—Yes, Sir; for you must suppose me a most impudent imposter, after everything that has happened.

E.—Well, but surely—why, you are not the Mr. Dibdin who composed the 'Padlock' and such a number of musical works?

D.—I am, Sir, and I am sorry that you could not prevail on yourself to believe it sooner.

E.—Why, really, this alters the case.

D.—In short, Sir, as this conversation has gone so far, I am determined you shall be convinced. The Duke of Grafton, as I take it, is Chancellor of Cambridge, and you are only Vice-Chancellor, and I am sure I know a channel through which I can get you his Grace's recommendation of me.

E.—Why now, upon my word, this is a strange mistake. Pray sit down.

D.—I beg to be excused, Sir.

E.—I am sorry a constant rule which I prescribe myself in these cases should occasion such a misunderstanding. You may perform, Sir, on Monday.

D.—Good morning, Sir.

[*D. moves towards the door, followed by E., with apologies. Exit D.*

There is a great deal of human nature in the foregoing scene, which had a sequel. On reaching his hotel, Dibdin addressed a letter to Dr. Elliston, summing up his case, and concluding thus:—'Lest, however, you should think this letter, as well as the rest, an imposition, I hasten to the purpose for which it was written, and inform you that I take the liberty to decline the permission you have thought proper so very liberally to grant.' Dibdin thus fairly scored off the dignitary, and left Cambridge for Huntingdon with a cheerful mind.

At Nottingham, Dibdin was introduced to the Mayor in the shop of 'little Burbage,' his printer. On learning the entertainer's business, the worshipful gentleman exclaimed, 'Now, you actor man, what would you hay? I hope you don't coom with ony drooms and troompets?' On this Burbage broke out, 'What, Sir, drums and trumpets! Good God, Mr. Mayor! Sir! Why, Sir! drums and trumpets! Mr. Dibdin with drums and trumpets? Lord have mercy! Mr. Mayor! Well, well, well, well!' The Mayor again; 'I don't know about these things, but I don't want a hooboob in the town. Will you answer that it wawn't corrupt the morals of the 'prentices and work-folk?' Eventually his Worship consented, but not till he had received specific assurance as to the absence of 'drooms and troompets.'

It is unnecessary to multiply examples of the foregoing kind. Everywhere Dibdin had to present himself, hat in hand, to municipal, or magisterial, or social luminaries, begging for leave to carry on his work, or for support in doing it.

He was sometimes graciously received; more often treated with indifference, or snubbed. Anything was good enough for an 'actor-man.' At Bath, an Irish gentleman, boasting that he could swell the number of Dibdin's supporters, induced him to set music to certain words, walked off with the MS. and did nothing. In the same city, and with a like promise of support, two ladies, partisans of the opposition 'Rooms,' persuaded him to postpone his second performance until they had secured a good attendance. The audience on that occasion numbered sixteen, and the ladies were not among them.

At Ipswich, eight 'gentlemen,' on the occasion of a ball, sought to obtain gratis amusement out of the poor stroller, and invited him to sup with them at the hotel which was to be the scene of the dance. Dibdin was sharp enough to detect the move, and went to the feast in his boots, or, as we should now say, in morning dress, pleading that, as only men were to be present, fastidious attire was needless. Of course, he could not entertain the ball-room company in boots, and, after the meal, went chuckling home. It must be admitted that Dibdin generally gave as good as he was obliged to take, and the weapon of strong language never failed him; indeed a collection of the epithets he bestowed on unfavourable towns would be a vituperative curiosity. Through much of the 'Tour' he is berating somebody, or something. The Royal Society of Musicians; Handel; the composers of his own time; Garrick; Harris, the manager; and even Grimaldi, the clown, who, like Mr. Gilbert's spring flowers, had 'nothing to do with the case'—all these, and many more, are strenuously assailed. Yet this is the man to whom we owe our national conception of sturdy,

honest, good-natured, and affectionate 'Jack,' over whose life—and no wonder!—a 'sweet little cherub' keeps watch. It is a pity, as one of Dibdin's biographers remarks, that he did not practise the virtues with which he clothed Tom Bowling. Joseph Bennett.

SCHUBERT AND BRITISH POETS.

The songs of Schubert are an almost inexhaustible theme and much has been written about them from their purely musical aspect. One corner of the field has not, however, received that attention, so far as we are aware, that it deserves—we refer to the great song-writer's use of British poets. It is in order to add a small contribution to the Schubert literature, and at the same time to endeavour to interest our readers, that the following chit-chat is written down.

Who has not when visiting Loch Katrine experienced some of the spell that fascinated the mind of Sir Walter Scott? How beautiful Ellen's Isle appeared the other day, in the shimmering light of a September morning!

> In all her length far winding lay;
> With promontory, creek, and bay,
> And islands that, empurpled bright,
> Floated amid the livelier light,
> And mountains, that like giants stand,
> To sentinel enchanted land.

Unlike Mendelssohn, Schubert never beheld the classic ground of the Lady of the Lake. But he has enriched the art of music with his seven songs from the immortal poem by the Great Wizard of the North.

Before proceeding to refer in detail to the various songs which cover the ground of this article, it may be well to give the names of those British poets who were laid under contribution by Schubert. The first place must be given to Scott by reason of the number of settings—ten in all, of which seven are from the Lady of the Lake. Next comes Shakespeare, with three settings, and then Pope, Colley Cibber and the Percy Reliques, each with a single lyric, making a total of sixteen songs, or part-songs. It is possible that there may be others, but this double octet will suffice for the present purpose.

All Schubert's settings of our national poets are of German translations. Those of the Lady of the Lake are from the version by Philip Adam Storck (Essen, 1819*), entitled 'Fräulein vom See.' These seven songs were composed by Schubert at the age of twenty-eight. In the spring and summer of 1825 he, with his friend Vogl, spent a very pleasant and long holiday in touring about Upper Austria, 'passing the time,' says Sir George Grove, 'in a delightful mixture of music, friends, fine scenery, lovely weather, and absolute ease and comfort; partly amongst the good friends who had welcomed him so warmly in 1819, partly among new friends and new enthusiasm. . . . The songs from the Lady of the Lake were either composed before starting or on the road. At any rate they formed the chief programme during the excursion. If the whole seven were sung or not is uncertain; but Schubert particularly mentions the Ave Maria, *à propos* to which he makes an interesting revelation. 'My new songs,' he says in a letter to his parents, 'from Walter Scott's Lady of the Lake, have been very successful. People were greatly astonished at the devotion which I have thrown into the Hymn to the Blessed Virgin, and it seems to have seized and impressed everybody. I think that the reason of this is that I never force myself into devotion, or compose hymns or prayers unless I am really overpowered by the feeling; that alone is real, true devotion.' At Salzburg too, it was the 'Ave Maria' that so riveted his hearers. 'We produced,' he says, 'our seven pieces before a select circle, and all were much impressed, especially by the Ave Maria, which I mentioned in my former letter. The way in which Vogl sings and I accompany, so that for the moment we seem to be one, is something quite new and unexpected to these good people.'

On his return to Vienna, Schubert doubtless found himself in the predicament of the gentleman who was ordered by his medical adviser to seek 'change and rest.' 'Did you get it?' asked a friend on his return. 'No, I did not,' was the reply. 'The waiters got all the change, and the hotel keepers got the rest.' At all events, the composer sold his seven songs to Artaria, the music publisher of Vienna, in the October of 1825, for the sum of £20! They were issued, as Op. 52, with the following title on April 5, 1826:—

> Sieben Gesänge aus Walter Scott's Fräulein vom See, in Musik gesetzt mit Begleitung des Pianoforte, und der Hochgebornen Frau Frau Sophie Gräfin v. Weissenwolf geborne Gräfin v. Breunner hochschtungsvoll gewidmet von Franz Schubert. Op. 52. Ites. Heft. Eigenthum des Verlegers. Wien, bey Math. Artaria.

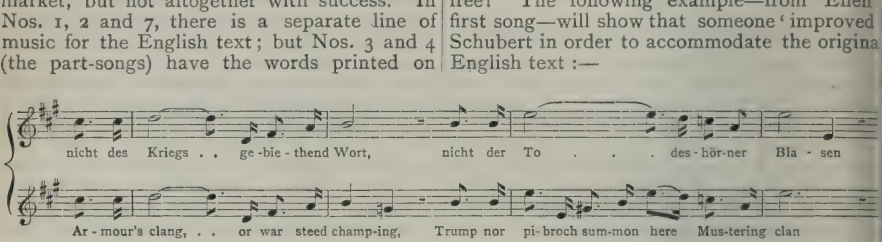
The septet of settings from the Lady of the Lake consists of the following:—

1. Ellen's first song—Soldier, rest!	Canto first.	Stanza	xxxi.
2. Ellen's second song—Huntsman, rest!..	,,	,,	xxxii.
3. Boat Song — Hail to the chief! (Male Voices. T.T.B.B.)	,,	second	xix.
4. Coronach—He is gone on the mountain (Female Voices. S.S.A.)	,,	third	xvi.
5. Norman's song—The heath this night must be my bed	,,	,,	xxiii.
6. Ellen's third song, Hymn to the Virgin—*Ave Maria!*	,,	,,	xxix.
7. Lay of the imprisoned huntsman—My hawk is tired of perch and hood ..	,,	sixth	xxiv.

Except Nos. 3 and 4, all the above are for a solo voice.

* The Poem first appeared, in Edinburgh, in 1810.

The question may be asked, 'Were the English words printed in the original German edition?' Yes, with one exception, they were, but after a fashion. On the authority of Dr. Mandyczewski, the publisher took great pains to make the edition practical for the English market, but not altogether with success. In Nos. 1, 2 and 7, there is a separate line of music for the English text; but Nos. 3 and 4 (the part-songs) have the words printed on a separate page *without* the music. No. has no English words at all. Storck, i his translation, has twelve or thirtee syllables in a line against Scott's eight, there fore Herr Artaria doubtless thought it woul be advisable to let the English version go Scot free! The following example—from Ellen' first song—will show that someone 'improved Schubert in order to accommodate the origina English text :—


nicht des Kriegs . . ge - bie - thend Wort, nicht der To . . . des - hör - ner Bla - sen
Ar - mour's clang, . . or war steed champ-ing, Trump nor pi - broch sum-mon here Mus-tering clan

The remaining three settings of Scott's poems need not detain us long. They consist of :—

1. The Song of Annot Lyle* *The Legend of Montrose.*
2. Norna's Song ... ...*The Pirate.*
3. The Crusader's Return ... ... *Ivanhoe.*

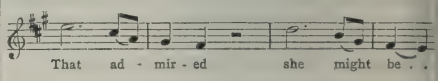
Nos. 1 and 2 were composed in the year before Schubert died and published as Op. 85, Nos. 1 and 2; No. 3, which is dated March, 1826, was issued in March, 1828, having been previously sung on February 2 by Ludwig Titze, at a concert given by Leopold Jansa, the violinist. Titze, or Tietze (1797-1850), deserves more than passing notice. An eminent tenor in Vienna, he frequently sang in public several of Schubert's songs, amongst them 'The Erl King,' in 1825; Norman's song ('The Lady of the Lake'), on March 8, 1827, when he was accompanied by Schubert; and 'The Blind Boy,' in 1829. Titze was one of the vocalists at the only concert given by Schubert, March 26, 1828, eight months before the great song composer, at the age of thirty-one, was called away.

We may now exchange the Land o' cakes for the banks of the Avon. The names—and what splendid names they are!—of Shakespeare and Schubert are united in two songs and one part-song. Here they are :—

1. Who is Sylvia? .. ..*Two Gentlemen of Verona.*
2. Hark! hark! the lark .. .. .. *Cymbeline.*
3. Drinking Song (Male Voices) *Antony and Cleopatra.*

(German translations by Bauernfeld, A. W. Schlegel, and Ferd. Mayerhofer.)

The first of these, 'Who is Sylvia?' is perhaps he best known Schubertian song in England. And how beautiful it is! This charming melody was composed, as were the other two Shakespeare songs, in July, 1826, two years before the composer's death. It is interesting to know that the dainty little run of four semiquavers was an afterthought. Schubert originally wrote the phrase strictly in sequenc with that which precedes it, thus :—



The song was issued in 1828, as Op. 106 No. 4. The copies were lithographed, and nc publisher's or printer's name was given.

To the same period of 'Who is Sylvia?' (How often that question has been asked belongs another Schubertian gem—'Hark hark! the lark at heaven's gate sings.' Con cerning the composition of this familiar song a pretty story is told.

One day, Schubert was strolling through the Währing, near Vienna, when he came to a bee garden where he discovered a friend looking at a volume of Shakespeare's poems. Schubert took up the book, and, turning over the leaves suddenly stopped. Pointing to the words 'Horch, horch, die Lerch' im Aetherblau,' he exclaimed, 'Such a delicious melody has just come into my head; if I had but a sheet o music paper with me.' His friend Doppler a once drew a few music-lines on the back of a bill-of-fare; and in the midst of a great hubbub with fiddlers, skittle players, beer-drinking, and waiters rushing to and fro, Schubert wrote this lovely song, 'Hark! hark! the lark.'

The familiar 'Vital spark'—'Wital spark as old villagers, Wellerlike, were prone to cal it—of Alexander Pope attracted Schubert's fancy, through the German translation (entitled Verklärung) of Herder. It is a very early composition, in fact, the product of his boyhood bearing date May 4, 1813. At that time he was a pupil at the Imperial *Convict*—not, as the name might imply, a penitentiary institution but a school for educating the choristers for the Court-chapel—where, as Sir George Grove says, 'young growing lads were allowed to go without food for 8½ hours, between a poor dinner and a wretched supper.' It is almost a wonder that under those circumstances the

* *Lied der Anne Lyle*, in the original German edition.

poor boy retained the 'vital spark' of life. We learn that 'there was not even sufficient music paper provided for the scholars, and Schubert was dependent on the bounty of richer pupils.'

'The Blind Boy' (*Der blinde Knabe*) is a translation by Craigher from the English of Colley Cibber (1671-1757). It belongs to the 'Lady of the Lake' year (1825), and made its earliest appearance in print as a supplement of the *Wiener Zeitschrift für Kunst, Literatur und Mode*, September 25, 1827. The first edition of 'The Blind Boy' merely stated that the words are 'from the English,' without giving Cibber's name as the original author of them; in fact, in Grove's Dictionary of Music and Musicians, Craigher's name is given as that of the author. During the visit of Hummel to Vienna in 1827, he extemporized on this song to the great delight of Schubert.

We finish as we began, North of the Tweed. The last song in our survey is a setting of the Old Scottish Ballad, beginning 'Edward Edward,' from the 'Percy Reliques,' which, like 'Vital Spark,' Schubert set from Herder's translation. The song was written at Gratz in 1827, during a visit of the composer to one Herr Pachler. His hostess, whom he esteemed very highly, was greatly pleased with the song, which is full of character and bears the genuine Schubertian stamp. Strangely enough it does not appear to have been published till twenty-eight years after its composition and twenty-seven after the composer's death. This may have been one of the songs for which the munificent sum of 10d. a piece was given!

In gathering together the foregoing information on Schubert's settings of British poets, no attempt has been made to exhaust the subject. If this should prove acceptable, other composers may be similarly treated as opportunity offers. Meanwhile, the above little talk will not have been placed on paper in vain if it should be the means of drawing fresh attention to that well-spring of the beautiful in music—Schubert's songs.

F. G. E.

FRIEDRICH CHRYSANDER.

With much regret we place on record the death—which took place on the 3rd ult., at Bergedorf, near Hamburg, where he had lived since 1866—of Friedrich Chrysander, Doctor of Philosophy, musician, musical historian, critic, and editor. The biographical information concerning this great Handelian scholar is so exceedingly meagre and in some respects inaccurate, that we are glad to furnish our readers with the subjoined authentic account of his life, kindly contributed by his son-in-law, Mr. Charles Volkert, whose account includes some autobiographical matter written by Dr. Chrysander and now published for the first time.

Karl Franz Friedrich Chrysander, the son of a miller, was born at Lübtheen, in Mecklenburg, on July 8, 1826. He adopted at first an educational career, holding posts of tutor in several gentlemen's families. He was also assistant master to his future father-in-law, the organist and schoolmaster Borgmann, of Vellahn, in Mecklenburg.

After attending lectures at Göttingen, Leipzig and Rostock, the last-named University bestowed upon him the degree of Doc. Phil., the independent work for his promotion being 'Ueber die Molltonart in den Volksgesängen' (On the minor mode in Folk-songs), Schwerin, 1853, which he soon followed up by another booklet 'Ueber das Oratorium' (On the Oratorio).

Subsequently Chrysander took to music as a profession. From the beginning he assumed the rôle of an historian in rigorously defending the right and claims of musical masterpieces of a distant past to a legitimate and faithful reproduction, *i.e.*, without modernising, and without instrumental or vocal additions. This soon brought him into conflict with leading musicians, who considered his action too far-reaching and one-sided.

Friedrich Chrysander's work centred indeed in the oratorio, as his early pamphlets prove, though not by any means confined to it. While working at Wolfenbüttel, Brunswick, Weissenfels, Lauenburg, and other once famous German cities, he prepared for actual performance and published in 1856 (Wolfenbüttel) four volumes of Bach's Clavier compositions, an edition which has lost none of its value or importance; moreover, it has the merit of being the first critically revised classical edition on record. Even before this he had had the good fortune to discover Bach's long-lost autograph of the immortal B minor Mass; and it at once illustrates the ideal side of his character, that he handed over this priceless score, from which much of the Bach cult of recent years has arisen, to the Royal Library at Berlin for the same sum (either £40 or 40 thalers) that he gave for it. He had to put up with many personal attacks of partisans of the great Leipzig Cantor, but it has not been yet shown that anyone of them has done as much for Bach as the subject of this notice.

At that time Chrysander put into score several volumes of Heinrich Schütz's compositions, which years afterwards he handed over to his friend, the late Philipp Spitta, to see through the press. It bears testimony to the dead musician's character that his work for Schütz, as well as his editions of the Motets of Palestrina, the clavier music of Couperin, the violin works of Corelli, bore for thirty years the names of Bellermann, Brahms, and Joachim, respectively, but not his own. His object was solely to secure for these fine works the utmost interest and utility.

He found his real sphere of action, however, when he started in 1856, in conjunction with Gervinus, Dehn, Hauptmann, and others, the so-called German Handel Society for the publication of the great Anglo-Saxon's complete compositions. These works he prepared from sources almost exclusively preserved in England. He was fortunate in being able to embody in that edition innumerable second thoughts and improvements noted down in Handel's own hand, as indicated in the conducting scores which came to light about that time.

Chrysander received some blame on this side of the Channel for carrying off those valuable Handel documents, and it is as well that the facts should be recorded in this place. In the early fifties, Kerslake, a second-hand bookseller of Bristol, secured the library of Lord Rivers's family, and offered about 126 volumes of MSS.—reputedly copies of Handel's scores—in his catalogue for the sum of £38. The late Victor Schoelcher, himself an able and enthusiastic Handel lover, secured the lot—it narrowly escaped being caught up by the Sacred Harmonic Society—which proved to be in the handwriting of the two Smiths. Schoelcher immediately placed the volumes at Chrysander's disposal. Seeing at a glance their immense importance to the Handel Edition, he offered to buy the scores—which, by the way, also contained the autographs of Christopher Smith's own oratorios—and Schoelcher accepted £800 for them. Though Chrysander could not scrape together more than £100, and had to leave the volumes in Schoelcher's hands for some years, he (Schoelcher) stuck to the bargain, in spite of the increased offers he meanwhile had received. In return for this kindness, the Doctor declined more than one offer to translate his 'Life' of Handel, because Schoelcher had published one in the English language. Several Hamburg gentlemen subsequently subscribed the funds necessary to complete the purchase, and thus the Smith conducting scores found their permanent home in the Hamburg Library.

This brings us to the second most important work connected with Chrysander's name, his 'G. F. Händel,' of which two volumes and the first half of the third were published between the years 1858 and 1867, and which ranks with the best in this form of literature that has appeared in the German language, for sound, unbiassed and independent research, and the author's enthusiasm for his work and subject. True, the period (1740-1759) dealing with Handel's great oratorios, he was not able to see through the press. But he left most of the material for its completion in admirable order, and it is to be hoped that Dr. Max Seiffert, his valued friend and pupil, will not only soon issue the earlier volumes (long since out of print, though re-cast and partly re-written by Dr. Chrysander), but that he will complete the work according to the intentions of the author.

To revert to the Handel Edition. The struggles to carry on this vast work of editing and engraving between 16,000 and 17,000 plates of Handel's works alone, unaided by publisher's advice or finance, were indeed heavy, particularly seeing that from the outset his colleagues were not merely apathetic but in actual opposition to him, as a letter of Hauptmann to Hauser and various printed attacks sufficiently prove. These collaborators all fell off after 1860, except Professor Gervinus, whose still valuable German translations were given to the edition. He died in 1871. To produce the works at first cost, Chrysander set up an office in his own garden, where all the volumes since 1862 were engraved and printed under his personal and unremitting care, thus following the example set by the Bach family.

Chrysander was able to issue about ninety-seven volumes of Handel's works, and the outstanding two volumes were also lately completed by him, and engraved ready for publication. In the preface to the last volume, 'The Messiah,' he has acknowledged gratefully some of the factors that have rendered this edition possible, and, with his usual custom, he subordinates therein all personal questions and merit to the cause so dear to his heart.

No doubt his Handel studies might be considered sufficient for one man's life-work—one that places Chrysander in the front rank of musical scientists and editors; but he always wished to rank as, and was eminently a musician of broad culture and convictions; not a mere Handelian in the generally understood sense of the term, but a practical musician. To study Handel aright, he issued at his cost, under the heading of 'Sources to Handel's works,' some very important compositions, such as Urio's Te Deum, Clari's Duets, Erba's Magnificat, Stradella's Serenata, Muffat's Componimenti, R. Keiser's operas, which Handel absorbed in his great work. These borrowings have only recently been ably treated by Mr. J. S. Shedlock,* but the reasons for such conduct are still to be accounted for. Apart from the practice of the day, Handel transformed the ideas of others in a legitimate way, and Chrysander not only produced the means whereby to estimate the apparent theft, but collected evidence to explain Handel's action. Thus there is a copy of Handel's Clavier Suites annotated by Muffat, in which this sound musician censured, corrected, and cut up the greater master's work. Handel's revenge in borrowing from Muffat may have been taken to show how much could be done with his (Muffat's) own ideas. This sort of raillery has existed as long as there have been musicians, and so far the art has not been a loser by it. No one has effectually belittled Shakespeare for having picked up valuable

* The Musical Times for July, August, and September, 1901.

material wherever he could, or Bach for interspersing his great works with themes and chorales that existed before him. It is curious that Handel alone was attacked after his death on that account more than were the other great men.

During the forty-five years which Chrysander mainly devoted to the cause of Handel, partly to support it and himself, he edited '*Jahrbücher für Musikalische Wissenschaft* (1863 to 1867). They contain complete and important investigations on our 'God save the King,' the 'Lochheimer Liederbuch,' and many important subjects, as interesting now as then. Moreover, for thirteen years he was the indefatigable editor of the *Leipziger Allgemeine Musik-Zeitung*, and many are the signed and unsigned contributions that he sent forth week after week. Together with Spitta and Adler he edited the *Vierteljahrsschrift für Musikwissenschaft*, in which appeared his articles on music printing,* on Zacconi, the great Italian singing master,

Friedrich Chrysander.

upon whom most of Handel's work for solo voices is based, and who practically taught us how such music should be sung. There is also an edition of all Carissimi's oratorios, some of which would not have come to light but for his tenacity of purpose. Dr. Max Seiffert will be able to tell us something of this great forerunner of Handel. Chrysander edited and published at his expense, Beethoven's symphonies in score quite forty years ago—an exceedingly careful and correct edition. Many are his concise and impartial biographies of musicians in Brockhaus' famous Lexicon, to which he contributed for several years. Vast as was his literary and musical work, he became in recent years best known by the masterly conducting versions which he prepared of twelve or fourteen of Handel's masterpieces. These are not only the outcome of the last seven or eight years, during which Germany has accorded his true place to the famous Saxon; Chrysander actually prepared much of the work as far back as forty years, when the late King of Hanover intended to place concert music on as solid a basis as is the opera

* Reprinted, in an English translation by Mr. Russell Martineau, in The Musical Times during the year 1877.

in Germany, by the creation of a Cäcilien-Haus, as the King intended to name it. This noble monarch was unable to fulfil all he promised; and except for the thousand thalers granted to him for carrying on the edition, a grant which was continued by Prussia for each year's issue until the so-called 'Guelph Fund' was restored to the royal House of Hanover, it is more than probable that Chrysander's edition would have remained incomplete like more than one similar enterprise. Nor would the conducting scores, to which the prefaces of volumes prepared between 1860 and 1865 allude, have been completed and successfully performed in Germany, Austria, and Switzerland. Successful they were, and of the utmost influence upon musical life itself, because they not only enter thoroughly into Handel's spirit and practice, but emanated from an eminently practical musician capable of transmuting them into German, and casting them in a way which Handel indicated, and which a present-day audience can enjoy. He was averse to publishing these conducting versions, though he had, again at his expense, engraved orchestral and chorus parts for several of the works since used by choral societies. The time may come to issue the result of all this independent labour; in fact, Chrysander had all but completed arrangements for this purpose when he broke down in health; but what he has done for Handel can never be lost.

He was one of the most simple and retiring of men. Kind to everyone with whom he came into contact, and, highly cultured, he was able to get on with the high and low; only those who did not know him, or had reasons not to know him, misjudged him, because he failed in the modern faculty for self-advertisement, cared little for what was written about him, and hardly ever worked for the sake of gain. He had frequent offers for positions under Government, of which the first was that of organist and choirmaster at the Cathedral of Schwerin. The King of Hanover entrusted him with the reconstruction of the Liturgy at his Court Chapels, and offered him the chief Musician's place in his dominion, but Chrysander declined all such appointments, even the Directorate of the Berlin Hochschule, feeling certain that it would mean to him the giving up of his life work and his freedom. This did not prevent him from accepting the King of Hanover's generous offer referred to above—on the contrary, he challenged it by requesting the King not to decorate him, but to help forward the Handel work. When, later on, Prince Bismarck invited him to Friedrichsruh, where he was an honoured guest for several years, and in due course offered to distinguish him, he begged the Prince not to do so by means of Orders, as he had declined similar honours from Hanover. The Prince found other means of showing his appreciation of the Handelian's worth, by proposing him for a pension from the Emperor William's privy purse, in commemoration of Handel's bi-centenary, in 1885. Prince Bismarck's letter on that occasion, and another when Chrysander lost his eldest son at the age of twenty-four, are treasured by the family, as are the kindly words which he (Bismarck) wrote to Princess Bismarck, on June 12th, 1886, and which were recently published by their son, Prince Herbert.

Friedrich Chrysander was married in 1856 to Elizabeth Borgmann, of Vellahn. They lost their first son in 1859, and afterwards moved to Lauenburg, in Holstein, when two more sons and a daughter were born to them. Their elder son, George, died in 1884, while in the army; the youngest, Rudolph, studied medicine, and became Prince Bismarck's trusted secretary and physician from the Prince's retirement to his death. He nursed and relieved his father during the weary months of feebleness and pain. Their daughter became, in 1886, the wife of Mr. Charles Volkert, the managing partner of the publishing firm of Schott & Co., London.

It may be interesting to add that, since 1856, Chrysander visited London annually, and through the kindness of Mr. and Mrs. Russell Martineau, found under their hospitable roof a second home until his children claimed him during his sojourns in the Metropolis. He often used to say that his visits to England were his only holidays, and yet what a vast amount of work he got through while he was here!

Dr. Chrysander's private life was above reproach, and though he never quite recovered from the loss of his wife in 1887, he knew there was work for him to do, and he did it until called away. He was immensely fond of his gardens and hot-houses, and their produce found many admirers.

The funeral took place at the family vault in Vellahn, on the 6th ult., and was as peaceful as was his end.

"Süss ist der Schlaf des Arbeiters."

The performance of Sir Hubert Parry's fine oratorio of 'Job,' at the recent Gloucester Festival, reminds us that the wonderful story has already been treated by several composers, native and foreign (E. T. Chipp, William Russell, Bernhard Klein, F. Chiaromonte, and others), though by none, we venture to think, so worthily as Sir Hubert. The oldest work with which we are acquainted in connection with that subject is 'The Dialogue of Job,' by John Hilton. In the early days in which Hilton wrote, there was a plainness of speech both in sacred and secular matters. Hence it is not surprising to find the *dramatis personæ* marked as: God, Satan, Job, Job's wife, and the Messengers. The writing is exceedingly quaint, and the music, which reflects the spirit of the words, has dignity and dramatic power; there are even realistic touches which foreshadow the picturesqueness of Purcell. The dialogue ends with a brief chorus in four parts to the words, 'Meanwhile no waywardness in Job appear'd, nor Mutt'ring speech against his God was heard.'

OCCASIONAL NOTES.

Many happy returns of the day:—

Oct. 4.—Madame Lemmens Sherrington.
,, 4.—Jacques Blumenthal.
,, 8.—Emil Sauer.
,, 9.—Camille Saint-Saëns.
,, 11.—Theodore Thomas.
,, 15.—Joseph Hollman.
,, 16.—John Francis Barnett.
,, 21.—Wassily Sapellnikoff.
,, 26.—Haydn Keeton.
,, 31.—Mrs. Needham.

Blackwood's Magazine for September contains a very interesting and autobiographical article by the late Mr. Charles Salaman, entitled 'Pianists of the past.' Here are two Liszt extracts:—

It was at the rehearsal on May 25, 1827, already referred to as the occasion of my first seeing Clementi, and, I may add, hearing that grand singer of the great Italian school, Madame Pasta, that I saw and heard of Franz Liszt for the first time, although he had played in London three years previously. 'Young Liszt, from Vienna,' said Charles Neate to me, as the slim and rather tall boy ascended the steps leading to the platform. 'He is only fifteen—a great creature!' His playing of Hummel's concerto created a profound sensation, and my enthusiastic admiration made me eager to know the wonderful young pianist, my senior by a couple of years. Very shortly afterwards—just before Liszt's morning concert, for which my father had purchased tickets from his father—we became acquainted. I visited him and his father at their lodgings in Frith Street, Soho, and young Liszt came to early family dinner at my home. He was a very charmingly natural and unaffected boy, and I have never forgotten his joyful exclamation, 'Oh, gooseberry pie!' when his favourite dish was put upon the table. We had a good deal of music together on that memorable afternoon, reading several duets. Liszt played some of his recently published 'Etudes,' Op. 6, a copy of which he gave me, and in which he wrote specially for me an amended version of the sixth study, *Molto agitato* . . . .

I did not hear Liszt again until his visit to London in 1840, when he puzzled the musical public by announcing 'Pianoforte Recitals.' This now commonly accepted term had never previously been used, and people asked, 'What does he mean? How can anyone *recite* upon the pianoforte?' At these recitals, Liszt, after performing a piece set down in his programme, would leave the platform, and, descending into the body of the room, where the benches were so arranged to allow free locomotion, would move about among his auditors and converse with his friends, with the gracious condescension of a prince, until he felt disposed to return to the piano.

The memorial services held at Westminster Abbey, St. Paul's Cathedral, and elsewhere, on the 19th ult., the day of Mr. McKinley's funeral, are an indication of the deep sympathy felt by the entire English nation in the loss which our kith and kin in America have sustained in the cruel death of their distinguished President. The music at the services was deeply impressive, and the President's favourite hymn, 'Nearer, my God, to Thee' (to which we make special reference in our Church and Organ Music column, p. 672), has been very generally sung at these and recent Sunday services in all parts of this country. At the Queen's Hall Promenade Concerts, Sullivan's *In Memoriam* Overture was fittingly played as a mark of sympathetic respect to the late President and the people whom he so ably led.

The following advertisement appeared in a Gloucester newspaper during the Festival week:—

Young Lady wishes to Teach Music, 3d. half-hour, at own Residences. Address ——

The following are the introductory remarks to the 'Revised Instructions as to singing in Day Schools (England and Wales)' recently issued by the Board of Education:—

SINGING.

Instructions as to the Inspection of Singing in Day Schools.

Vocal Music—General Objects.

Some of the objects sought for in including vocal music in the school curriculum may be stated as follows:—

To provide a healthful and pleasant form of collective indoor occupation, and, through the words of the songs, a possible moral and educative force. Words, as a rule, are more permanently memorised through music than in any other way.

To develop musical faculties in order that children may in after life be able to appreciate the best music as listeners and performers.

To furnish knowledge of musical facts and notation that will enable children to read simple music at sight and generally to understand music intelligently.

To train and preserve the voices of children, not only with a view to the attainment of tasteful and agreeable execution during school life, but with a view to the potentialities of the children as adult singers.

To store children's memories with patriotic, national, and folk songs, the words of which are suitable for school use. Such an aim does not necessarily exclude or condemn the use of other music found useful and interesting for school entertainments and other purposes.

To cultivate the power to sing tunefully in parts, not only for present edification and culture, but to fit children to become in after life executants of the rich repertory of choral music which we have inherited in this country, and which is continually being added to by living composers.

The complete scheme appeared in the September issue of *The School Music Review*. We understand that these 'Revised Instructions' were prepared for the Board of Education by Dr. W. G. McNaught since the death of Sir John Stainer.

Mr. Arthur Somervell has been appointed Inspector of Music to the Board of Education and to the Scotch Education Department. Dr. W. G. McNaught, who for nineteen years has held the appointment of an Assistant Inspector of Music under the regime of the late Sir John Stainer, has resigned that office, because he felt that it would not be an advantage to anyone concerned that he should be subordinate to Mr. Somervell.

In regard to the appointment of the successor to Sir John Stainer, we join in the widely-spread feeling that the Duke of Devonshire, as Lord President of the Council, has been badly advised in overlooking the claims of the late Assistant Inspector, Dr. McNaught. Not only has Dr. McNaught loyally and unsparingly served the Board in a variety of ways during all these years, but he has practically discharged most of the duties of the chief Inspector during a considerable period; moreover, he has brought to the work ripe experience and a full knowledge of the subject that may be termed unique. Looking at the matter quite impartially, we cannot help feeling that a great mistake has been made. The injustice to the man who has given his life-work to the cause which he has so much at heart is not the most serious aspect of the question, there being a danger that the progress of music in Training Colleges and schools may be discouraged.

The prosperous progress of Mr. Robert Newman's Promenade Concerts suggests a peep into the past. As we stated in our last number (p. 614), the earliest Promenade Concerts in England date from sixty-three years ago. They were given at the Royal English Opera House, another name for the Lyceum Theatre, and started on December 12, 1838. The Lyceum playbills preserved in the British Museum, do not, unfortunately, include that of the opening night, but the bill of fare of the fifth and sixth performances is in the collection. Here is the document:—

THEATRE ROYAL LYCEUM

AND

ENGLISH OPERA HOUSE.

Monday & Tuesday, December 17 & 18, 1838,

will take place

PROMENADE CONCERTS,

à la Musard.

In accordance with the daily increasing taste for Music in this country, the Management have resolved on adopting the Plan pursued with such unexampled success in Paris, and will throw open the Theatre Every Evening to the Public, the Price of Admission to the Public Boxes (except the Balcony Circle), the Pit and Gallery, all of which communicate with each other, being

ONE SHILLING.

Places may be secured in the Balcony Circle, by application at the Box Office, on the payment of Two Shillings.

The Pit is boarded over, and Refreshments of every description may be had within the house.

PROGRAMME.

Part I.

Overture	Euryanthe	... *Weber.*
Quadrille	I Puritani	...*Musard.*
Overture ...	The Harmonious Blacksmith ...	... *Handel.*
Fantasia, on the Bassoon, by Mr. Baumann		... *Berr.*
Quadrille	Le Danois	...*Musard.*
Overture	Zampa	... *Herold.*
Waltz	Vienne	...*Strauss.*

Part II.

Overture	Guillaume Tell	... *Rossini.*
Quadrille	Rouen	...*Musard.*
Overture	Leonora	*Beethoven.*
Quadrille	Les Echos	...*Musard.*
Overture	Le Dieu et la Bayadère	... *Auber.*
Waltz	Hommage à la Reine d'Angleterre ...	...*Strauss.*

The programme of the performance will be varied every Second Night. For particulars, see the 'Concert Companion.'

The band consists of sixty instrumental performers, selected from Her Majesty's Theatre, the Philharmonic, the Royal Society of Musicians, &c.

Leader & Solo Violin, Mr. Willy. Conductor, Sig. Negri.

The third number on the programme is curious: it would be interesting to know who hammered it out into overture shape.

No copy of the 'Concert Companion,' referred to above, seems to be in the British Museum. Was it a periodical? A comparison of the above programme with those provided nightly by Mr. Henry J. Wood at Queen's Hall, cannot fail to be interesting, and at the same time highly instructive.

The Millenary—how perilously near millinery—of Alfred the Great recalls the fact that he was a musical monarch. His biographers tell us that not only was the King celebrated for his skill in music and his performance on the harp, but that he was very sedulous in his endeavours to promote the study of music in his Kingdom. Moreover, Solomon-like, he, excellent ruler, 'provided himself of musicians, not common, or such as knew the practice part; but men skilful in the art itself, whose skill and service yet further improved with his own instruction, and so ordered the manner of their service as best befitted the royalty of a King.' (Did the King receive any royalties on the sale of these uncommon gentlemen's compositions?) The story of his entering the Danish camp, disguised like a harper or minstrel, is thus related by Sir John Hawkins in his History of Music (vol. i., p. 152):—

The substance of which relation is, that being desirous to know the strength and circumstances of the Danish army, then in Somersetshire, he disguised himself like a minstrel, and taking with him a harp, and one only confidant, he went into the Danish camp, the privilege of his disguise intitling him to free admittance every where, even into the king's tent; and there, for many days, he so employed himself as that, while he entertained his enemies with his mirth and music, he obtained the fullest satisfaction touching their ability to resist the attack on them, which he had for some time been meditating.

As this event took place in the year 878, it possesses a rich flavour of doubly-distilled antiquarianism.

The following, from *Le Petit Baigneur de Dieppe Gazette Bleue* of August 28, will be read with interest by English musicians. We give the programme exactly as it appeared in print at the popular French watering-place:—

CASINO DE DIEPPE.

CONCERTS INTERNATIONAUX

Sous la direction de M. Ad. Bourdeau.

ŒUVRES ANGLAISES.

Première Partie.

1. Ouverture di Ballo ... ... *Arthur Sillivan*, 1842-1900.
2. Bénedictus, pr violon-solo ... *A. C. Mackenzie*, 1847 „
   M. P. Séchirai.
3. Three English Dances ... *E. H. Cowen*, 1852 „
   A. Strately Dance; B. Rustic Dance; C. Graceful Dance.
4. A. Sérénade Mauresque,
   B. Mazurka ... ... *Edward Elgar*, 1857 „
   Intervalle de 30 minutes.

Deuxième Partie.

1. A. Berceuse, B. Pastorale,
   C. Pavane ... ... *Edward German*, 1861 „
2. Three Dances From Henry VIII.
   A. Morris Dance; B. Shepherds' Dance; C. Torch Dance.
3. Three Characteristic Waltzes ... ... *Coleridge-Taylor*, 1872 „
   A. Allegro; B. Tempo di Valse; C. Andante con sentimento.
4. God save the King.

There are indications, even in unexpected quarters, that Mendelssohn's 'Elijah' is not dead yet. Last month we quoted some interesting Mozartiana from the *Pall Mall Gazette*, and now we venture to do likewise in regard to Mendelssohn's great oratorio, as it appealed to the musical critic of our contemporary at the recent Gloucester Musical Festival.

The orchestration, in parts (to make, if possible, an original remark on 'Elijah'), is really almost as good as (and in parts very like to) the orchestration of the lighter parts of 'Die Meistersinger.' (This is no fanciful analogy.) I believe that if Mendelssohn had only endured every misfortune save that of an early death he would have ranked far, far higher among the world's composers than now he ranks. Young Mendelssohn knelt before the score of young Mozart. Who knows what he might have been if he had lived to twice the age of Mozart? After all, you cannot compare 'Le Nozze' to 'Elijah,' nor 'Don Giovanni' to "St. Paul." If only he had lived! He came to his own

so soon and so inadequately. Wagner knew, and he was right in all despite, that the young Jew prodigy is not of enduring stuff; but if this young Jew had lived, one cannot guess to what his eld would have given birth. I write not in disparagement. I love 'Elijah,' and Mendelssohn. I fancy that I feel very much as felt the men of Leipzig on the fatal morning when they gathered in little crowds to read from the posters that Mendelssohn was dead. I wanted him to do so much more!

The prospectus of the Royal Choral Society for the coming season's concerts has just been issued. In addition to the usual performances of the Messiah (twice) and Elijah, the scheme includes a Hiawatha night, presentations of two Festival novelties—Mr. Coleridge-Taylor's Blind Girl and Sir Frederick Bridge's Forging of the Anchor to wit, The Golden Legend, The Redemption, and the Walpurgis Night (the last-named by desire), and, for the first time by the Society, Dvorák's Spectre's Bride, and selections from Handel's L'Allegro, a welcome revival. The plan of campaign is one that should appeal to a large section of the music-loving public of the great metropolis and its countless visitors.

Dr. W. H. Cummings writes *á propos* of the 'Malibran and Mutlow' article in our last issue: 'Madame Viardot Garcia has given the autograph score of Mozart's Don Giovanni to the library of the Paris Conservatoire. I consulted it there three years ago.'

Mr. Edwin H. Lemare sailed from Liverpool in the *Teutonic*, on the 11th ult., for the United States, where he will give a second series of organ recitals in the land of the stars and stripes. May all success attend him!

President Roosevelt is said to possess a good baritone voice, and he has made numerous vocal appearances in public. Who knows but that some day he may be invited to take part in the concert of Europe?

The 'Life' of Sir George Grove, upon which Mr. C. L. Graves is engaged, will not, we understand, be ready for publication till the spring.

Mr. Henry J. Wood will form the subject of the Biographical Sketch in our November number.

LEEDS FESTIVAL NOVELTIES.

Mr. S. Coleridge-Taylor remains faithful to the poet through whom he has won such success; we refer, of course, to Longfellow in 'Hiawatha.' This time he has selected 'The Blind Girl of Castél-Cuillé,' translated by Longfellow from the Gascon of Jasmin. His cantata is for soprano and baritone soli, chorus, and orchestra. The story of blind *Margaret*, whom *Baptiste* abandoned for *Angela*, and of merriment turned into mourning, when at the close the forsaken girl, heart-broken, falls dead at the feet of her former lover, offers to a composer opportunities for picturesque and emotional music, also for striking contrasts. There are the 'rosy village girls' singing their chant as 'They wind aslant Toward Saint Amant,' the 'cripple *Jane*,' who utters her note of warning, the sadness of *Margaret* when she learns that '*Angela*, the bride, has passed,' the wedding procession, the ceremony in the church, and the bearing of the hearse of the dead blind girl, at eve, to the churchyard—in all these incidents there are lights and shades which secure that variety which is ever present in nature, and which, therefore, is a necessity in art.

Mr. Taylor's cantata is divided into three parts. In the first, the key-note of the tragedy is struck when *Jane*, the cripple, bids 'Thoughtless *Angela* beware.' The second concerns the sorrow of *Margaret*, accentuated by sounds of marriage bells and laughing wedding guests; while in the third, gloom of course prevails.

As in his 'Hiawatha' music, so here the composer produces his effects in a direct way, and of melody there is no stint. The choral writing, of homophonic character, is effectively laid out for the voices. There is moderate use made of representative themes. The lines—

> The roads should blossom, the roads should bloom,
> So fair a bride shall leave her home!
> Should blossom and bloom with garlands gay,
> So fair a bride shall pass to-day!

are used, as lovers of Longfellow know, as a kind of refrain, and they therefore give a feeling of unity to the work. They change colour at the close, however, when the mention is not of a bride but of a corpse which passes, and, accordingly, the setting differs. In the instrumental coda of the solemn final chorus, one phrase from the first music, now in mournful minor tones, is prominent.

The 'Memorial Cantata' (Op. 65) by Alexander Constantinovich Glazounow (Belaieff, Leipzig), is a work full of earnest thought and feeling. In this work the distinguished Russian composer commemorates the death of the famous Russian poet and painter, Alexander Sergyeevich Pushkin (1799-1837). The poem, written to celebrate the centenary of Pushkin, tells of one whose 'Glorious songs cannot die,' to quote from the English version of the able translator, Mr. Paul England.

The work is divided into four short sections. The first consists of a triumphant chorus in praise of the poet thus memorialised; the principal theme has diatonic strength and dignity. The second section, a mezzo-soprano solo bearing the superscription 'Cradle Song,' tells of a radiant angel which, while as yet the poet lay in the cradle, filled his soul 'with songs abiding.' The expressive vocal part has an appropriate 'rocking' accompaniment enhanced by skilful harmonic colouring. After a full-toned flowing chorus recording how the poet's words have sunk deep into the people's hearts, a new section opens with a brief tenor solo, followed by a broad choral passage leading to the hymn, 'Mighty Master, live for ever,' which brings the work to a worthy close.

'A Dirge for Two Veterans,' poem by Walt Whitman, set to music for bass solo, chorus and orchestra (Boosey and Co.), is Dr. Charles Wood's contribution to the festival programme. The poem, with its sad story of death and burial of 'Two veterans, son and father,' its solemn funeral procession, its sounds of 'full key'd bugles,' of whirring small, and pounding great drums, lends itself well to musical treatment. Dr. Wood has written music singularly clear in form and simple in character, and, with regard to realistic effects suggested by the poem, of marked restraint. There are a few lights amid the many shades—the silvery moon, the mother's face in heaven, the love inspired by noble death, and of these the composer has taken due advantage.

We are requested by Miss Constance Bache to state that the scores belonging to the 'Liszt Library' of the late Walter Bache, which have hitherto been available on application to her address, are now transferred to the care of Mr. Mapleson, 36, St. Martin's Lane, from whom they may continue to be hired. Many of the scores have valuable manuscript indications as to their renderings, inserted by Walter Bache on the direct authority of Liszt.

THE GLOUCESTER MUSICAL FESTIVAL.

(By our Special Correspondent.)

Gloucester has claims for distinction in the Meeting of the Three Choirs—Worcester and Hereford completing the trio of cities. It was the first to perform Handel's 'Messiah' and Mendelssohn's 'Elijah' and 'Hymn of Praise' during the lifetime of their respective composers. And was not Gloucester the first (in 1892) to rely solely upon the three counties for the Festival chorus? Again, the Wesley associations (to which we refer in another column) are of special interest. At Gloucester the performers are not located at the west end of the beautiful sanctuary, but adjacent to the choir screen, an excellent position, whereby the cathedral organ can be used, thus obviating the necessity of erecting a temporary instrument as at Worcester and Hereford.

MR. A. HERBERT BREWER,
ORGANIST OF GLOUCESTER CATHEDRAL.
(*From a Photograph by Mr. G. Coles, Gloucester.*)

The Meeting held at Gloucester, on September 8, 10, and three following days, was the 178th of these Three-Choir Festivals. It opened with a full orchestral service on the afternoon of Sunday, the 8th ult., of which the chief musical features were Schubert's B minor (unfinished) symphony; an effective setting of the Magnificat and Nunc dimittis by Mr. Luard Selby, organist of Rochester Cathedral; a festival anthem, 'Lord, I have loved the habitation of Thy house,' composed by Mr. John E. West (both these works were specially written for the Festival and the latter conducted by the composer); and the 'Prelude' and 'Angel's Farewell' from Dr. Elgar's 'Dream of Gerontius,' conducted by the composer. Criticism of the manner in which this impressive service was rendered is uncalled for, but high commendation must be awarded to Mr. West for his scholarly and dignified anthem. In the selection of the text, the musicianly treatment of its various features—*e.g.*, the recurrent Alleluias—and especially in the skilful orchestration, this anthem not only made its mark as one of the outstanding features of the Festival, but certainly added to the reputation of its composer.

Tuesday morning brought with it Mendelssohn's 'Elijah,' which has been performed at every Gloucester Festival since 1847, and on this occasion was presented for the fifty-third time at these Meetings. The oratorio was preluded by Chopin's Funeral March (orchestrated by Herr G. Schmidt), played as a mark of respect to Her late Majesty Queen Victoria, and the National Anthem, arranged by Professor Stanford. This 'Elijah' performance furnishes a convenient opportunity for referring to the Festival chorus, a body of 266 capable songsters and songstresses, constituted thus:—

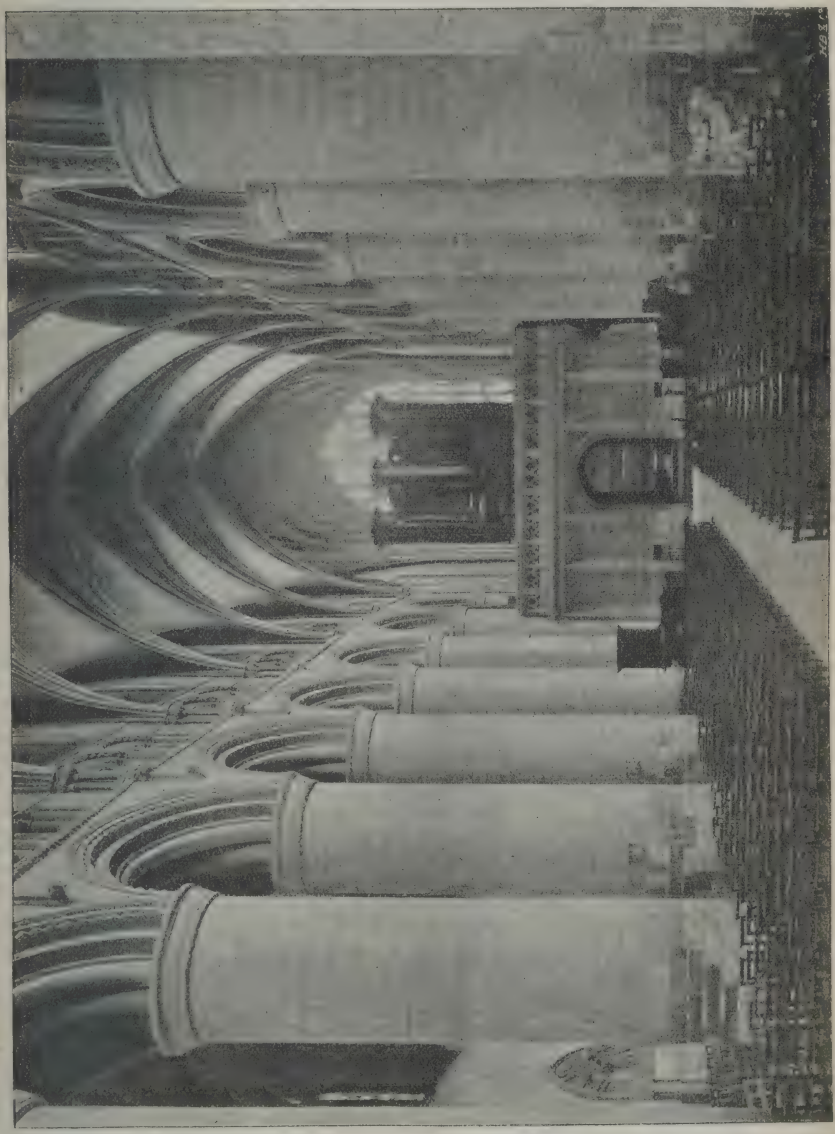
Sopranos (including 12 boys) ..	73
Altos (including 14 men)	64
Tenors	63
Basses	66
Total	266

The quality of tone was excellent (the sopranos were a little weak, perhaps) and the intonation good. Indications of intelligence and sympathy with the conductor were not wanting, but the singing needed just a touch of Sheffield. To say that the Gloucester chorus was above the average would not be doing them and their able conductor justice. The average of choral singing in this country is, however, below the high-water mark of interpretative excellence. Every chorus-singer needs to be inoculated with something that shall give no quarter even to one germ of stodginess. Thanks to the efforts of such capable men as Mr. Brewer, there are signs of an improved choral technique; but chorus-singers must *individually* be made to feel that he or she is essentially a *vital* element—that any flabbiness of attack, any colourless pronunciation of words are fatal to perfection, or the attainment thereunto. To interest, to magnetise, to poetise, to galvanise into life all the latent possibilities of his choir should be the unwearying duty of every chorus-master and choir trainer. The work will be found interesting, nay, even fascinating, and the workers will respond.

To return to the 'Elijah' performance, the soloists were Madame Albani, Madame Sobrino, Miss Ada Crossley and Miss Muriel Foster; Messrs. Ben Davies, William Green, Lane Wilson and Andrew Black. Master B. Hirst, a Gloucester chorister, sang the part of *The Youth* with intelligent expression.

Mozart's ever-fresh and refreshing 'Jupiter' Symphony (carefully played) opened the evening's music on Tuesday. To it succeeded the melodious and effective 'Harvest Song' cantata, by Mr. C. Lee Williams, a former organist of Gloucester Cathedral, who conducted an excellent performance. Spohr's 'Last Judgment' completed the scheme. The soloists of the evening were Madame Ella Russell, Miss Muriel Foster, Messrs. William Green and Lane Wilson. Grimly enough, the 'Last Judgment' was first performed here in 1832, the cholera year!

Brahms's First Symphony in C minor—admirably interpreted under Mr. Brewer's baton—opened the Wednesday performances. Cherubini's fine Mass in D minor—a work not frequently heard—followed. After the luncheon hour, Dr. Sinclair gave a spirited performance of Handel's Second Organ Concerto (in B flat), the well-written cadenza to which was furnished by Mr. Ivor Atkins, organist of Worcester



Gloucester Cathedral.

Cathedral — thus the trio of young Three-Choir organists had a share in the performance of the old Anglo-Saxon's genial music. Madame Albani, Miss Ada Crossley, Mr. William Green and Mr. Andrew Black were the soloists in the Mass.

The capable vocal force of the Festival executants had their full opportunity in the motet 'The righteous live for evermore,' specially composed for the occasion by Dr. Charles H. Lloyd, now of Eton, but S. S. Wesley's immediate successor in the organistship of Gloucester Cathedral. The motet, in eight parts and written *In piam Memoriam Victoriæ Reginæ*, proved to be worthy of its theme. Dignity, chasteness, tenderness, and strength characterise Dr. Lloyd's music — in fact, the hearer felt that the noble beauty of our revered late Queen's life was faithfully reflected therein. The singing of the choir, *à capella* throughout, was most praiseworthy, and the alarming prophecy of a London critic that they would fall in pitch 'about a fifth' was *not* fulfilled. A new orchestral work entitled 'Idyll,' by Mr. S. Coleridge-Taylor and conducted by him, followed the motet. If it is not up to the level of his best achievements, it is charged with refined feeling and artistic endeavour. A selection from Sir Alexander Mackenzie's 'The Rose of Sharon' concluded the performance. The excerpt consisted of The Procession of the Ark (scene 2, part 2), stately music and vocal withal that deserves more frequent hearing. Sir Alexander conducted his own stirring strains.

Five conductors and four novelties were included in the gargantuan feast set before the Festivalites at the Wednesday evening concert held in the Shire Hall. The programme may be given in full:—

Overture ... Les Noces de Figaro ... ... *Mozart.*
Dramatic Scene for Baritone Solo and Chorus { The forging of the Anchor } *J. Frederick Bridge.*
(*First Performance.*)
Soloist ... ... Mr. Plunket Greene.
Song ... ... Softly sighs (Der Freischütz) ... ... *Weber.*
Madame Ella Russell.
Symphonic Prelude...A Song in the Morning ... *W. H. Bell.*
(*Composed for this Festival and conducted by the Composer.*)
Song ... Onaway! awake, Beloved (Hiawatha), *S. Coleridge-Taylor.*
Mr. Ben Davies.
Overture ... Cockaigne (In London Town) *Edward Elgar.*
(*Conducted by the Composer.*)
Orchestral Poem, A Phantasy of Life and Love, *Frederic H. Cowen.*
(*Composed for this Festival and conducted by the Composer.*)
Orchestral Song ... The Soldier's Tent ...*C. Hubert H. Parry.*
(*Conducted by the Composer.*)
Mr. Plunket Greene.
Song ... ... Jewel Song (Faust) ... ...*Gounod.*
Madame Ella Russell.
Descriptive Ballad, The Gates of Night ... *Arthur Hervey.*
(*First public performance.*)
Mr. Andrew Black.
Choral Song ... ... The Last Post ... *C. V. Stanford.*
Meistersinger Overture ... ... *Wagner.*

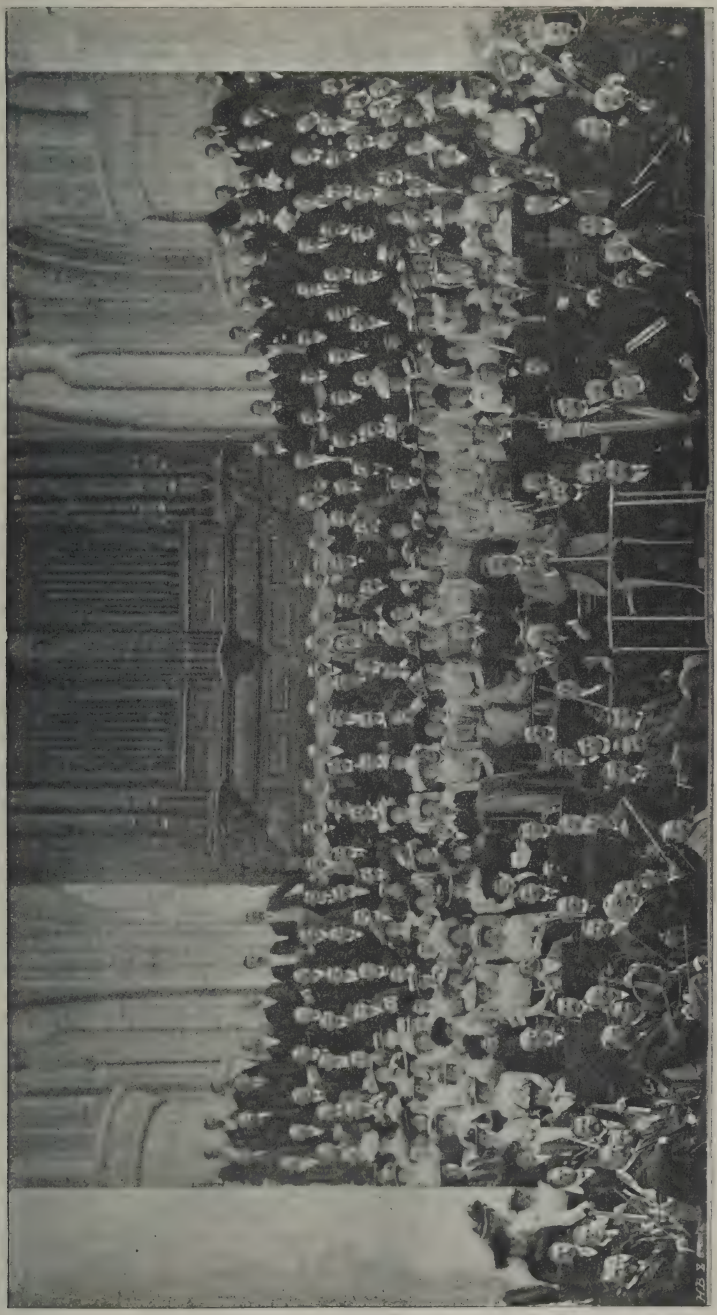
With the complete scheme before the reader it may serve if reference is confined to the new works. The first, by Sir Frederick Bridge, is a vigorous setting of Samuel Ferguson's poem 'The Forging of the Anchor,' a composition which, weighed in the balances of popular opinion, will doubtless not be found wanting. The absence of Sir Frederick in dropping his latest achievement into the sea of publicity was unfortunately due to indisposition, and not because he was hankering after salmon in Scotland.

Mr. W. H. Bell is a young musician who, speaking metaphorically, uses a large canvas and is unstinting in the use of his colours. He is a composer who has a great deal in him and from whom a great deal comes out. The outcome in the present instance is a powerful and original work, strenuous in its subject matter and clever in constructive ability and technical resource. All its possibilities were probably not revealed at this performance, and a further hearing of the work will doubtless make manifest things that are deeper down than on the surface. Dr. Cowen's contribution to the Festival, an orchestral poem, entitled 'A Phantasy of Life and Love,' shows that his hand has not lost its cunning. The lighter sections of the Phantasy were perhaps the most satisfactory, the themes and the orchestration thereof being unmistakably Cowenesque. Mr. Arthur Hervey's ballad 'The Gates of Night' (sung by Mr. Andrew Black) completed the novelty portion of a long programme. A daintily scored orchestral work—the Tempest Music of Sullivan, for instance—would have afforded welcome relief to the superabundance of brass, big and side drum, and clashing cymbals whereby the ears of the audience were assailed. Mr. Brewer conducted, except where otherwise stated.

The Eroica of Beethoven, the Job of Sir Hubert Parry, and the Requiem of Verdi, formed a triumvirate programme on Thursday morning in the Cathedral. The ever-welcome symphony went well under Mr. Brewer's guidance, and the oratorio—produced at Gloucester in 1892—again made a deep impression. It ranks among the best work that Sir Hubert has done. He conducted the performance with his characteristic energy, and Mr. Plunket Greene repeated his previous successes in singing The Lamentations of Job. Verdi's Requiem, which followed, does not call for more than a mere record. The soloists, in addition to Mr. Plunket Greene, were Madame Ella Russell, Miss Hilda Wilson, Mr. William Green, Mr. Lane Wilson, and Mr. Andrew Black.

An enormous congregation attended the evening performance, doubtless largely attracted to the Cathedral by the fact that a new work by the popular Gloucester organist and conductor of the Festival was to be presented for the first time, and that the Hymn of Praise was in the programme. In 'Emmaus,' Mr. Joseph Bennett has constructed a libretto on the beautiful gospel incident which Mr. Brewer has set to music in a manner calling for high praise. The strains are truly devotional, melodious, and simple. There is no straining after effect, no make-believe; it is heart music, true and sincere. Unless we misjudge this reflective little work, we feel sure it will find its way into the services of many churches, to the edification of those who listen and of those who take part in its interpretation. 'Emmaus' is dedicated 'to the memory of Marion Reynolds,' who, we understand, was an aunt of Mrs. Brewer's, and who, during her lifetime, took a warm interest in the composer and his work as organist at Gloucester, and especially in the progress of 'Emmaus.' Owing to the great pressure of Mr. Brewer's preparatory duties as conductor of the Festival, Dr. Elgar very kindly offered to score the work for his friend.

The church cantatas of John Sebastian Bach—of which there are no less than 190—always find a fitting place amid cathedral surroundings. So it was with 'Sleepers, wake!' performed on this occasion for the first time in the English language, and from the new edition prepared by Miss Troutbeck as translator, and Professor Prout as a safe editor of the music. The Bach-like character of the work—how well it harmonised with those magnificent Norman pillars—shows itself more especially in the choruses, which are constructed upon the theme of Philipp Nicolai's well-known chorale. The inclusion of the cantata in the Festival scheme was a decidedly happy thought upon which Mr. Brewer may be congratulated. The Hymn of Praise brought the day's music to a jubilant close. The solos of the evening were safe in the hands of Madame Albani and Madame Sobrino; Messrs. Ben Davies and Plunket Greene. The Hymn of Praise, we may add, was



A GLOUCESTER FESTIVAL REHEARSAL.

(From a Photograph by Mr. A. H. Pitcher, College Court, Gloucester.)

first performed in England in its revised and present form at the Gloucester Festival of 1841.

The Messiah on Friday morning brought this eventful Festival to a successful termination.

As on a former occasion, we give a list of the services and anthems sung by the three cathedral choirs at Evensong during the Festival:—

SERVICES (Evening).	ANTHEMS.
Smart in F.	Oh! clap your hands (Greene).
Walmisley in D minor.	O where shall wisdom be found? (Boyce).
Stainer in E flat.	Hosannah! (Gibbons).
Tallis in D minor.	The Wilderness (S. S. Wesley).

The attendance statistics we take from the columns of *The Gloucester Journal*:—

	1898.	1901.
TUESDAY—		
Morning (Cathedral)	2,810	2,802
Evening (Cathedral)	1,794	1,418
WEDNESDAY—		
Morning (Cathedral)	1,428	1,259
Evening (Shire Hall)	619	545
THURSDAY—		
Morning (Cathedral)	1,364	1,741
Evening (Cathedral)	1,828	3,068
FRIDAY—		
Morning (Cathedral)	3,117	3,306
	12,960	14,139

The numbers given above are those of tickets sold. The Stewards, and others, considerably swell the total in each case.

It is gratifying to learn that for the first time during about thirty years the Festival has paid its way. That finance and music should both be in such a healthy condition is a matter for congratulation and encouragement to the good people of Gloucester.

Finally, honourable mention must be accorded to Mr. A. Burnett, who ably led an excellent orchestra, and to Dr. G. R. Sinclair (of Hereford), and Mr. Ivor Atkins (Worcester), who presided with discretion and efficiency at the fine Willis organ in the Cathedral. The courtesy of the Stewards and that of Mr. P. Barrett Cooke, the amiable Secretary of the Festival, calls for full acknowledgment. Last, but not least, comes Mr. Herbert Brewer. What shall be the verdict upon him? One sentence: by his untiring energy, skilful engineering, alert musicianship, in the exacting office of conductor, he unmistakably earned full marks—and some over!

The photographs of the Cathedral and that of the Festival performers at a rehearsal are by Mr. A. H. Pitcher, College Court, Gloucester.

CHURCH AND ORGAN MUSIC.

'NEARER, MY GOD, TO THEE.'

The words of this widely-known hymn were amongst the last utterances of President McKinley, whose tragic death, in common with all English-speaking people, we greatly deplore. The hymn was written by Mrs. Sarah Adams (*née* Flower), born at Harlow, Essex, February 22, 1805, and died, London, August 14, 1848. She married, in 1834, Mr. William Bridges Adams, an eminent civil engineer. 'Nearer, my God, to Thee' made its first appearance sixty years ago in a collection entitled 'Hymns and Anthems' (1841), edited by the Rev. W. J. Fox, minister of the Unitarian Chapel in South Place, Finsbury, of which congregation Mrs. Adams was a member. The hymn has been translated into many European and other languages, and is often sung. Dr. Garnett says of it: 'which as a simple expression of devotional feeling at once pure and passionate, can hardly be surpassed.' The lyric has not, however, escaped being 'improved,' according to some lights. The late Bishop Walsham How re-wrote it 'as expressing more definitely Christian faith, and better adapted for congregational worship'! The Rev. Dr. Julian, editor of the 'Dictionary of Hymnology,' in commenting upon this version, says, with subtle irony: 'although in somewhat extensive use, it is the least musical of Bishop How's hymns.'

'Nearer, my God, to Thee,' which has found its way into many hymnals, is an instance of the catholicity of worship-song. Written by an Unitarian, it is sung by all sections of the Christian church, and has touched the hearts of millions of worshippers. An elder sister of Mrs. Adams—Miss Eliza Flower—is well-known as the composer of 'Now pray we for our country.'

The tune to which the words are invariably sung is that by the late Rev. J. B. Dykes, named 'Horbury.' It made its first appearance in 'Hymns Ancient and Modern' (1861), and has been reprinted in many collections. An extract from 'The Life and Letters of John Bacchus Dykes' (John Murray, 1897), throws an interesting light upon the composition of the tune and furnishes the origin of its name. His biographer, the Rev. J. T. Fowler, says:—

> On June 1st [1859] he visited the Rev. John Sharp, at Horbury, and preached there. The special object of this visit was to make his first confession. The hymn-tune which he named 'Horbury' was written at this time, to the words—
>
> "Nearer, my God, to Thee,"
>
> and it was, to him, a perpetual reminder of the peace and comfort he found there.

Horbury is a manufacturing village, of some five or six thousand inhabitants, four miles south-west of Wakefield. Another well-known hymn-tune setting of Mrs. Adams's words is Sullivan's *Proprior Deo*, which he originally contributed to the 'Hymnary.'

The new organ, erected by Messrs. W. Hill and Sons, in St. Margaret's Church, Ilkley, was opened with a special service (at which the Bishop of Ripon preached) on the 4th ult., when an interesting recital was given by the organist of the church, Mr. Arthur T. Akeroyd. Subsequent recitals were given on the 11th and 17th ult., by Dr. H. Walford Davies, organist of the Temple Church, and Mr. C. W. Perkins, organist of the Birmingham Town Hall and Musical Festivals. It may not be without interest to give all three programmes, which were admirably annotated by their respective interpreters.

MR. ARTHUR T. AKEROYD.

Overture—'Occasional'	*Handel.*
Barcarolle	*W. Sterndale Bennett.*
Fugue in E major	*W. T. Best.*
Andante con moto in D	*Frederic Archer.*
First Sonata (Op. 42)	*Guilmant.*
Communion in F	*Jules Grison.*
Marche Triomphale	*Lemmens.*

DR. H. WALFORD DAVIES.

A Dedication Overture (MS.)	*H. Walford Davies.*
(*a*) Chorale—'O Mensch bewein' dein' Sünde gross' } (*b*) Fugue in E flat (St. Ann's)	*Bach.*
Sonata in E minor, No. 8	*Rheinberger.*
Voluntary in C	*Stanley.*
Two Sketches in C	*Schumann.*
Evening Song	*Schubert.*
Overture—'Otho'	*Handel.*

MR. C. W. PERKINS.

Grand Chorus in A flat	*Salomé.*
Toccata and Fugue in E	*J. S. Bach.*
(*a*) In Paradisum } (*b*) Fiat Lux	*Dubois.*
Good Friday Music (Parsifal)	*Wagner.*
Fantasia on the hymn-tune 'Jerusalem the Golden'	*Anderton.*
Canzonetta in G minor	*Mendelssohn.*
Meditation in A flat	*Klein.*
Minuet and Trio in D minor	*A. T. Akeroyd.*
Grand March in D	*Raff.*

Mendelssohn's Hymn of Praise was announced to be sung by a choir of eighty voices on the 25th ult., with Miss Annie Docksey and Mr. Tom Child as principals, Mr. T. J. Hoggett at the organ, and Mr. A. T. Akeroyd at the conductor's desk, thus concluding a most successful organ inauguration.

A District Festival under the auspices of the Norwich Diocesan Church Choral Association, was held in St. Andrew's Church, Norwich, on the 17th ult., when about eighty voices, comprising the choirs of St. Andrew, St. Peter Mancroft, and St. Martin-at-Palace took part, being supported by a quartet of brass instruments. Dr. A. H. Mann presided at the organ, and Dr. Bates, honorary conductor of the Association, conducted. The service included Maunder's anthem 'Praise the Lord' and Dr. Bates's unaccompanied anthem 'I will lay me down in peace.'

ORGAN RECITALS.

Mr. Frank H. Mather, Church of the Advent, East Oakland, California (Sonata da Camera, A. L. Peace).—Mr. C. H. Kitson, Church of St. Alkelda, Middleham.—Mr. W. Deane, Cathedral Church of St. Michael and St. George, Grahamstown (Austrian National Hymn, Chipp).—Mr. George Rathbone, Cartmel Priory Church (Rondo and Intermezzo, Hollins).—Mr. W. Field Flowers, St. Paul, Covent Garden (Fantasia in E minor, Silas).—Mr. Harry H. Baker, St. John's, Devizes (Choral Song and Fugue, S. S. Wesley).—Mr. Edward G. Croager, Happisburgh Church, Norfolk (Canzona, Wolstenholme). — Mr. I. Foggitt, Primitive Methodist Church, Middlesbrough (Fantasia in C, Tours).—Mr. Roger Ascham, Port Elizabeth (Concert Overture, d'Evry). — Dr. Froggatt, St. Laurence, Thanet.—Mr. Henry M. Turton, St. Matthew's, Camp Road, Leeds (Musette by Jean François Dandrieu, 1684—1740, a Parisian Musician).

Mr. W. Deane gave a somewhat novel Bach recital in the Cathedral Church of St. Michael and St. George, Grahamstown (of which he is organist), on August 20. Four of the eleven numbers in the programme were organ pieces, and Mrs. W. Deane played a B minor Prelude, and the Prelude and Fugue in C sharp minor (from Book 2 of the '48'), on a pianoforte in the Cathedral! Mr. Deane thinks that this is the first Bach recital ever given in South Africa.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. J. Alfred Bloor, St. Paul's Church, Newcastle-on-Tyne.

Mr. R. Rayner Clark, St. Clement's Church, Chorlton-cum-Hardy, Manchester.

Mr. Frederick Kitchener, Parish Church, Towcester.

Mr. P. Macdonald, St. Stephen's Church, Hounslow.

Mr. J. A. MacGregor (Choirmaster), Presbyterian Church, Lancaster.

Mr. F. Randall (organist) and Mr. Arthur Gosling (choirmaster), St Mark's Church, Marylebone Road.

Mr. Robert Treen, Erith Parish Church.

Mr. S. Wallbank, All Souls' (Hook Memorial) Church, Leeds.

Mr. W. H. Woodward, All Saints' English Church, Bordighera, Italy.

GLOUCESTER GLEANINGS,

OR ECHOES OF THE FESTIVAL.

(BY ONE WHO WAS THERE.)

Each English Cathedral has its own peculiar points of outstanding interest. At Gloucester, for instance, one is struck with the majesty of the Norman pillars in the Nave, the exquisite beauty of the Cloisters, the superb East window (the largest in the world), and that 'lovely sanctuary' the Lady Chapel. But there are nooks and corners that claim attention. Such an one, to musicians especially, is the South Chantry of the Lady Chapel, wherein is a window to the memory of Samuel Sebastian Wesley, organist of Gloucester Cathedral from 1865 to his death in 1876. Mr. Thomas W. G. Cooke, Subsacrist and Lay Clerk of the Cathedral—upon whose initiative, by the way, the window was placed therein—has kindly furnished the following description of this beautiful memorial, which will be read with interest in connection with our special photograph:—

The window, placed here in the year 1896, consists of three lights with perpendicular tracery above. In the first light (on the left) is St. Ambrose in full pontificals, holding in his right hand his pastoral staff, and in his left a scroll with music and words of the Ambrosian hymn, *Te Deum Laudamus*. At his feet is his proper attribute—The Bee Hive. In the second (middle) light is King David, crowned and richly robed, and playing upon his harp, which rests on a well-designed pedestal. The expression of the face is very fine. The third light contains St. Cecilia, who bears in her left hand an organ, upon the keys of which her right hand is resting.

Tracery (6 lights). In the two central lights are angels bearing a scroll, on which is written the words and music of 'And sorrow and sighing shall flee away,' being the last movement of Dr. Wesley's noble anthem 'The Wilderness.' In each of the four remaining lights is an angel playing upon an instrument.

The inscription at the bottom of the window reads:—

In Memory of Samuel S. Wesley,
mus. doc., oxon., Organist of this Cathedral.
born, 1810. died, 1876.

In kindly sending the above description of the window, to the cost of which eighty persons contributed, Mr. Cooke truly says: 'The colouring is rich, yet subdued throughout, and its character is very spiritual.' It is a worthy memorial to one of the great masters of English Church Music.

Another Gloucester photograph (kindly lent by Mr. C. T. Johnson) is that of the organ keyboards in Wesley's day. The Great organ compass was to CCC, but the choir manual remained at GG. The organ, originally built by Harris in 1670, was re-built by Father Willis in 1847. 'It was my stepping-stone to fame,' remarked the veteran to the present writer. A further rebuilding and considerable enlargement (also by Willis) took place in 1889, when the keyboards were moved from the east to the south side of the instrument, but Harris's old case was left intact. The completion of the instrument—it is an exceedingly fine one with its four manuals—is due to Mr. Herbert Brewer, who personally collected £800 for that purpose. It may be added that Wesley died in the official residence of the organist, No. 7, Palace Yard. He drew his last breath in the drawing-room. 'He had a camp bedstead brought into this room,' Mr. Brewer tells us as we stand on the very spot, and his last words as he looked out of that window were, 'Let me see the sky.'

The Gloucester Journal was started in 1722 by Robert Raikes, a native of the city and the founder of Sunday schools. The paper has had only three proprietors during its long and useful existence of 179 years. Mr. H. Godwin Chance, M.A., part proprietor, and during the last ten years, editor and general manager of the paper, is an enthusiast in music. As an undergraduate, he sang in the choir of St. John's College, Cambridge, under the late Dr. Garrett, and was secretary of the St. John's Musical Society. He throws much energy into the secretaryship of the Gloucester Choral Society, and takes a warm interest in the musical doings of the county; he is joint-author with Mr. C. Lee Williams of the enlarged 'Annals of the Three Choirs' (1895).

Through his courtesy we were enabled to examine the file of *The Gloucester Journal* of 1802 (then spelt *Glocester*) for any incident at the Festival of one hundred years ago that might be of interest to-day. Here is the result :—

It is to be regretted, that Mr. Hyde was prevented by an accident from performing his admirable Trumpet Concerto. Being obliged to take an outside place on the Bath coach, by a sudden jolt he was thrown from his seat, but kept hold of the iron-stay with his hand, and was carried a considerable distance, hanging in that posture, till observed and relieved from so perilous a situation by the inside-passengers. By this misfortune, his side, particularly, was much hurt: he was able, however, to perform the solos in the *Dettingen Te Deum*, &c., in his usual superior style, altho' it was evident to those who stood near him that his exertions gave him much pain; but we hope he will be perfectly recovered by the Birmingham Meeting, where, we find, he is engaged.

THE MEMORIAL WINDOW TO DR. S. S. WESLEY IN GLOUCESTER CATHEDRAL.
(*Photographed specially for* The Musical Times *by Mr. A. H. Pitcher, College Court, Gloucester.*)

Some of the nobility attended the Festival of 1802, and the light-fingered gentry were not unrepresented.

We are sorry to add, that several depredations were committed in the avenue leading to the Concert-room. In particular, one gentleman lost his pocket-book containing notes to the amount of 60*l.*; and another had his pocket picked of a purse containing a small sum.—(*Glocester Journal*, Sept. 13, 1802.)

A behind-the-scenes side-light on the Festival of 1826 has been kindly placed at our disposal by Mr. Frederick Evans, of Gloucester, in the form of a letter written by William Mutlow, organist of the cathedral (of whom we gave a Malibran caricature portrait in our last number), to 'Mr. Hedgley, 20, Castle Street, Pimlico, London,' a well-known music copyist and librarian in his day. Here is the letter, which tells of the woes of a Festival conductor three-quarters of a century ago :—

Dear Sir,

Respecting Mr. Bond, I am sorry to say I cannot comply with his terms. I have Dragonetti, Philpots, and Chattaway. If Mr. Bond will come for Twelve Guineas,

I shall be glad to see him, if not I shall see for one on less terms. Harper is engaged. I have his answer saying he will come—25 guineas. I will thank you to see him. I cannot take three of the Lindleys and Marshall of Warwick. Respecting the London chorus singers, my terms are eight guineas each, and if either of the following should object to the terms, you must engage others in their room—Taylor*, Lewis, Tett, Hennies, Birt, Doane, Buggins, and Fisher. Say nothing to Doane on the subject.

Have you the vocal principals and chorus parts of

THE KEYBOARDS OF THE GLOUCESTER CATHEDRAL ORGAN, IN DR. WESLEY'S DAY.

(From a Photograph kindly lent by Mr. C. T. Johnson.)

the new words of the Creation? I want but 4 st, 4 2d, 3 [?] violas, 4 violoncs. Of anything you may send with the flutes, oboes, etc., will you send two cantos and two tenors of "He sent a thick darkness"?

I wish you would come and spend a week with me before the Meeting—you would relieve my mind very much. I am, yours truly,

Gloucester, August 20, 1826. W. Mutlow.

* Doubtless Edward Taylor, afterwards Gresham Professor of Music.

Mr. Frederick Evans, to whom the above letter belongs, was the solo boy at Gloucester when Wesley became organist. He was the first to sing the solo in 'Blessed be the God and Father' under Wesley, and he well remembers the agony of that trying rehearsal—its length, the exacting composer, and the tears that were shed. But Wesley slipped a two-shilling piece into the boy's hand and kindly said, 'There, don't cry.' During his residence in London, Mr. Evans was a member of the Sacred Harmonic Society, but on his return to Gloucester (in 1876) he became a lay clerk of the Cathedral. He has had the distinction of singing the tenor part in a quartet with Madame Albani.

In lighter vein, are two choice specimens of provincial musical criticism:—

. . . . and the "Take all the prophets of Baal, bring all and slay them," by its determined energy, seemed to show that both choir and conductor had thoroughly grasped the Christian spirit of the words.

How Mendelssohn would have enjoyed that critic's Christianization of his Baal chorus! Again:—

There are composers and conductors who are eaten up with vanity, and who appear to believe that the universe was created for the sole purpose of producing them. Some of them will appear at Gloucester during the week.

As there were eight conductors of the Festival omnibus, this critical fare may be regarded as a passing jeer.

A well-patronised hostelry at Gloucester during the Festival week was the RAM—very homely sounding quarters for Sir Alexander Mackenzie, and any others reigning in or hailing from Tenterden Street.

DOTTED CROTCHET.

REVIEWS.

CHURCH MUSIC.

Magnificat and Nunc Dimittis in B flat. By Edwin H. Lemare; *Magnificat and Nunc Dimittis in E Flat.* By Boyton Smith.

I am not worthy. The Heavenly Word. Introits. By C. Lee Williams.

Kyrie Eleison in F. By B. Luard Selby.

(*Novello's Parish Choir Book.*)

[Novello and Company, Limited.]

The first of the above evening services was written for the twenty-seventh annual festival of the London Church Choir Association, held in St. Paul's Cathedral, and as may be anticipated the work is of important design. Mr. Lemare's setting at once attracts attention by his having allied the first word to the first beat in the bar, accentuating these by the personal element in the text. The part writing will prove attractive to a well-trained choir. The *Nunc Dimittis* is opened impressively by the tenors and basses in unison, *pianissimo*. Mr. Boyton Smith's composition is opened by sopranos in unison, with a bright and melodious phrase. The verse beginning 'He remembering his mercy,' set for soprano solo, forms a good contrast to the dignified music of the *Gloria*. The *Nunc Dimittis* is allied to most impressive music of devotional character. The first of the Introits by Mr. Lee Williams opens with a soprano solo followed by a quartet. The music is eminently reverential. The second is an excerpt from the composer's cantata 'The Last Night at Bethany,' and consists of a quartet and chorus of fervent expression. Mr. Selby's *Kyrie Eleison* provides an alternative setting for his service in F, and will doubtless prove acceptable to many choirmasters. It consists of two principal strains, and the music is simple and flowing.

O God, Thou art my God. By Ferris Tozer.

Suffer not the little children. By Basil Harwood.

And God shall wipe away. By Frederick R. Greenish.

(*Novello's Octavo Anthems.*)

[Novello and Company, Limited.]

Dr. Tozer's anthem, composed for this year's festival of the Exeter Diocesan Choral Association, is appropriately bright and confident in character. It contains a pleasing section for first and second sopranos, and concludes with an effectively developed fugue built upon a melodious subject. The anthem by Dr. Basil Harwood is intended for baptismal services, and to be sung unaccompanied. It will require a well-trained choir to do justice to the music, which, however, is not difficult to read, and moreover is interesting to sing. The third anthem on our list is the quartet from Dr. Greenish's cantata 'The Church Triumphant.' The music is melodious, and the part-writing is flowing and expressive. With smooth and careful singing, its impressiveness would be undoubted.

Communion Service in C. By H. M. Higgs.

[Novello and Company, Limited.]

Mr. Higgs is well-known as an earnest and accomplished musician, and his setting in C of the Communion Service reflects these estimable qualities very distinctly. Three alternative settings are provided for the responses to the Commandments, in addition to the final one, and their smooth and flowing character is indicative of the rest of the music. The composer has made his greatest effort in the *Nicene Creed*, which is set in a very scholarly manner. It contains a short tenor solo, and the part-writing demands a well-trained choir for its satisfactory delivery. The *Benedictus* and *Agnus Dei*, as well as an offertory sentence, the *Sanctus* and the *Gloria in Excelsis* are included, but although thus complete, the setting is by no means bordering on the land of prolixity, and this fact, combined with the reverential and devotional spirit of the music, will doubtless cause the composition to be widely accepted.

SONGS.

Shuttle and Loom. The Jacobite. Words and Music by William Wallace.

[G. Ricordi and Co.]

Both these compositions well merit the attention of vocalists. The former is a song of a mother to her 'bairnie,' whose 'laugh is as free as the wind in the wheat'; and music and words are instinct with poetry and healthy sentiment. The 'Jacobite' is a stirring ditty, breathing destruction and death to all, save those who 'stand on the heather, Where the clan fought together'—a song, in short, that, delivered with appropriate warlike spirit, would be sure to delight a peaceful and law-abiding audience.

Cradle Song. Calm at Sea. Huntsman's Song. By Alfred S. Henry. [Oppenheimer Bros.]

In this trio of songs the composer shows considerable versatility and originality. His harmonic schemes are bold, but they are manifestly dictated by desire to suggest the spirit of the text. The 'Cradle Song' is very pleasing, and a vocalist with dramatic perception could make 'Calm at Sea' impressive. The spirited and lively 'Huntsman's Song' may be said to express the spirit underlying the Nimrodic remark, 'It is a lovely day, let us go and kill something.' It should be added that the original German text of these songs—severally by Oscar Meyer, Goethe, and Ludwig Uhland—is given, and that the English versions are respectively by Miss Constance Bache, Mr. E. A. Bowring, and Mr. Frederick Corder.

Whimland. An Operetta for children. Words by R. G. Waddington. Music by S. P. Waddington.

[Novello and Company, Limited.]

'Whimland' is one of the latest of the admirable series of Novello's School Music, and the whimsical title is justified by the character both of the libretto and music. The work consists of thirteen numbers, comprising three solos, two duets, seven choruses, and two dances. The story enforces

a moral in a humorous fashion, and the music is bright and pleasing, and at the same time well designed for young folks' voices. It may be added that the characters consist of *Fairy Patience*, a wizard called *Watto*, and his attendant *Thomo*, and small parts for seven children. The dresses will be easy to provide, and the principal stage property is a tree, or, as it is modestly stated, 'the stump of one.' Thus it leaves very little to be desired, or provided.

Twelve Two-part Songs. For female voices. Words by Edward Oxenford. Music by Battison Haynes. [Novello and Company, Limited.]

One of the talents of the late Mr. Battison Haynes was aptitude for teaching, and he who teaches gains a lively knowledge of requirements in his art. While these Twelve Two-part Songs are eminently suited for school use—for which they were primarily composed—their melodious charm and musicianly qualities will make them equally acceptable in the home as well as to some children of older growth.

THE COMING SEASON.

The advanced guard of the autumn season—the Promenade Concerts—was this year so far in advance of the general army of concerts that their commencement has already been chronicled in our last issue. On account of its importance, and its regal title, the

Royal Choral Society

claims premier attention. As in preceding years, eight concerts are announced (commencing on November 7), seven of these being Subscription concerts, and one being the usual extra performance on Good Friday of 'The Messiah.' Some advance has been made in the introduction of fresh material by the announcement of Coleridge-Taylor's Leeds cantata 'The Blind Girl of Castél Cuillé,' and Handel's 'L'Allegro,' while the success of the two previous performances of the former composer's 'Hiawatha' induces a repetition of that beautiful trilogy. The prospectus also includes Dvorák's 'Spectre's Bride,' Mendelssohn's 'Walpurgis Night,' and Sir F. Bridge's Gloucester cantata 'The Forging of the Anchor.' 'The Messiah,' 'Elijah,' 'Redemption,' and 'Golden Legend,' complete an attractive programme.

Queen's Hall.

Four Saturday Symphony Concerts will be given (the first on October 26) before Christmas, and four after, under Mr. Robert Newman's direction. The 'Golden Legend' will be performed on November 22, and 'Elijah' on December 12. Three recitals are to be given by Mr. Mark Hambourg; Messrs. Ysaye and Busoni will collaborate on November 7, and again on February 15, and these two artists will be joined by Herr Becker in three recitals, the first taking place on November 14, while later Signor Busoni will give two recitals alone, as also will Herr Becker on February 8. Mr. Edwin H. Lemare is announced to give five organ recitals, commencing November 13, while a novelty will be the inauguration of a series of Promenade Concerts on Boxing Night, extending to February 1. The London Ballad Concerts will be resumed on November 2. Under Mr. Vert's direction, Madame Clara Butt and Mr. Kennerley Rumford will give a concert at this Hall on the 12th inst., and Herr Kubelik a recital on November 19.

Foremost amongst the numerous performances at

St. James's Hall

the Richter Concerts command notice. There will be three of them, the first taking place on the evening of the 26th inst. The Saturday Popular Concerts will be resumed on the same afternoon, and will be continued until December 14. The St. James's Hall Ballad Concerts will be re-commenced on November 6. The Soldat Ladies' Quartet announces three concerts.

Numerous pianoforte recitals are announced, prominent amongst the givers of these being Miss Fanny Davies (Three), Mr. Donald F. Tovey (Four), and Mr. Frederick Dawson, all under the direction of Mr. Vert, who is also responsible for three Kruse Quartet Concerts.

Vocal recitals will be given by Madame Marchesi, Herr Van Rooy, and Mr. Denis O'Sullivan. The Saturday Evening Orchestral Concerts under the direction of Mr. Edward O'Brien, will re-commence on the 5th inst.

Mdlle. Ilona Eibenschütz will give recitals at Bechstein Hall, and the Chaplin Trio will appear at Steinway Hall, in November.

At St. George's Hall, Mr. Charles Fry will this year increase his Shakespearian Costume Recitals to six, in which the music will as usual be an important feature. Mr. Arthur Fox has written some incidental music for the 'Winter's Tale,' and special interest to musicians will attach to the introduction of Dr. Boyce's Masque music to the 'Tempest.'

Suburban Societies.

The Alexandra Palace Choral and Orchestral Society announces eleven concerts, and these include Sullivan's 'Martyr of Antioch,' Stanford's 'Revenge' and 'Last Post.' The Finsbury Choral Association will give three concerts, and here indeed meritorious enterprise is shown in the choice of Elgar's 'King Olaf,' Stanford's 'Last Post,' Mackenzie's 'Dream of Jubal' and Coleridge-Taylor's 'Hiawatha' (complete). Among the four concerts to be given by the People's Palace Choral Society, we find Parry's 'Judith.' These three Societies are now all under the experienced direction of Mr. Allen Gill.

The Highbury Philharmonic Society, now in its twenty-fourth season, announces but one actual novelty—a part-song, 'Firm in her native strength,' by A. C. Mackenzie, whose 'Britannia' overture will also be given. There will also be a concert recital of Sullivan's Opera 'Ivanhoe.'

The Bermondsey Settlement Choral Society will give among other works Beethoven's 'Mount of Olives,' and Schumann's 'Paradise and the Peri.'

The Streatham Choral Society will give three concerts, one of which will be the 'Hiawatha' Trilogy. Mr. Quance's Choral Society (Streatham) includes 'Hiawatha's Departure,' Bridge's 'Forging of the Anchor,' Gade's 'Crusaders,' and Mackenzie's 'Bride'; and the Clapham Choral Society includes Elgar's 'Dream of Gerontius' in the works named for practice.

For the six concerts announced by the South London Choral Association, the only *quasi* novelty named is 'Hiawatha's Departure.'

The West Norwood Choral and Orchestral Society proposes to include Bridge's 'Flag of England' and Mackenzie's 'Bride,' and the Beckenham Choral Society will give Parts 1 and 2 of 'Hiawatha.'

The Ealing Choral Society, with which is associated the Ealing Orchestral Society, announces the 'Hiawatha' Trilogy and Dvorák's 'Spectre's Bride.'

Concerning the movements of

Provincial Societies,

information with regard to some of the earlier announcements will be found under the news supplied from various centres by our own correspondents.

Next month we shall hope to give a list of the doings of other Associations.

GADE'S 'ERL-KING'S DAUGHTER' DRAMATISED.

Those who attended the opening day of the Industrial Exhibition held in connection with the Westbourne Park Institute, on the 17th ult., had the novel experience of listening to and seeing a dramatised version of Gade's 'Erl King's Daughter.' The music was performed exactly as published, but Mr. Sam James, the conductor, had made the addition of very pretty costumes and scenery and dramatic action, with the result of a hearty acceptance by a considerable audience. Mr. T. Harry Bull sang and acted the part of *Sir Oluff* very creditably, his fine voice telling well; the parts of the *Mother* and the *Erl-King's Daughter* were undertaken by Miss Mabel Todd, who sang sweetly. The pianist, Mr. Frank M. Jephson, did his work well, and the 'appointments' were under the management of Mr. H. James. The choral singing was good.

QUEEN'S HALL PROMENADE CONCERTS.

It is not too much to say that Mr. Robert Newman's Promenade concerts at the Queen's Hall are yearly growing in artistic importance, and the present (seventh) series promises not only to be the most financially successful, but also the most distinguished from a musician's point of view. For the first fortnight no novelties were introduced, but it may be mentioned that in that period were played the *Intermezzo* 'Dorabella,' from Dr. Edward Elgar's variations on an original theme; Dr. Frederick Cowen's Overture 'The Butterfly's Ball' and the original version of the introduction to the third act of Wagner's 'Tannhäuser,' together with a large number of orchestral masterpieces.

TSCHAÏKOWSKY'S 'THE SWAN LAKE.'

On the 14th ult., the first performance in England was given of Tschaïkowsky's Suite 'The Swan Lake,' formed from the composer's first ballet of that name, and written in 1876 at the suggestion of Begichev, the stage manager of the Grand Theatre at Moscow. The suite comprises six movements, severally headed 'Scene,' 'Valse,' 'Dance of Swans,' 'Scene' (Andante), 'Hungarian Dance' (Czardás), and 'Scene' (Allegro Agitato). The most attractive of these are the 'Dance of Swans,' which is piquant and graceful, the second *Andante* which contains some brilliant passages for the harp and an expressive violin solo, and the final movement, which has a grandiose termination. The Czardás is commonplace and incongruous to the rest of the music, but it is only fair to the composer to add that it was inserted to meet the wishes of the ballet master. The suite is not a brilliant example of Tschaïkowsky's genius, but it is pleasing music and very picturesquely scored.

HUGO ALFVÉN'S SECOND SYMPHONY IN D.

A work of some importance was produced on the 17th ult. This was M. Hugo Alfvén's Second Symphony in D (Op. 11). The composer's music is little known in this country, but he is held in much esteem in Stockholm, where he was born in 1872, and where his First Symphony in F minor was produced, in 1897, by the Royal Court Orchestra, at the Opera House. The Symphony in D comprises the usual four movements, which follow classical lines. The opening number is written in a flowing style, is romantic in character, and at times becomes impassioned. The most effective portions of the slow movement are those dealing with tranquil sentiment. The *scherzo* is the most memorable portion of the work, being quaint and humorous in character, and it is scored after the manner of Grieg in his fantastic mood. The *finale* is preceded by a dignified prelude, which leads into some spirited fugal writing, effectively contrasted by a chorale.

The first performance of a pleasing Suite in F for a small orchestra, by Mr. F. Cunningham Woods, took place on the 19th ult. The work consists of five movements, respectively an Andante, Allemande, Slow Air, Minuet and Trio, and Scherzo and Trio. The most pleasing of these are the first two, which possess a certain picturesque daintiness and charm. The other numbers are less distinctive, but they are all written in a facile manner, and are notable for well balanced orchestration. It should be added that the orchestral playing, under Mr. Henry J. Wood, was of the first order, and that the performances have been marked by brilliancy, delicacy, and expressiveness.

M. SERGE MICHAELOVITCH LIAPOUNOFF.

The first performance in England of this Russian composer's *Ouverture Solennelle* was given on the 21st ult. As he is practically unknown in this country, it may be stated that he is sub-director of the Imperial Choir at St. Petersburg, and that he is forty-two years of age. In 1893 he was commissioned by the Government to collect the folk-songs in three of the Russian Provinces, and it is probable that the overture owes its inception to this commission, for it is stated on the title page that the music is based on Russian themes. Most effective use is made of these in the first section of the work, an *adagio maestoso* of impressive character. The *allegro giocoso* is of less interest, and towards the close it is marred by noisy scoring.

The first concert performance in London of an 'Elevation' in B flat, *Sursum Corda* (Op. 11), by Dr. Edward Elgar took place on the same evening. It is written for two trumpets, four horns, three trombones, tuba, drums, strings, and organ, and is a most impressive and noble piece. The principal subject is remarkable for breadth and dignity, and the development is most masterly.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Our musical interregnum this year was shorter than usual, the season beginning on the 9th ult. with a week's visit to the Theatre Royal of the Moody-Manners Opera Company. The works produced were 'Tannhäuser,' 'Lohengrin,' 'Faust,' 'Carmen,' and 'Siegfried,' the last-named for the first time in Birmingham. This drew a crowded house. A week later, at the Prince of Wales Theatre, the Carl Rosa Company repeated the first four operas, and produced for the first time here Gounod's 'Cinq-Mars.' This was on the 19th ult., and the opera, which was well performed, had a most enthusiastic reception. Of concerts there have as yet been few. The Midland Musical Society started the Saturday evening concerts on the 14th ult. with a very creditable performance of Handel's 'Samson.' Miss Aimée Wathen, Miss May Wayman, and Messrs. Clarence Savage, Walter Morgan, and Percy Taunton were the principals; Mr. J. Freeman played in able style the trumpet obbligato, Mr. C. W. Perkins was the organist, and Mr. H. M. Stevenson conducted.

The Halford Concerts Society is now the name of the undertaking for providing Birmingham with orchestral concerts of the first rank. Thus, this, the fifth season, will commence with the support of an influential body of guarantors. Mr. Halford, of course, retains his position as conductor.

A Convention of Choirmasters and Music Teachers was successfully held on the 19th, 20th, and 21st ult., under the presidency of Mr. J. Spencer Curwen, when papers were read by Mr. Thomas Facer (the local secretary of the Convention) on 'The Introduction of the Staff Notation to a class of children'; Mrs. Emil Behnke on 'Some causes of voice-failure in singers and speakers'; Mr. T. R. Croger on 'The organisation and conducting of amateur orchestras'; Mr. Henry Davey on 'Why musical history should be studied'; Mr. T. F. Harris on 'True intonation'; Mr. W. S. Desborough on 'The violin for elementary schools'; Mr. L. C. Venables, 'How does Tonic Sol-fa help choirmasters?'; Mr. W. Harding Bonner, 'Tonic Sol-fa plans applied to the staff notation'; Mr. Frank Sharp on 'Some points in class teaching'; Dr. W. J. Reynolds on 'The chorister'; Mr. J. Spencer Curwen on 'The training of the ear to recognise melodies and chords, as taught in the Tonic Sol-fa system'; and Mr. Filmer Rook on 'Voice-training in school classes.' The Lord Mayor of Birmingham (Alderman Samuel Edwards) presided at the opening function, Mr. C. W. Perkins (city organist) gave one of his acceptable organ recitals, Mr. Alfred Gaul presided at one of the meetings, and Mr. John Graham again proved himself to be an excellent general Secretary.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Choral and Orchestral Union have completed their arrangements for season 1901-2. Four choral and ten orchestral concerts will be given, and, of course, the usual 'popular' orchestral concerts on Saturday evenings. The choral works to be presented are Elgar's 'Caractacus,' Berlioz's 'Faust,' Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha,' and Cowen's 'Ode to the Passions.' The orchestral programmes will include Beethoven's 'Choral' Symphony. Dr. Cowen and Messrs. Sons and Bradley will conduct the performances.

The Paisley Choral Union will give three concerts, in two of which the Scottish Orchestra will take part. Clydebank Choral Union, under Mr. W. J. Clapperton, have

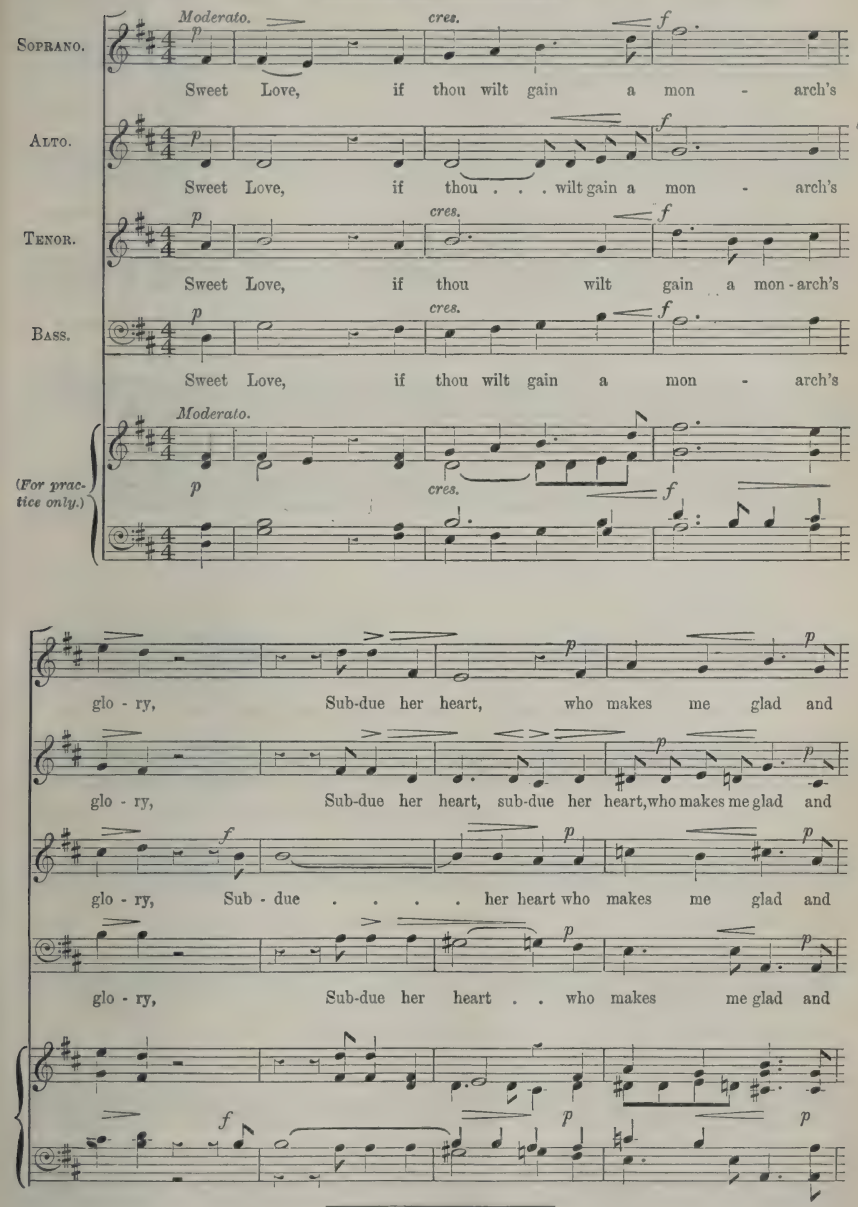
Continued on page 683.

Sweet Love, if thou wilt gain.

A FOUR-PART SONG.

Words Anonymous (Elizabethan). Composed by A. Redgrave Cripps, A.R.C.M.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


Moderato.
cres.
Soprano.
Sweet Love, if thou wilt gain a mon - arch's
Alto.
Sweet Love, if thou . . . wilt gain a mon - arch's
Tenor.
Sweet Love, if thou wilt gain a mon - arch's
Bass.
Sweet Love, if thou wilt gain a mon - arch's
(For practice only.)
glo - ry, Sub-due her heart, who makes me glad and
glo - ry, Sub-due her heart, sub-due her heart, who makes me glad and
glo - ry, Sub - due . . . . her heart who makes me glad and
glo - ry, Sub-due her heart . . who makes me glad and

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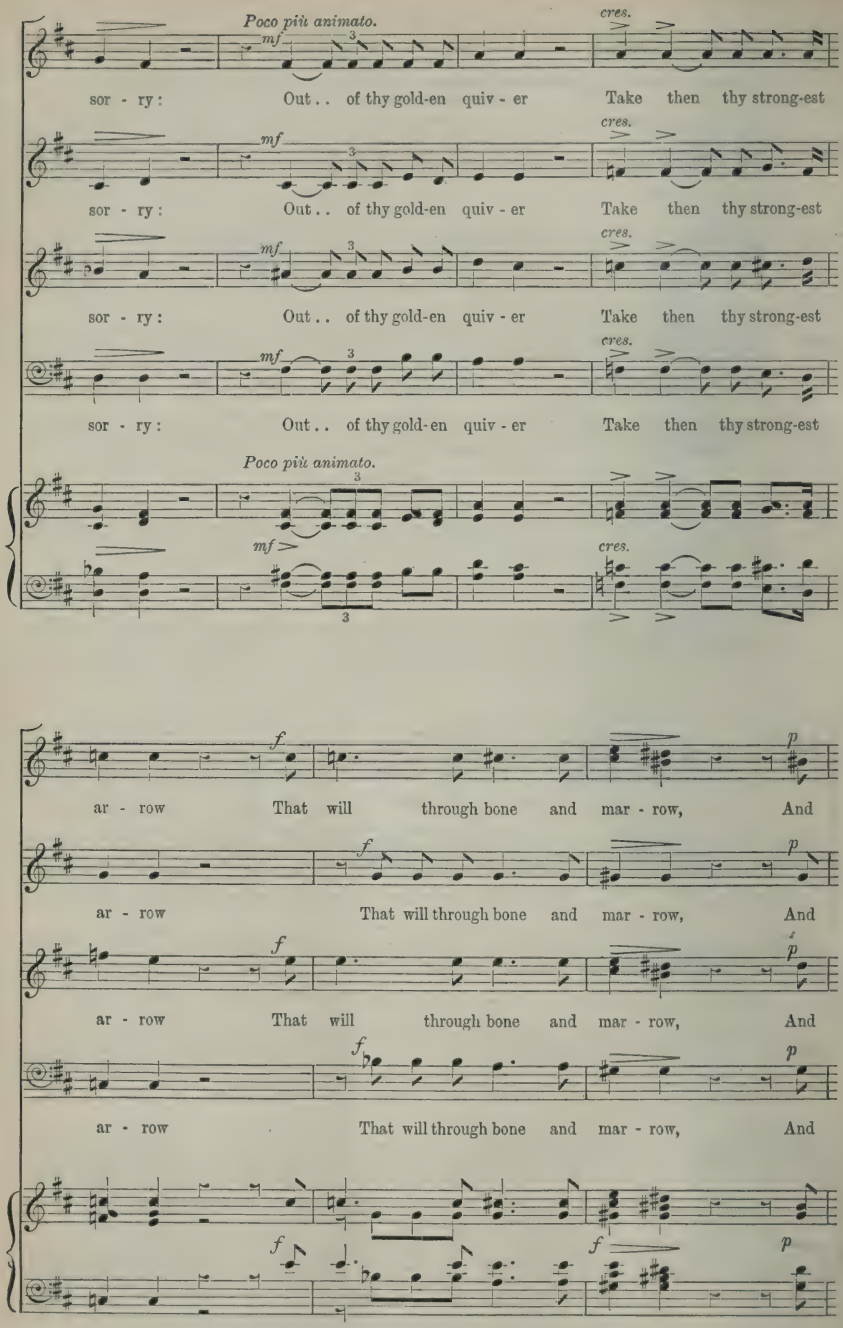
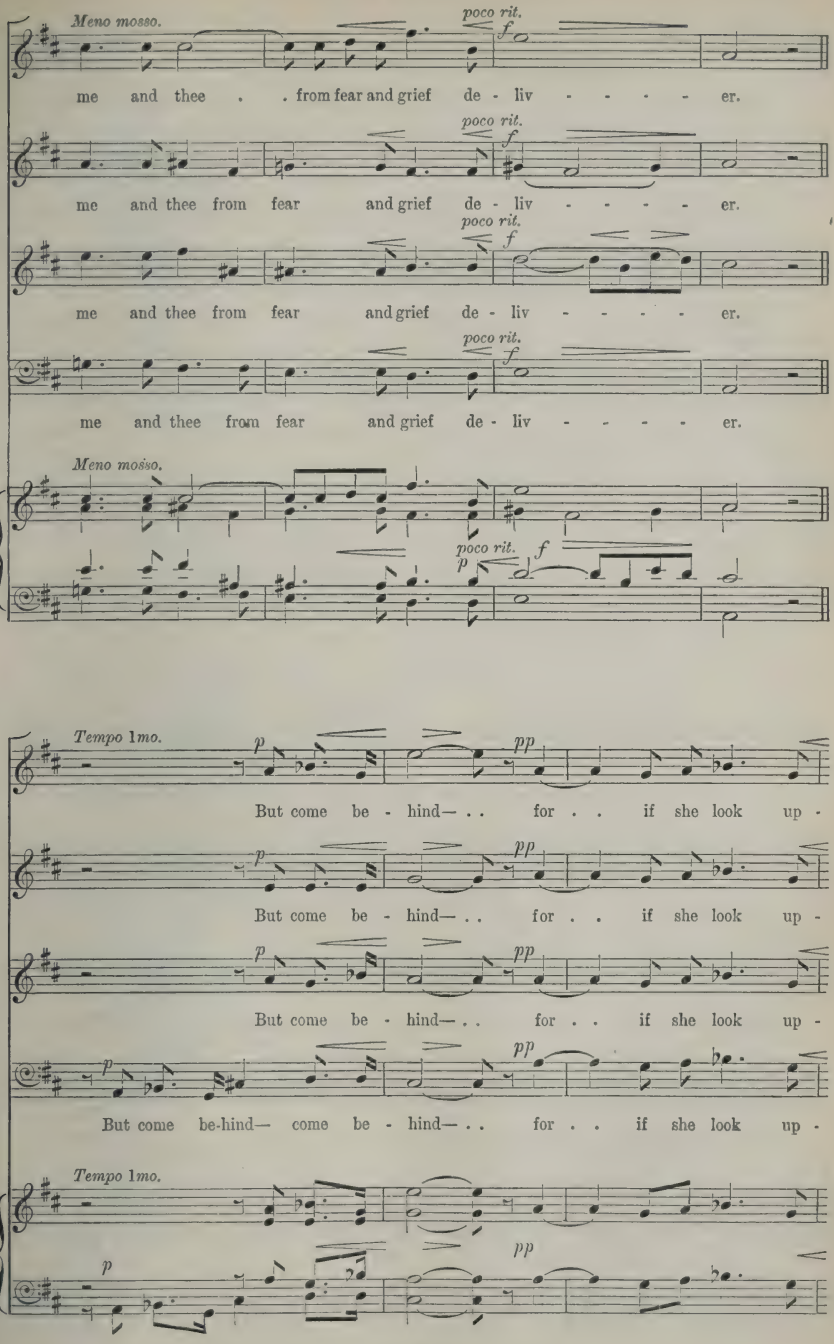
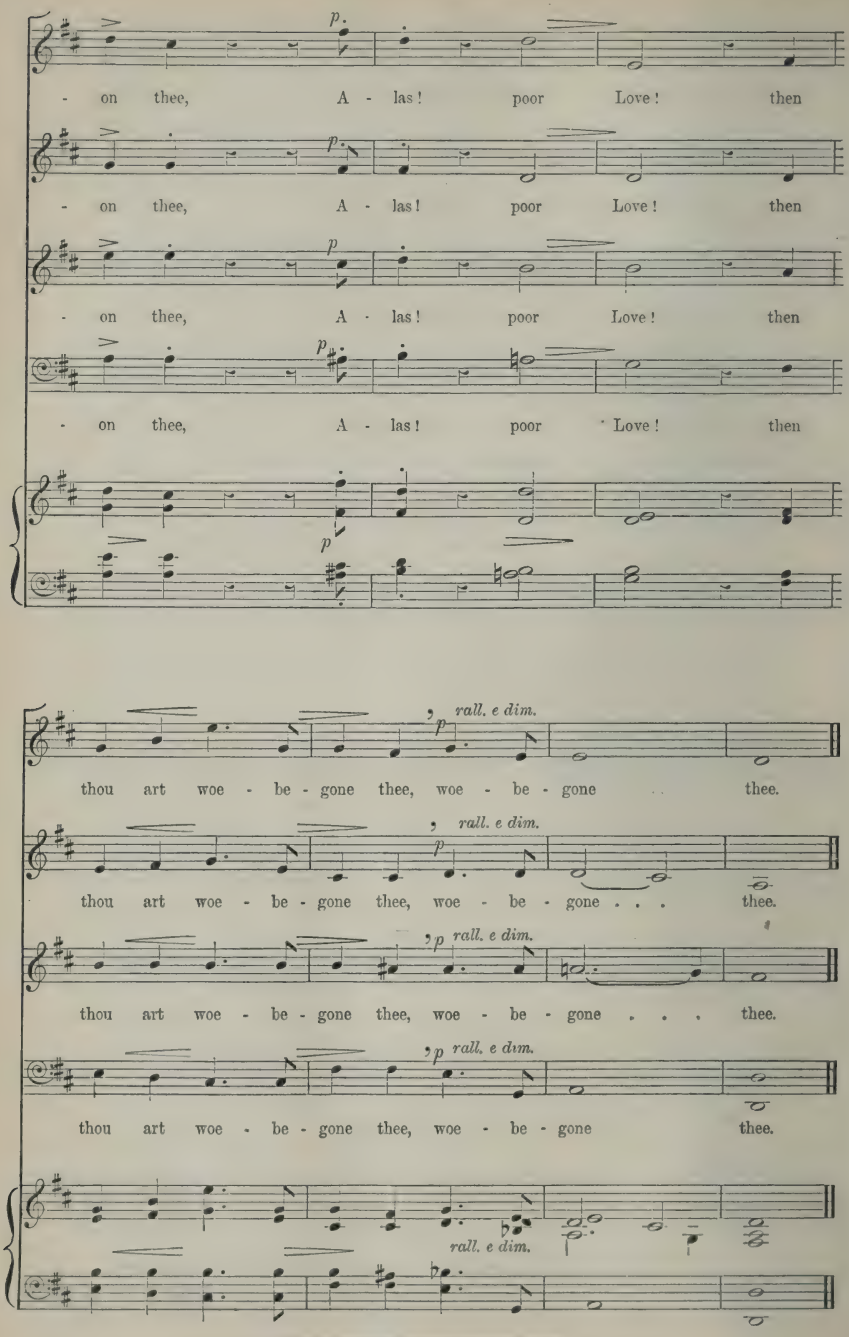

Poco più animato.
mf
cres.
sor - ry: Out.. of thy gold-en quiv - er Take then thy strong-est
sor - ry: Out.. of thy gold-en quiv - er Take then thy strong-est
sor - ry: Out.. of thy gold-en quiv - er Take then thy strong-est
sor - ry: Out.. of thy gold-en quiv - er Take then thy strong-est
Poco più animato.
mf
cres.
f
p
ar - row That will through bone and mar - row, And
ar - row That will through bone and mar - row, And
ar - row That will through bone and mar - row, And
ar - row That will through bone and mar - row, And
f
f
f
p


Meno mosso.
poco rit.
f
me and thee . . from fear and grief de - liv - - - - - er.
me and thee from fear and grief de - liv - - - - - er.
me and thee from fear and grief de - liv - - - - - er.
me and thee from fear and grief de - liv - - - - - er.
Meno mosso.
poco rit.
p
Tempo 1mo.
But come be - hind— . . for . . if she look up -
But come be - hind— . . for . . if she look up -
But come be - hind— . . for . . if she look up -
But come be-hind— come be - hind— . . for . . if she look up -
Tempo 1mo.
pp

p.
- on thee, A - las! poor Love! then
p.
- on thee, A - las! poor Love! then
p
- on thee, A - las! poor Love! then
p.
- on thee, A - las! poor Love! then
p
rall. e dim.
thou art woe - be - gone thee, woe - be - gone thee.
rall. e dim.
thou art woe - be - gone thee, woe - be - gone . . . thee.
rall. e dim.
thou art woe - be - gone thee, woe - be - gone . . . thee.
rall. e dim.
thou art woe - be - gone thee, woe - be - gone thee.
rall. e dim.

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GLASGOW—(*Continued*).

chosen Mendelssohn's 'St. Paul' for their first concert. 'Elijah' will be given by Uddingston Choral Union (Mr. W. Padget Gale, conductor), Kirkintilloch Choral Union (Mr. A. Steven, conductor), and Pollokshields Philharmonic Society (Mr. John Cullen, conductor). For their first concert Cambuslang Choral Society (Mr. Herbert Walton, conductor) have chosen Coleridge-Taylor's 'Hiawatha.' The same work is being rehearsed by the choir of Woodlands Church under Mr. James Smith.

Handel again finds favour with the choral classes at the Young Men's Christian Association, 'Samson' being the work chosen by both the Central and the Southern sections, conducted respectively by Mr. R. L. Reid and Mr. J. Tannahill. The choir of the Sunday School Union (Mr. A. Steven, conductor) are preparing Handel's 'Messiah' for their annual concert. In the music classes of at least two continuation schools, Handel's 'Joshua' will be the subject of study.

The United Free Church Training College Musical Association (under Mr. James Gallie's conductorship) performed Elgar's 'The Banner of St. George' and miscellaneous pieces in the Grand Hall at the Exhibition on the 13th ult. This, we believe, is the first public performance of Elgar's stirring ballad in Glasgow and possibly in Scotland.

The organ in Cathcart United Free Church was opened on the 13th ult. by Mr. Walton. Mr. Carnegie's benefactions are not confined to the endowment of libraries. A considerable number of churches are availing themselves of his offer to defray half the cost of an organ, the only condition attached to the offer being that the congregation raise the other half. Organ-builders will view Mr. Carnegie's generosity with peculiar satisfaction.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

Mr. A. E. Rodewald continues to conduct admirably selected programmes each Sunday, at New Brighton Tower. On the 15th ult. he gave a special Wagner concert which drew an immense audience. The overtures to 'Die Meistersinger,' 'Tannhäuser,' and 'Faust,' and the Prelude and closing scene from 'Tristan and Isolde,' were rendered with much artistic finish. Mr. Fowler Burton sang 'O Star of Eve,' and 'Elizabeth's Prayer' ('Tannhäuser') was rendered carefully by Madame Laura Haworth.

The organ recital given by Mr. E. H. Lemare, on the 10th ult., at St. Saviour's Church, was one of the most largely attended affairs of the kind ever held in Liverpool. It may safely be said that nearly all the better known local organists were present, aud the gathering of the public spoke volumes for the close interest taken in musical affairs in this city. The new three-manual organ (by Messrs. Lewis and Co., Ltd.) proved to be both a sweet-toned and a powerful instrument, and the 'choir' portion of it has some specially good features.

Another new organ was opened on the 14th ult., to wit, that in the New Church, Bedford Street North. This also is a fine instrument, by Messrs. Norman and Beard, Ltd., Norwich. Mr. John Holgate (of Manchester) gave an interesting recital, well qualified to test the merits of the instrument.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Again, with the approach of winter, we are thinking over its delights, and counting our chances of pleasure and solace during the dull and cold season which will so soon be here. And on all sides provision seems to be making by those on whom we confidently rely, and upon whom we have so often depended. On the 17th the Hallé Concerts will be resumed, and Dr. Richter promises many enjoyments to be spread over the twenty Thursday evenings of the subscription season. The list of engagements is long and attractive; and among the works to be performed Bach's great B minor Mass, Gluck's 'Orpheus,' and the 'Faust' of Berlioz will show how zealously Mr. Wilson has drilled the choir; while Brahms's third Symphony, Dvorák's second, and the second, third and fifth of Beethoven will test the merits of the enlarged orchestra, which the conductor contemplates taking ere long to various continental capitals to show what excellence an English band may attain unto. We shall be glad to hear—none too soon—Mackenzie's 'Burns Rhapsody' properly rendered here, and to listen to the new works of Elgar, and other British composers. The Gentlemen's Concerts (eight in number) will again be given in the Town Hall, and will commence October 14th. Mr. Brodsky will increase the number of those charming chamber music recitals whereby he has enlarged and varied the scope of our enjoyments, and substantially aided the fund enabling the directors of our Royal College of Music to assist the most deserving pupils to prolong their studies in that Institution. Some of them are now worthily placed in the Hallé Orchestra, and several of the vocalists are most acceptably listened to at our highest class concerts, in association with metropolitan artists of rank.

Mr. G. W. Lane has issued a prospectus which should draw to the Free Trade Hall greater crowds than ever; although it is difficult to foresee how more of his patrons could be accommodated. For his performance of 'Elijah' he has secured Madame Marchesi; and his general list of soloists seems to include almost everybody of distinction.

Dr. Henry Watson will open the thirty-fifth session of his vocal society with Cowen's cantata, 'The Sleeping Beauty'; to be followed at the second meeting by his 'Psalm of Thanksgiving' specially written for a festival of Nonconformist choirs to be held here on the 19th inst., naturally following the competition recently held in the Botanical Gardens, when Drs. Watson and Keighley adjudicated.

Dr. Kendrick Pyne's Organ Recitals will again draw to the Town Hall the lovers of serious music; while, also on the Saturday evenings, Mr. Cross will at the Association Hall cater for the general public.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

In this district the prospects for the season, as represented by the respective programmes of the various Societies, are decidedly encouraging. The scheme of the Nottingham Sacred Harmonic Society includes Elgar's 'King Olaf,' Handel's 'Israel in Egypt,' and Mendelssohn's 'Elijah,' in addition to two orchestral concerts, all under the direction of Mr. Henry J. Wood. Gounod's 'Faust' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast' are to be given by the West Bridgford Choral Society. The Riddings Choral Society has undertaken a performance of 'Judas Maccabæus.' At Stapleford, the Choral Society will devote its efforts to a 'Sullivan' concert, the items selected from the late composer's part-songs, choruses and anthems, while its two remaining concerts will comprise performances of the 'Messiah' and 'Judas Maccabæus. Mr. Robert Newman has invited the Nottingham Sacred Harmonic Society to give a Festival performance of 'Elijah' at the Queen's Hall, on Thursday, December 12. Supported by the Queen's Hall Orchestra and first-rate principals, a very fine performance should result, as this Society is to be heard at its best in Mendelssohn's oratorio.

The Derby Choral Union announces performances of 'Maritana' and Coleridge-Taylor's 'Hiawatha,' and the Melbourne Glee and Madrigal Society is rehearsing Mendelssohn's '95th Psalm.'

At Leicester, the New Musical Society is putting into rehearsal 'Elijah,' 'St. Cecilia's Day' (Parry), and the 'Sleeping Beauty' (Cowen). The Leicester Philharmonic is reported to be working at Gounod's 'Romeo and Juliet' and Sullivan's 'Martyr of Antioch,' whilst the Orpheus Society will devote itself to glees and part-songs.

The Boston Choral Society intends to give a performance of 'Judas Maccabæus' at its first concert. In Nottingham, Miss Cantelo will continue her admirable series of chamber concerts, for which she has issued a most attractive programme.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The forthcoming musical season promises to be as busy as any of its predecessors. The Sheffield Amateur Musical Society announces the first performance in the city of Coleridge-Taylor's 'Hiawatha' (complete), under Mr. Schollhammer's direction.

The Sheffield Musical Union (Dr. Coward) maps out an ambitious scheme for the season, including in its list Sullivan's 'Golden Legend,' Stanford's 'Phaudrig Crohoore,' two 'Messiah' concerts, and a concert performance of Wagner's 'Flying Dutchman.'

The Rotherham Choral Society (Mr. T. Brameld) announces selections from Bach's B minor Mass, Mendelssohn's 'Walpurgis Night,' and 'The Messiah.'

The Doncaster Musical Society (Mr. T. Brameld) will perform Coleridge-Taylor's 'Hiawatha' (complete) and 'The Messiah.'

At Barnsley the St. Cecilia Society (Dr. Coward) is preparing 'Elijah' and 'The Golden Legend.'

The Sheffield Male Glee and Madrigal Society (Mr. J. A. Rodgers) announces a lengthy list of pieces for the season, including works by Beale, R. L. de Pearsall, Distin, Hatton, Lee Williams, and others. At St. Mary's Church, Mendelssohn's 'St. Paul' will be performed on an extensive scale, and 'The Creation' is announced at St. Peter's (Abbeydale) Church.

The Sheffield Orchestra will give four concerts during the season, under Dr. Coward. An interesting list of works includes symphonies by Beethoven, Dvorák, Tschaïkowsky, and Mozart, and a long array of overtures and suites, Wagner being well represented.

The Chapeltown and District Harmonic Society (Mr. Bool) announces Beethoven's 'Mount of Olives,' Rossini's 'Stabat Mater,' and Bach's 'Bide with us.'

The visit of the Moody-Manners Opera Company during the past month was made notable by the first performance in Sheffield of Wagner's 'Siegfried,' with Mr. Philip Brozel in the title part. The theatre was crowded, and a fine performance had an enthusiastic reception. Meyerbeer's 'L'Etoile du Nord' was also revived with success.

FOREIGN NOTES.

Bezieres.—The annual representations given at the Théâtre des Arènes, which took place last month, comprised the performances of the *tragedie lyrique* 'Promethée,' by Jean Lorrain and Ferdinand Hérold, the music by Gabriel Fauré, and of a new ballet 'Bacchus Mystifié,' for which M. Max Ollone has written the score. The festival, at which some fifteen thousand spectators assisted, was in every way successful.

Catania.—Great preparations are going forward to celebrate in a worthy manner the hundredth anniversary of the birthday of Bellini, next month.

Darmstadt.—The composer Arnold Mendelssohn is just now actively engaged upon the score of a new oratorio entitled 'Samson,' the book of which, constructed on scriptural texts, has been furnished him by Hermann Wette.

Dresden.—The conductorship of the Robert Schumann Singakademie has been placed into the hands of Herr Albert Fuchs, a well-known Dresden musician and a professor at the Conservatorium, the former conductor, Herr Baumfelder, having resigned the position.

Eisenach.—A Beethoven festival is to be held here, from the 5th to the 7th inst., by the Musik Verein, assisted by the excellent Meiningen orchestra and by a number of distinguished solo interpreters. Professor Carl Halir will play the violin concerto of the master and Mr. Frederick Lamond the pianoforte concerto in E flat major. Amongst the numbers included in the programme is the very rarely heard terzetto 'Tremate, empj, tremate' for soprano, tenor, and bass. The festival will conclude with the performance of the ninth symphony. General Musik Director Fritz Steinbach, of Meiningen, will be the conductor.

Hamburg.—Herr Theoder Gerlach, a composer of some importance, has written what he terms a 'spoken opera,' a novel species, of which he is the inventor, and which is to be shortly brought out at the Stadt Theater. The work is entitled 'Nordsee Bilder,' and deals with a tragic subject.

Laibach.—The Philharmonic Society opened its new concert season with the performance of Cherubini's 'Requiem,' in memory of its late president, Dr. F. Keesbacher. This society is one of the oldest in existence, having been founded, as 'Academia Philharmonicorum,' in January, 1702. It will therefore be able to celebrate its two-hundredth anniversary in January next, on which occasion a four days' musical festival is to be held.

Leipzig.—The new one-act opera, 'The Shade of Werther,' by Signor Alberto J. Randegger, was produced with success, on the 2nd ult., at the Stadt Theater. The work had already been previously performed, some few months since, in Italy.

Liegnitz.—Benjamin Bilse, the famous orchestral conductor and a great favourite with the late Emperor William, has just celebrated his eighty-fifth birthday. He is the *doyen* of those conductors of symphonic music who nowadays travel in company with their own orchestras. It was Bilse, too, who at the ball given at the Prussian embassy, during the Paris Exhibition of 1867, conducted the famous polka which the Crown Prince (afterwards the unfortunate Emperor Frederick) danced with the Empress Eugènie.

Marienbad (Bohemia).—A Warsaw sculptor has been commissioned by a number of Chopin admirers to execute a bust of the composer, which is to be placed, together with a commemorative tablet, at the house inhabited by Chopin during his visit in 1836.

Mayence.—The Liedertafel Choral Society, under the very able and active direction of Professor Fritz Volbach, who so successfully carried out this year's Beethoven Festival, is already preparing for a similar festival in honour of Berlioz, Liszt, and Wagner, to be held in April next, and extending over five days. The committee will have the co-operation of the Munich Kaim orchestra and that of Herr Weingartner as conductor. An interesting programme has just been published.

Munich.—A monument has been erected, at Tutzing cemetery, in memory of the great Wagner tenor, Heinrich Vogl. One of its special features is a cross, at the foot of which is placed the cup of the Holy Grail, while over it hovers a dove—an allusion to Lohengrin, of which character Vogl was one of the most admirable interpreters.

Paris.—M. Camille Saint-Saëns has completed his new opera 'Les Barbares,' the libretto of which has been furnished him by M. Sardou, and the work is now being actively mounted at the Grand Opéra. At the Opéra Comique, performances were resumed on the 14th ult. with 'Carmen.' The Grand Concerts Populaires, instituted by the late M. Pasdeloup, are to be resuscitated under the direction of M. Victor Charpentier, the brother of the well-known composer. Two performances of symphonic music are to be given during the present season, twice a week, with a first-rate orchestra engaged for the purpose. On the initiative of the Minister of Public Instruction, a complete and elaborate history is to be compiled, by competent authors, of the Conservatoire. The famous institution had its origin in the foundation, in 1784, of the 'Ecole royale de chant et de déclamation.'

Rome.—The new drama from the pen of Gabrielle d'Annunzio, 'Francesca da Rimini,' which is shortly to be produced here with Eleonora Duse and Gustavo Salvini in the principal parts, has been provided with important musical numbers by Antonio Scontrino of the Musical Institute, in Florence. These consist of an overture, four entr'actes, and several choral numbers.

Salzburg.—The financial result of the Mozart Festival held here recently has been so satisfactory that it has been decided to hold similar meetings periodically—*i.e.*, every five years. A fund established for this purpose has already been liberally subscribed for, amongst others, by the Emperor of Austria.

Scheveningen.—At one of the recent orchestral concerts, given at the Kursaal, a new 'Rhapsodie hollandaise,' by a young Utrecht musician, M. van Anrooy, attracted considerable attention on account of its

interesting polyphonous treatment of the popular air 'Piet Hein,' by the late Dr. Viotta. The work, which is one of great promise, met with a most enthusiastic reception. The young American violinist, Miss Maud Powell, has successfully appeared at these concerts.

Visby.—Within the picturesque ruins of the Church of St. Nicolas, in this ancient Hansa town, there was recently performed a mystery play, entitled, 'Sancta Maria,' by the Swedish dramatist, Topelius. The music, which forms an important part in the play, is from the pen of Andreas Hallén, a well-known Swedish composer, whose opera, 'Harald der Wiking,' has been succesfully produced both in Leipzig and Stockholm. All the performers in the play were amateurs, Herr Hamrin, an actor of the Stockholm theatre, being stage manager. The representation, which created much interest, is to be repeated next year.

OBITUARY.

We regret to record the death, at the age of seventy-three, of William Davies (Mynorydd), which took place at 41, Blenheim Crescent, Notting Hill, on the 22nd ult. Mr. Davies was well known and greatly esteemed in Welsh musical circles in London and throughout the Principality. He was the father of Mrs. Mary Davies.

On August 31, at 5, Colosseum Terrace, Regent's Park, in his 65th year, Percy Edgar Rivers, a teacher of singing who studied in Milan under Ronconi, Nava, and Lamperti.

Fritz Simrock, chief of the famous music publishing house in Berlin, died, on August 20, at Lausanne, at the age of sixty-five. The firm, originally established in Bonn in 1770, were the publishers of Beethoven and Mendelssohn, and the deceased was fortunate enough also to acquire the copyright of nearly all the works of Brahms. Herr Simrock's house in Berlin was famous for its splendid artistic entertainments.

Richard Kleinmichel, the well-known musical *savant*, and composer of the operas 'Schloss de Lorme' and 'Der Pfeifer von Dusenbach,' both first brought out at the Hamburg Stadt Theater, died recently at Berlin, at the age of fifty-five. He successfully edited a number of standard operatic works, ancient and modern, and for the last twelve months had been editor of the Leizig *Signale*.

As we go to press we regret to hear of the death, on the 22nd ult., of Mr. Kellow J. Pye, in his ninety-first year. We hope to give a biography of the veteran musician in our next issue.

CORRESPONDENCE.

THE INSPECTOR OF MUSIC AND THE BOARD OF EDUCATION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—I was much surprised and indignant to find that the Board of Education has practically and most unjustly displaced Dr. W. G. McNaught from the position he has so long and so efficiently filled. It appears to me to be an act of insanity on the part of the Department, in having disregarded the claims of one so efficient, whose urbanity and musical skill has won for him hosts of friends and admirers throughout the country. They will, without doubt, be indignant and astonished by the unjust treatment that has been meted out to Dr. McNaught.

I am, dear Sir, yours truly,

4, Pryme Street, Hull. Thos. Hopkinson.

September 18, 1901.

MISCELLANEOUS.

The Brixton Oratorio Choir, to whose excellent work we have previously referred, have issued a prospectus of oratorios and other sacred music to be performed in Brixton Church between October and May. This document expresses 'profound satisfaction that the formation and first season's work of the Choir were attended with a success that exceeded all expectation.' The conductor is Mr. Douglas Redman.

Mr. William Hutt, who has held the appointment of organist and choirmaster of Winchester College for thirty-six years, resigned that post at Midsummer last. He succeeded Dr. S. S. Wesley, who held the appointment concurrently with the organistship of Winchester Cathedral from 1849 to 1865.

The Mozart Society (founded and conducted by Herr J. H. Bonawitz) announces an interesting series of concerts to take place during the winter months. The programme of the tenth anniversary concert (Portman Rooms, the 26th inst.) is entirely Mozartian, and includes the lovely G minor quintet.

Mr. Seymour Dicker has been appointed Musical Director of the South-Western Polytechnic, Chelsea. Mr. Dicker was for many years organist of Brisbane Cathedral, and is now organist of Clerkenwell Parish Church.

Mr. Hulbert L. Fulkerson has been singing with much acceptance at Cleveland, U.S.A., where he formerly resided, and where he was prominent in musical circles.

ANSWERS TO CORRESPONDENTS.

Constant Subscriber. — (1) *Baldassaro Donati (or Donato) was an Italian contrapuntist of the sixteenth century and held choirmasterships at St. Mark's, Venice, from about 1562 till his death in 1603. Donati was one of the most distinguished composers of madrigals and motets of his time.* (2) *Michael Este (Est, East, or Easte, as he variously spelled his name), supposed to be the son of Thomas Este, was born in the latter part of the sixteenth century. He took the degree of Mus. Bac. at Cambridge in 1606, was master of the choristers of Lichfield Cathedral, about 1618, and probably died about thirty years later. His publications (madrigals, anthems, etc.) appeared between 1604 and 1638. Hardly anything is known of his life.*

Ambrose Gregory, Junr.—*For a study of the Gregorian Tones consult Helmore's Plain-Song Primer; the article Modes, Ecclesiastical (by Rockstro), in Grove's Dictionary of Music and Musicians; Archbishop Walsh's A Grammar of Gregorian Music (M. H. Gill & Son, Dublin); Haberl's Majister Choralis, English edition published by Washburne, Paternoster Row; and a Primer of Plain Chant, by Charles Walker (Catholic Truth Society).*

Dora.—*You are quite right. Such an abbreviation, even in an annotated programme, as 'Sops' might literally be considered impolite to those lady members of the chorus who sing the upper part. There is an increasing need for an Anti-Abbreviation Society.*

G. D.—*Parts for clarinets in B flat should be written one tone higher than the normal key of the piece, i.e., if the piece is in C, the parts for the above-named instruments would be written in the key of D.*

Albus.—*For conditions, &c., concerning the Coronation March prize composition competition apply to the Clerk of the Musicians' Company, Mr. John T. Theobald, 35, Bedford Row, London.*

Carlton (September issue).—*A correspondent thinks he has caught the 'Owl' you are seeking, in that written by Mr. F. E. Weatherley, set to music by Stephen Adams, and published by Messrs. Boosey & Co.*

Down South.—*We have heard of the practice of putting honey into the bag of the bagpipes, but we are unable to say if the process makes the music sweeter.*

A. W. H.—*We cannot give an opinion upon the various 'Colleges' (so-called) and their examination exploits.*

An Alto.—*The three sacred alto songs by Molique (Op. 39) seem to be out of print.*

Mona.—*Thanks; but we have no Poet's Corner.*

Several questions, which reached us late in the month, are held over.

DURING THE LAST MONTH.

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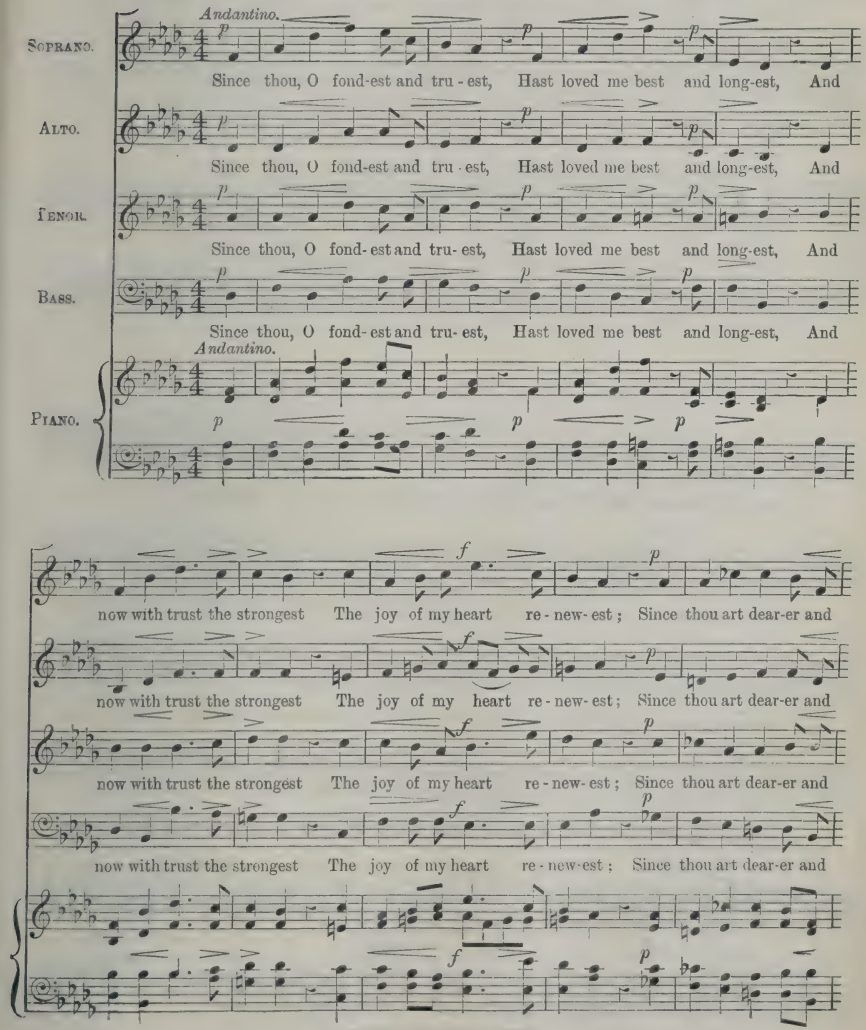
Andantino.
Soprano.
Since thou, O fond-est and tru-est, Hast loved me best and long-est, And
Alto.
Since thou, O fond-est and tru-est, Hast loved me best and long-est, And
Tenor.
Since thou, O fond-est and tru-est, Hast loved me best and long-est, And
Bass.
Since thou, O fond-est and tru-est, Hast loved me best and long-est, And
Andantino.
Piano.
now with trust the strongest The joy of my heart re-new-est; Since thou art dear-er and
now with trust the strongest The joy of my heart re-new-est; Since thou art dear-er and
now with trust the strongest The joy of my heart re-new-est; Since thou art dear-er and
now with trust the strongest The joy of my heart re-new-est; Since thou art dear-er and

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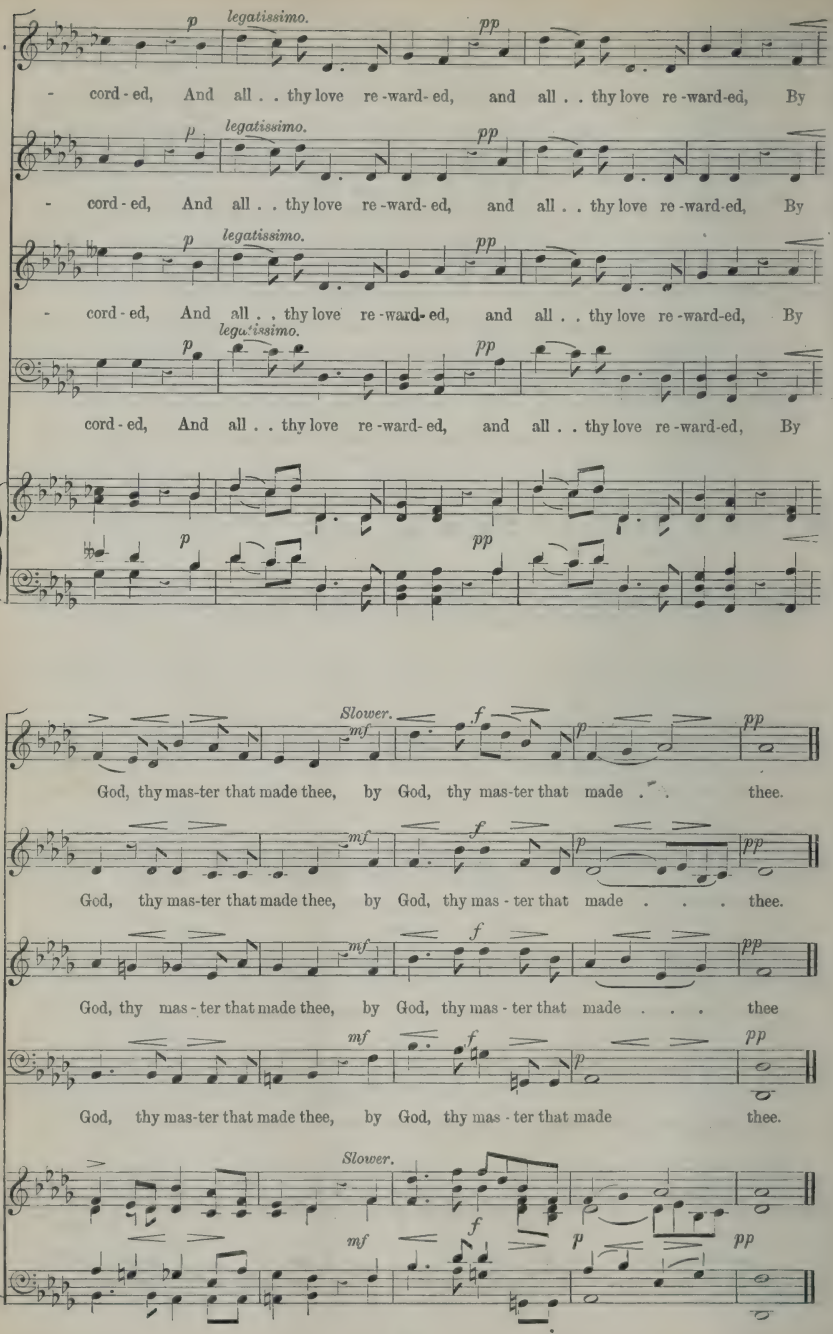
p legatissimo. pp
- cord - ed, And all . . thy love re - ward- ed, and all . . thy love re - ward-ed, By
p legatissimo. pp
- cord - ed, And all . . thy love re - ward- ed, and all . . thy love re - ward-ed, By
p legatissimo. pp
- cord - ed, And all . . thy love re - ward- ed, and all . . thy love re - ward-ed, By
p legatissimo. pp
cord - ed, And all . . thy love re - ward- ed, and all . . thy love re - ward-ed, By
Slower. mf f p pp
God, thy mas-ter that made thee, by God, thy mas-ter that made . . thee.
mf f p pp
God, thy mas - ter that made thee, by God, thy mas - ter that made . . . thee.
mf f p pp
God, thy mas - ter that made thee, by God, thy mas - ter that made . . . thee
mf f p pp
God, thy mas-ter that made thee, by God, thy mas - ter that made thee.
Slower. mf f p pp

(*From an oil painting by John Zoffany, R.A., in the possession of* Mr. Alfred H. Littleton.)

Tho.ˢ Aug.ˢᵗᵉ Arne

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"ALEXANDER'S FEAST."—PETERBOROUGH CHORAL UNION.—"Miss Maggie Jaques, whose second visit it is to these concerts, won the hearts of all by her beautiful method, so utterly devoid of all artificial effort, her fresh and well-trained voice taking with the greatest ease the difficult work which fell to her lot. This lady's singing was one of the great features of the concert. All along throughout the evening she rose triumphantly to all difficulties, and earned well-merited approbation."—*Peterborough Advertiser*, March 16, 1901.

SCHUMANN'S "PARADISE AND PERI."—BIRMINGHAM FESTIVAL CHORAL SOCIETY.—"Miss Maggie Jaques rendered assistance that demands favourable notice. She took part in the concerted numbers, and sang the solo 'Poor Youth" and the Maiden's Song, 'Oh, let me only breathe the air, love,' and gave both very well indeed."—*Birmingham Post*, March 22, 1901.

"Miss Maggie Jaques increased her reputation and created a desire to hear her oftener and in more important works."—*Birmingham Gazette*, March 22, 1901.

"Miss Maggie Jaques sang admirably her couple of solos."—*Birmingham Argus*, March 22, 1901.

DVORÁK'S TE DEUM.—LEEDS CHORAL UNION.—"Miss Maggie Jaques sang the soprano solos with fitting purity of tone."—*Leeds Mercury*, February 14, 1901.

"Miss Maggie Jaques sang the soprano part with good effect."—*Yorkshire Post*, February 14, 1901.

"ST. PAUL."—ABERDEEN CHORAL UNION.—"Miss Maggie Jaques, who made her *début* here, was extremely successful, her readings of 'Jerusalem,' &c., being given with much freedom and resource of voice, &c."—*Aberdeen Free Press*, March 30, 1901.

"ST. PAUL."—LYTHAM CHORAL UNION.—"Miss Maggie Jaques has come on remarkably in recent years, and when one sees the care she takes with her work, the secret is out. Her opening recits. were full of promise; the voice clear as a bell, the interpretation soulful, and the phrasing perfect. The air 'Jerusalem' was exceedingly impressive, and we regretted that the work did not give her greater scope for the display of her beautiful voice."—*Lytham Times*, April 12, 1901.

"CREATION."—TYNEMOUTH VOCAL SOCIETY.—"Miss Maggie Jaques is a soprano of exceptional ability, and she sang last night with sweetness and expression. Her rendering of the more difficult and sublime passages in the work elicited the warmest appreciation."—*Shields Daily Gazette*, April 18, 1901.

"JUDAS."—DONCASTER MUSICAL SOCIETY.—"Miss Jaques was with us last year at the performance of 'Elijah,' and the committee were thoroughly justified in again engaging her. She sang splendidly throughout. 'From mighty kings' evoked tremendous applause, and Miss Jacques had twice to rise and bow her acknowledgments."—*Doncaster Gazette*, April 26, 1901.

DARLINGTON CHORAL SOCIETY.—"Miss Jaques scored an unequivocal success. Her voice, clear as a bell, with a considerable compass, was heard to advantage all over the hall. In the air 'From mighty kings' she was exceedingly fine," &c.—*Northern Echo*, Feb. 16, 1901.

"Miss Jaques speedily established herself a favourite. She is a rich and mellow soprano, of very fine compass, and acquitted herself admirably," &c.—*North Star*, Feb. 15, 1901.

"MESSIAH."—ARDROSSAN AND SALTCOATS CHORAL SOCIETY.—"The most commendable was Miss Maggie Jaques, the soprano soloist, whose pure tone and elasticity of voice received the modicum of praise they merited. Her rendering of the air 'Rejoice greatly' was unique. In it the compass of her voice was evidenced, swelling, as it did, from sweet puniness to amazing strength."—*Ardrossan and Saltcoats Herald*, April 5, 1901.

BRIGHOUSE CHORAL SOCIETY.—"The honours of the evening were undoubtedly carried away by Miss Jaques. The high anticipations aroused by reason of her singing last year were fully realised. Her voice is strong and yet pure and sweet, the tones she is able to reach are unusually high, and the flexibility of the voice is such that the singer was admirably suited to her part," &c.—*Brighouse Echo*, Nov. 30, 1900.

"GOLDEN LEGEND."—LUTON CHORAL SOCIETY.—"Miss Maggie Jaques delighted everyone with her rendering of the exacting soprano part, her voice being of sympathetic quality, with an upper register of great power and purity of tone. Her greatest success was perhaps in 'My Redeemer and my Lord,' which was magnificently sung."—*Bedfordshire Advertiser*, Nov. 23, 1900.

"ST. JOHN'S EVE."—BURTON-ON-TRENT MUSICAL SOCIETY.—"Miss Jaques is an old favourite, and fully maintained her reputation, and gave a finished and artistic rendering of the recit. and air 'O peaceful night.'"—*Burton Gazette*, Dec. 18, 1900.

BALLADS, EXETER.—"Miss Maggie Jaques possesses a soprano voice of remarkable purity, and her execution is the acme of fine finish, with utter absence of affectation or effort."—*Exeter Post*, March 19, 1901.

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Daisy Chain	..	..	Pershore.
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The Times, Oct. 14:—"Mr. Coates's beautiful voice and finished style made a great impression in the tenor music" (Beethoven's Mass in D).

Standard, Oct. 12:—"Mr. John Coates sang the solo part excellently."

Globe, Oct. 12:—"A finer interpretation than that secured by Dr. Stanford could hardly be desired, Mr. Coates's singing of the solo part being a specially admirable achievement."

Star, Oct. 12:—"Mr. Coates's singing showed him to be a valuable addition to the ranks of our festival tenors."

Yorkshire Post, Oct. 12:—"The performance was well calculated to place the work in the most favourable light, more particularly as regards the soloist, Mr. Coates, who showed the most finished vocalisation, perfect phrasing, and exact perception of the character of the music; his musicianship and artistic feeling are very exceptional, and his singing in Brahms's work was a genuine and well-deserved success."

Leeds Mercury, Oct. 12:—"The performance was in every sense a success. Mr. Coates had here his great opportunity, and rose to it. His singing was characterised by warm, romantic feeling, as well as the utmost purity of intonation and beauty of phrasing. Not only did the young Yorkshire tenor prove thoroughly familiar with his part in the cantata, but showed an intelligence and dramatic grasp that was in every sense admirable."

Sheffield Independent, Oct. 7:—"After hearing Mr. John Coates, the rising tenor, I am of opinion that he is one of the leading men of the near future. His singing at Leeds was notable. He has in him all the material for that rare acquisition, an all-round tenor soloist."

Sheffield Independent, Oct. 12:—"Mr. John Coates was intensely dramatic, and made most telling use of his robust voice in the numerous exacting solos. His impassioned singing of the number 'To the turtle-dove's low calling' will not soon be forgotten. Mr. Coates was vociferously cheered by the tenors and other members of the chorus, and, of course, by the large attendance."

Birmingham Gazette, Oct. 9:—"Mr. John Coates is a remarkably fine tenor."

Birmingham Daily Post, Oct. 12:—"In the present dearth of tenors of the first rank he has a distinct opening, and should reach a good position. He did well this evening, and was most warmly applauded and recalled."

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Dewsbury Choral Society—"Acis and Galatea" and "Crusaders."
Leicester—"Romeo and Juliet."
Dover Choral Union—"Elijah."
Stockport—"Elijah."
Wolverhampton Orchestral Society.
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The Festival Choral Society could not have paid greater homage to the memory of the illustrious maëstro than by a performance of his greatest work, and a memorable performance it was, one that will long be remembered, and which was a triumph for the magnificent principals. Mr. William Llewellyn, bass, also did excellently in the concerted numbers and in the solo "Confutatis Maledictis" his fine voice told well.—*Birmingham Daily Mail*, October 18, 1901.

The good points of the performance are quite too numerous to mention. Madame Albani was in wonderful voice, while Mr. Llewellyn's sonorous voice suited to a nicety the frankly monastic character of most of the numbers allotted to the bass.—*Daily Argus*, October 18, 1901.

The soloists were one and all superb. Of Madame Albani one only needs to record the simple fact that she sang as usual, a record which comprises every excellence. . . . Nor can a syllable less be said for Mr. William Llewellyn, a young basso, who has advanced considerably even upon the good quality of last year, and who, with ordinary good fortune, is sure to make his mark.—*Birmingham Daily Gazette*, October 18, 1901.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1901.

DR. ARNE.

(1710-1778.)

It rarely falls to the lot of a musician of any country to compose a national song that will endure for more than a century and-a-half, a song, moreover, that not only retains its hold upon the hearts of the people, but that has in it the elements of imperishableness. When to such an achievement can be added another of scarcely less renown—the distinction of having contributed more than one tuneful treasure to the rich store of his country's songs—it is no exaggeration to say that the man who has done these things is no ordinary mortal. Such an one is the English composer whose name appears above, and who fully deserves admittance into this series of Biographical Sketches.

Thomas Augustine Arne was born March 12, 1710, the same year in which Dr. Boyce first saw the light. He was baptised at the church of St. Paul's, Covent Garden, on May 28, 1710, when he received only the name of Thomas; his second name, Augustine, he probably assumed when he entered the Church of Rome. No previous biographer seems to have drawn attention to this fact.* His father, Thomas Arne, was an upholsterer who lived on the north side of King Street, Covent Garden, where No. 34, the premises of Messrs. Rivingtons, the publishers, now stand. There were no numbers to houses in those days, and Mr. Arne adopted the upholstery sign of the 'Two Crowns and Cushions.' He was at one time an overseer of the poor of the parish; and it may be inferred that he was a man in a large way of business, as the rental of his house was £75 per annum, a considerable sum to pay for rent two hundred years ago.

That Mr. Thomas Arne let lodgings is recorded by Addison in No. 50 of the *Spectator* (April 27, 1711), but the upholsterer's paying guests therein referred to were no less mighty personages than 'four *Indian* Kings,' really four North American Indian chiefs. This quartet of monarchs, who lodged in 'a handsome apartment,' were received by Queen Anne, and, like Americans of the present day, they had a 'real good time' in seeing the sights of London.

Mr. Arne sent his son Tom to Eton College to be educated. More than a hundred years later another boy entered that seat of learning (and athletics), Hubert Parry by name, who, like Arne, was destined to add lustre to English music. Master Arne does not seem to have had much inclination for classical scholarship. As his schooldays and young-manhood have been so well related by his pupil and friend, Dr. Burney, the worthy historian may be quoted in his own quaint language:—

'But I have been assured by several of his [Arne's] school-fellows, that his love for Music operated upon him too powerfully, even while he was at Eton, for his own peace or that of his companions; for with a miserable cracked common-flute, he used to torment them night and day, when not obliged to attend the school. And he told me himself, that when he left Eton, such was his passion for Music, that he used to avail himself of the privilege of a servant, by borrowing a livery and going into the upper gallery of the opera, which was then appropriated to domestics.

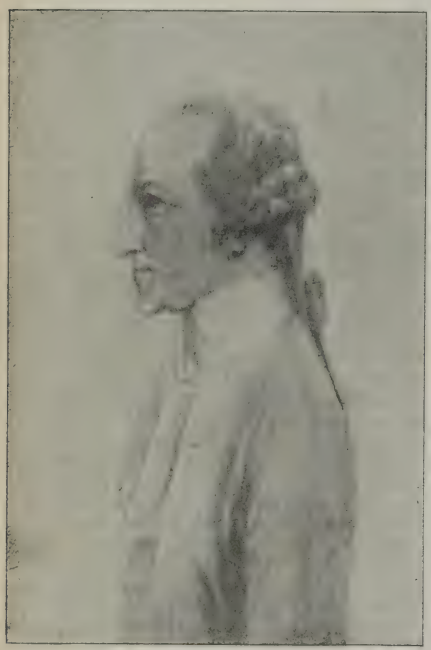
'At home he had continued to secrete a spinet in his room, upon which, after muffling the strings with a handkerchief, he used to practise in the night while the rest of the family were asleep; for had his father discovered how he spent his time, he would, probably, have thrown the instrument out of the window if not the player. This young votary of Apollo,' continues Burney, 'was at length obliged to serve a three years' clerkship to the law, without ever intending to make it his profession; but even during this servitude, he dedicated every moment he could obtain fairly, or otherwise, to the study of Music. Besides practising on the spinet and studying composition by himself, he continued during his clerkship to acquire some instructions on the violin, of Festing, upon which instrument he had made so considerable a progress, that soon after he had quitted his *legal* master, his father accidentally calling at a gentleman's house in the neighbourhood upon business, found him engaged with company; but sending in his name, he was invited up stairs, where there was a large company and a concert, in which, to his great astonishment, he caught his son in the very act of playing the first fiddle! Finding him more admired for his musical talents than knowledge of the law, he was soon prevailed upon to forgive his unruly passion, and to let him try to turn it to some account. No sooner was the young musician able to practise aloud in his father's house, than he bewitched the whole family.'

With the exception of the violin lessons he received from Festing, Master Arne appears to have been self-taught in music—certainly in regard to composition; moreover, he does not seem to have passed any examinations. If he had been asked to 'Represent the collective value of a double-dotted minim, three quavers, a double-dotted crotchet, and five semiquavers by one note,' he would doubtless have replied, in the language of his day, in terms more forcible than polite.†

* I am indebted for this information to the kindness of the Rev. E. H. Mosse, M.A., Rector of St. Paul's, Covent Garden.

† This identical 'question' is taken from an official schedule of present-day examinationiana. Could anything be more *un*musical, nay *idiotic?*

At a very early age, Arne distinguished himself as a teacher of singing. His first and most distinguished pupil was his sister, Susanna Maria, afterwards the celebrated Mrs. Cibber, of whom more anon. The young teacher probably knew very little, if anything, about the 'shock of the glottis,' and similar expressions, but he was a master in the art of obtaining a distinct and intelligible enunciation of the words, which is more than the scientific voice strainers of later times are able to accomplish. Miss Arne made her first public appearance as the heroine in Lampe's 'Amelia' in 1732; she was then eighteen, her brother twenty-two. So successful was this debut that her brother Tom was induced to re-set Addison's opera



DR. ARNE.

(From an original Drawing in the possession of Mr. Burnham W. Horner, and reproduced by his kind permission.)

'Rosamund,' which, with Miss Arne as the heroine and her younger brother as the page, was performed at Lincoln's Inn Fields Theatre, March 7, 1733, ten days before Handel produced his oratorio 'Deborah,' at the King's Theatre, Haymarket. The same year saw the production of Arne's 'The Opera of Operas; or, Tom Thumb the Great' (a setting of Fielding's words 'after the Italian manner'), and a masque, 'Dido and Æneas,' the latter performed, according to custom, with a harlequinade intermixed. Two years later he composed music for the tragedy of 'Zara,' in which his sister (Mrs. Cibber) made her first appearance as an actress, and with so much success that she was accepted as the first tragedian of her time, a position which she retained for thirty years.

It was not, however, till Arne had attained the age of twenty-eight that he made his mark as a composer. In that year (1738) he was engaged to compose music for Dr. Dalton's adaptation of Milton's 'Comus,' brought out at Drury Lane Theatre. In the meantime he had married Cecilia, the youngest daughter of Charles Young, organist of All Hallows', Barking. The young bride was a fine singer, with a compass that extended to E in *alt.* 'Comus' proved to be a great success; it contained some charming music, and its graceful and flowing melodies at once made a deep impression and fully established the reputation of the young musician. From this time forward, Arne was engaged as composer to Drury Lane Theatre, a position which he held for the greater part of his life.

The year 1740 was an eventful one in the life of Thomas Arne, as he immortalized his name by composing the stirring strains of 'Rule, Britannia.' The history of this noble national song has been so recently told in these columns (The Musical Times, April, 1900), that there is no need to recapitulate the details here. Suffice it to say that 'The celebrated Ode in Honour of Great Britain, call'd Rule, Britannia,' was first performed at Cliveden, near Maidenhead, on August 1, 1740. Another event of this year, the revival, after forty years' neglect, of Shakespeare's 'As you like it,' furnished Arne with the opportunity of enriching true English music with his settings of 'When daisies pied,' sung by Mrs. Clive, and 'Under the greenwood tree' and 'Blow, blow, thou winter wind,' sung by Thomas Lowe. The performance took place at Drury Lane Theatre, on December 20, 1740, since when, and no wonder, the music of those songs has become indissolubly associated with the words. One hears so much of 'Copyright' nowadays that it seems to have become a twentieth-century war-cry; but more than a century and-a-half ago—on January 29, 1740, to be exact—Arne was granted the royal privilege of preserving the copyright of his works for a period of fourteen years.

A recent biographer states that, 'towards the end of the year 1742,' Arne and his wife paid a professional visit to Dublin; but Arne was certainly there earlier in the year, as *Faulkner's Journal* of August 21-24, 1742, records:—

> Yesterday Messrs. Delane, Garrick, and Arne, and Mrs. Cibber embarked for England.

Another composer was in the Irish capital about that time, busily engaged in performing his oratorios, including the 'Messiah,' which was produced (in Dublin) April 13, 1742, the contralto solos being sung by Mrs. Cibber, for whom Handel wrote them.

Through the kindness of Mr. Leopold Dix, of Dublin, who has, for the purposes of this article, searched the files of *Faulkner's Journal* (Dublin), we are enabled to place before our readers some fresh Hibernian information concerning the doings of Arne and his wife. The works performed by them included 'Comus,' 'Rosamund,' 'Alfred' (in which occurs 'Rule, Britannia'), 'The Comedy of the Rehearsal' (libretto by the Duke of Buckingham), 'The Judgment of Paris,' 'Eliza,' &c.

The earliest record of Mrs. Arne's sojourn in Dublin is an advertisement of a performance for her benefit, which stated that, 'At the particular desire of several persons of Quality,' she would give (on July 21, 1742) 'a Grand Entertainment of Music.' On that occasion selections from Handel's oratorios and operas were sung by her and her sister-in-law, Mrs. Cibber. It may be assumed that 'the celebrated Mr. Handel' was pesent, if he did not actually take some part in this interesting music-making. Compositions by Arne, including an overture by him and one by Handel, were also performed. The advertisement of a proposed repetition of this feast of music concluded thus:—

Mrs. Arne being a stranger in this Kingdom humbly hopes the Nobility and Gentry will excuse her personal application; and to prevent their being detained at the Doors of the Hall while Tickets are delivered them, that they will send for their Tickets to Mrs. Cibber's House, in Aungier Street, where Places may be taken, To begin exactly at 7 o'clock. (*Faulkner's Journal*, July 24 to July 27, 1742.)

The earliest definite reference to Arne's musical doings in Dublin is in April, 1743, when he announced a Benefit. He lodged 'over against the Ram, in Aungier Street.' Hitchcock, in his 'Historical View of the Irish Stage' (Dublin, 1788, vol. i., p. 126), thus refers to the composer of 'Rule Britannia' in the Emerald Isle:—

The celebrated Dr. Arne, so eminent for his musical abilities . . . had under his direction a company of the best singers ever heard in Dublin. These the proprietors engaged, and in order to exhibit them to the highest advantage, revived the Masque of Comus [music by Arne], with every expence and attention necessary to render it worthy of public notice. Dr. Arne conducted the musical department, he new set the whole piece, divided the chorusses into parts, which till then had been sung in unison . . . a double orchestre was led by Dr. Arne.

The references to the harmonization of the choruses and the 'double orchestre'—whatever that may have been—are interesting. Arne gave subscription performances of opera, which, with the Viceroy at their head, were well patronised by the Quality of Dublin. In an advertisement of a performance of the 'Beggar's Opera' it is stated: 'The whole conducted by Mr. Arne, who accompanies the performance on the harpsichord.' He also gave a concert with Mr. Dubourg, the eminent violinist, as a colleague. The performance of Arne's oratorio 'The Death of Abel,' at that time, in Dublin, disposes of the statement of all the biographers that it was first performed at Covent Garden Theatre, on March 12, 1755.

The advertisement announcing this performance, with Arne's manifesto, is curious enough to be quoted in full:—

By SUBSCRIPTION

At the Theatre-royal in Smock Alley on Saturday next, being the 18th of this Inst., Feb., will be performed
A new Oratorio, called The Death of Abel.
Set to music by Mr. Arne.
The Principal Characters to be performed by
Mr. Lowe, Mrs. Arne, and Mademoiselle Chateauneuf.

The stage will be disposed in the same manner as at Mr. Handel's Oratorios in London.

As but 12 more subscribers can be admitted, such gentlemen and ladies as intend to honour Mr. Arne by subscribing, are greatly desired immediately to send their names to his house in Aungier-street, where tickets are ready to deliver to the subscribers.

N.B.—Attendance will be given at the Theatre on each Day of Performance, when Subscribers, on sending their Subscription Tickets, will have three delivered on each of the four Nights of Performance.

Pit, Boxes, and Lattices, Half a Guinea. First Gallery, 2s. 8d. halfp. Upper Gallery, 2s. 2d.

MRS. CIBBER (NÉE ARNE),
WHO WAS THE FIRST TO SING 'HE WAS DESPISED.'

Ladies are requested to sit in the Pit, as well as Boxes, as is the Custom at the Operas and Oratorios in London, for which purpose the Pit Seats will be made thoroughly clean.

To begin exactly at half an Hour after Six.

The Printer made a mistake in the last bills; but the Subscribers may depend that (according to Mr. Arne's proposal) no Person (except Subscribers) will be admitted into Pit, Boxes, or Lattices under Half a Guinea.

Mr. Arne begs Leave to acquaint the Public, that he has been credibly inform'd by several worthy Families that the Gentlewomen who keep the Saturday Night's Assembly, or some one concern'd with, or commission'd by them, have made it their business to complain of his performing the Subscription Oratorios on that Night, alledging that it was done on purpose to prejudice them. Now, so far was that from being thought of, much less intended, that the Gentlemen Proprietors of the Theatre, as well as Mr. Arne, endeavoured their utmost to fix another Night, but could not, for the following Reasons: The Mondays and Thursdays are taken up with Benefits

for six Weeks. On Tuesdays, are Vicars-street Consort, and the Bear on College green, which take up all the best Hands. On Wednesday are the Phil Harmonic Society, and Crow-street, where they are likewise engag'd. And on Friday is Fishamble-street Consort, where they are obliged to perform. (*Faulkner's Journal*, February 11 to to 14, 1743.)

As no advertisement makes mention of a performance of Arne's 'Thomas and Sally' during the composer's sojourn in Dublin, future biographers may be spared falling into the trap of error by copying previous writers. The last reference to our composer in Dublin is a curious one—his appearance as an *actor!* Here is the proof thereof in the form of an advertisement from *Faulkner's Journal* (Dublin), of January 17 to 21, 1744:—

For the benefit of Mrs. Arne, at the Theatre-royal in Aungier Street, on Saturday, the 28th of this Inst., will be performed, The second part of Henry IV. With the humours of Sir John Falstaff. The part of Henry, Prince of Wales, by Mr. Arne, being his first attempt of that kind.

This 'first attempt' seems to have been the last, and thenceforward Arne made no further experiments in histrionic achievements.

Upon his return to London, Arne, who was an excellent violinist, became leader of the band at Drury Lane, a post which corresponds to the conductor of our modern orchestras. Burney says that although his (Arne's) hand was enfeebled with rheumatism, his skill surpassed that of any performer on the violin who had preceded him. In 1745 he was engaged as composer at Vauxhall Gardens. Here, and at the similar resorts of Ranelagh and Marylebone, he for many years wrote shoals of songs, of which Mr. Burnham Horner possesses over three hundred specimens. Some of the titles of these ditties are curious: this, for instance:—

To a Lady, who being asked by her lover for a token of her constancy, gave him a Knife.

But *the* song associated with the name of Arne is 'Where the bee sucks.' It formed part of the music he composed for the revival of Shakespeare's 'Tempest' at Drury Lane Theatre, January 31, 1746. The *General Advertiser* of that day thus announced the performance:—

Drury Lane. Never Acted there before. By His Majesty's Company of Comedians. At the Theatre Royal, Drury Lane, this Day will be presented a Play, call'd The Tempest, as written by Shakespeare . . . with the original Decorations, particularly the Grand Masque, new set to Musick by Mr. Arne. The Part of Ariel (with the proper Songs) by Mrs. Clive.

Enviable Kitty Clive, to have been the original singer of that delightful song—a song which is not only typically English in character, but which retains all the freshness and charm of perennial youth, although it is more than 150 years old. 'Where the bee sucks' is in itself sufficient to place its composer upon the roll of fame.

The following letter from Arne to Shenstone, the 'water-gruel bard,' as Horace Walpole dubbed him, furnishes evidence of the amount which Walsh, the great music publisher of the day, paid Arne for his songs:—

To William Shenstone, Esq., at the Leasowes, near Birmingham, Warwickshire.

Novr. ye 30, 1754.

Sr.

By the hands of Mr. Dodsley, I receiv'd your very obliging Letter, and wou'd, for my own Pleasure comply with your Request; but Mr. Dodsley's Interest in this Particular interferes with mine; for, if he prints my Music in his Publication, I shall lose the sale of it to Mr. Walsh (the King's Music-Printer) who gives me 20 guineas for every Collection I compose—consisting of eight or nine songs, and who whou'd not give a shilling for any Thing that another had first publish'd.

Of this I acquainted Mr. Dodsley, who did not seem inclin'd to make any Gratuity for the Loss.

Any Song, Cantata, or Dramatic Piece from so delicate a Pen, whereby I shou'd not considerably lose to promote another's Gain, wou'd be the most welcome present I cou'd receive, stamp an additional Reputation on my Music, and highly oblige

Sr, your most obedt. servt.

Thos. Augne. Arne.

Charles Street, Covent Garden.

Previous biographers of Dr. Arne do not seem to have mentioned his visit to Edinburgh. In the article on Tenducci, the celebrated sopranist singer, in Grove's 'Dictionary of Music and Musicians,' there is a passing reference to Arne and Tenducci being fellow travellers in Scotland and Ireland after 1758. But through the kindness of that diligent antiquary, Mr. Robert A. Marr, of Edinburgh, we are enabled to show that Arne visited Edinburgh, evidently without Tenducci, by the following advertisement from an Edinburgh journal:—

For the benefit of Mr. Arne. At the Assembly Hall on Monday, 27 May, A Concert of Vocal and Instrumental Musick. The Vocal part to be performed by Miss Rodburn, and the Instrumental by Mr. Pasquali, Mr. Arne and others. To begin Precisely at 6. Tickets 2/6. To be had at Mr. Arne's Lodgings, at Mr. Johnston's, Wigmaker, head of Chalmers Close, and at the Old and John's Coffee houses. (*Caledonian Mercury*, May 23, 1754.)

The music of Arne had previously been made known in Auld Reekie, if we may judge from the following advertisement:—

New Musick. Now in the press and will be ready by the beginning of April next and delivered to subscribers. All the songs, Duettos, and Trios in the Masque of Comus composed by Thomas Augustine Arne as adapted to the Harpsichord and voice and all the songs, Duettos, and Trios in the Burlesque Opera called the Dragon of Wantly composed by the great John Frederick Lampe likewise adapted to the Harpsichord and voice. The above words may occasionally be accompanied with Violin or German Flute and Violoncello. This manner of reducting them to avoid the Perplexity of the different parts in a score which confound young practitioners was finished by Mr. Lampe in his lifetime and the proofs of the Plates have been revised and corrected by Mr. Arne. (*Caledonian Mercury*, March 6, 1752.)

The term 'reducting,' as a means of grace to 'young practitioners,' is curious.

On July 6, 1759, the University of Oxford conferred upon Arne the degree of Doctor of Music. At Covent Garden Theatre he produced, on November 28, 1760, his once popular piece 'Thomas and Sally.' Most of the biographers assert that it was first performed at Dublin, during the sojourn of the composer there in 1742-44, but as we have already shown, there is no authority for that statement. The title of the work stands thus in the printed score:—

Thomas and Sally, | or | The Sailor's Return, | A dramatic pastoral | with the overture in score, songs, | dialogues duettos and dance- | -tunes, as perform'd at the Theatre | Royal in Covent Garden | by | Mr. Beard and Miss Brent, | Mr. Mattocks, Mrs. Vernon, | and chorus. | The music compos'd by | Doctr. Arne.

London | Printed for J. Walsh, in Catharine Street, in the Strand. | Enter'd at Stationers' Hall.

Two years later, Arne made the bold experiment of placing before an English audience an opera after the Italian manner, with recitatives instead of spoken dialogue. He translated the Abbate Metastasio's 'Artaserse,' and having set it to music, produced the opera with the title of 'Artaxerxes,' at Covent Garden, on February 2, 1762. Its success was phenomenal—so great indeed that it held possession of the stage for upwards of three quarters of-a-century. Arne received sixty guineas for the copyright. The music for the character of *Mandane* he wrote specially for his gifted pupil, Miss Brent. Unlike the simple strains of his former productions, many of the airs in 'Artaxerxes' contained difficult florid divisions, and the part of *Mandane* was long considered to be the high-water mark of a soprano singer's attainments.

The relations between Arne and David Garrick, the 'joint-patentee' of Drury Lane Theatre, were subsequently strained. The great actor was no musician, and the composer, like most of his craft, was of a sensitive nature. The following letters are selected from the correspondence—often very amusing—which passed between the musician and the actor:—

Arne to Garrick.

August 21, 1775.

Dr. Arne presents his best respects to Mr. Garrick . . . these unkind prejudices the Doctor can no otherwise account for, than as arising from an irresistible apathy, to which (though painfully) he submits; but will never (notwithstanding) deviate a tittle from that respect, with which he has ever been Mr. Garrick's most obedient servant.

Garrick to Arne.

Drury Lane Theatre,

Dear Sir, April 24, 1775.

. . . How can you imagine that I have an irresistible *apathy* to you? I suppose you mean *antipathy*, my dear Doctor, by the construction and general turn of your letter. Be assured, as my nature is very little inclined to apathy, so it is as far from conceiving an antipathy to you or any genius in this or any other country. . . .

I have not the least antipathy, I give you my honour I have not, to Doctor Arne; but, on the contrary, if I had a work of consequence, I should wish to employ him, notwithstanding that our theatrical connections have not yet been serviceable to either of us.

I am, dear Sir, your very sincere well-wisher and humble servant, David Garrick.

Endorsed: Dr. Arne's letter and my answer about *apathy*.

Arne to Garrick.

September 3, 1775.

Dear Sir,—I received the favour of your reply to my letter, which I could not doubt of, you never being deficient in politeness.

You are certainly in the right to suppose that (if I wrote the word apathy) I mean antipathy. Did I make the blunder, or is it a joke, like Mrs. Cibber's asking you how you could possibly spell King with a Q?

. . . Have I been studying the longitude? Perhaps so; but if I have tired you, it is more than *you* could by *me*, were you to fill a ream of paper.

Garrick to Arne (undated).

Dear Sir,

I read your play and rode your horse and do not approve of either. They both want that particular spirit which alone can give pleasure to the reader and the rider. When the one wants wit, and the other the spur, they jog on very heavily. I must keep the horse, but I have returned you the play. I pretend to some little knowledge of the last; but as I am no jockey, they cannot say that the knowing one is taken in.

I am, dear Sir, your most obedient servant,

D. G.

Endorsed: Designed for Dr. Arne, who sold me a horse, a very dull one, and sent me a comic opera, ditto.

The last-quoted letter, with its stinging endorsement, is a 'nasty one.'

Oratorio was not Arne's forte, but for the second time he tried his hand at that species of composition in his setting of 'Judith,' which obtained its first hearing at the chapel of the Lock Hospital, Grosvenor Place, Pimlico, on February 29, 1764, when it was given for the benefit of the charity. At a subsequent performance of the work—at Covent Garden Theatre, February 26, 1773—ladies, at Dr. Arne's instigation, sang in an oratorio chorus for the first time. The soprano part had always been sung by boys. It may be interesting to reprint the account of this (now) historical performance.

The Oratorio of Judith, composed by Dr. Arne, which was performed at the Theatre Royal in Covent Garden Yesterday Evening, was received with uncommon Applause. The principal Singers acquitted themselves to the utmost Satisfaction of the Audience. Mr. Bartholemon was greatly admired in his Solo on the Violin, and too much cannot be said in Praise of Signor Spandau's Concerto on the French Horn, as it surpassed any Performance on that Instrument hitherto heard in this Country. The striking Appearance of the Band and Chorus, which were much more numerous than they have usually been, received a most pleasing Addition from the Female Singers than [? then] first introduced. (*The Public Advertiser*, February 27, 1773.)

Ladies of the sopranos in chorus singing should hold the name of Dr. Arne in grateful remembrance.

It is interesting to find that the composer of 'Rule, Britannia' was a singer, even in his fifty-sixth year. The minute book of the Madrigal Society—kindly placed at our disposal by its courteous secretary, Mr. J. Edward Street—records, under date October 30, 1765,

> Mr. Mawhood proposed Dr. Arne as a performing member.

A little later we find the newly-admitted Doctor credited with the sum of 6s. 6d. under the dates December 18 and 25, which seems to infer that in those days the Society met on Christmas Day. Michael Arne, his son, was also elected a member in the same year, and among this part-singing fraternity at that time occurs the name of Luffman Atterbury, the composer of 'Come, let us all a-Maying go.'

This may be a convenient opportunity to refer to Arne as a composer of part-music. 'Of his thirty-three glees,' says Mr. David Baptie in his useful 'Sketches of Glee Composers,' 'he obtained prizes for three. . . . These, however, are by no means his best: infinitely superior are 'Come, shepherds, we'll follow the hearse' (upon the death of Shenstone, the poet), and 'Sweet Muse! inspire thy suppliant bard.' . . . His catch, 'Buz, quoth the blue fly,' is very effective.' He was also a member of the Catch Club and a prize winner. In this glee and catch connection we are enabled, by the kindness of Dr. W. H. Cummings, who possesses the original document, to give a letter (*circa* 1767-8) from Dr. Arne to a Mr. Smith, who is amusingly referred to by Arne as a blacksmith—*vide* the anvil reference.

> Dr. Arne's complim^ts to W. Smith
> Desiring him not to fail meeting the other gentlemen concern'd in the new Catches and Glees, at the Dr.'s house, on Thursday evening next, exactly at 7; having reason to hope for some continuance of them; if perform'd with a requisite spirit and humour; besides another material employment for him on the Anvil.
>
> Jan^y ye 2^d.
>
> West Street, near Litchfield Street, Soho.
> Pray don't forget to bring the part.

It is interesting to learn that at Ranelagh Gardens, May 12, 1767, 'Catches and Glees were rendered with instrumental parts by Dr. Arne, an addition considered necessary on account of the size of the Rotunda.' This is stated to have been the first public performance of the kind in England.

As evidence of the second performance of that nature, Dr. Cummings possesses a scarce book bearing the following title:—

> The Words of the favourite Catches and Glees, which, with the elegant and humorous music, composed by the most eminent masters of the last and present age, will be performed at the Theatre Royal, Drury Lane, on Tuesday, the twenty-first of this instant June, By a considerable number of the best Vocal and Instrumental performers. The choral and instrumental parts are added, to give the Catches, and glees their proper effect, being Composed, for that Purpose, by Dr. Arne.
>
> This performance (the second of the kind ever publicly exhibited in this or any Kingdom) is introduced at the Desire of many Persons of Quality, Lovers and Encouragers of good Harmony and inoffensive Humour.
>
> London: Printed in the year MDCCLXVIII.

This rare Arne book-of-words is a forerunner of the modern annotated programme. The following extracts are from 'A Short Preface for the information of those Persons who have not been acquainted with this kind of Music,' in Arne's own words:—

> These kinds of entertainment (in the time of Mr. Henry Purcell) were so much in fashion, that in most polite families, after dinner and supper, it was a custom to lay the choicest collections of Catches and Glees on the table, and thought a deficiency of education in those, who could not readily perform a part.
>
> If the poetry of one or two of the ancient Catches should not bear a critical examination, the reader is requested to consider that they were so written, with a more particular regard to the Music, which will probably make them ample amends.

The remaining incidents in Dr. Arne's life may soon be told. In 1765 he composed Metastasio's 'Olimpiade' as an opera in the Italian language, especially for the male soprano Manzuoli. Produced at the King's Theatre, and not at Covent Garden or Drury Lane, the opera was performed only twice; the petty jealousy against an Englishman composing for an Italian opera-house, undoubtedly damaged its success, whatever its merits may have been. For the Shakespeare celebration of 1769, held at Stratford-on-Avon, Arne composed an Ode, and his Oratorio 'Judith' was performed at the Parish Church, for what reason is not known. Who can tell but that it was selected out of compliment to one of the Sweet Swan of Avon's daughters, Miss *Judith* Shakespeare!

In 1770, Garrick produced at Drury Lane a tinkered version of Dryden's 'King Arthur.' The occasion furnished Arne with an opportunity for depreciating the music of his distinguished countryman, Henry Purcell. He addressed a long and self-opinionated letter to Garrick, in which, after setting forth the shortcomings, as they appeared to his judgment, of Purcell's music to 'King Arthur,' he says, in conclusion:—

> All the other Solo Songs of Purcell are infamously bad—so very bad, that they are privately the objects of sneer and ridicule to the Musicians, but I have not meddled with any, that are not to come from the mouths of your principal Performers.
>
> I wish you wou'd only give me leave to *Doctor* this performance—I wou'd certainly make it pleasing to the Public, which, otherwise, may prove an obstruction to the success of the Revival.
>
> It is not *now* my intention to new set many things, mention'd in our original plan; but to put it in the power of your principal performers to make a proper figure, by opening and adorning the most entertaining points of view, wherein *they* are to appear; consequently, the expence

will be much short of the Sume propos'd; all self-interest subsiding to the earnest desire I shall ever entertain of proving my sincerity,—when I stile myself——Sr.,

Your devoted humble servt.,

Thos. Augne. Arne.*

The last dramatic work set to music by Dr. Arne was Mason's 'Caractacus,' produced at Covent Garden, December 6, 1776. As Mr. J. S. Shedlock contributed an article on this work to these columns in February, 1889, there is no need to dwell upon 'Caractacus' in detail. The performing directions which the composer gives in the preface to the score are in their nature quite Berliozic. We give two extracts. The first refers to time, concerning which Arne says:—

In a vocal performance of such length, in which the Time changes so often, it will be necessary to appoint somebody to keep it throughout; as well with respect to its Quickness and Slowness as to its general nature: with respect to the former, I have to add, that the quickest Time must be sufficiently slow for the singers to pronounce the words distinctly. If it should be found too difficult for them to get their respective musical parts accurately by heart, a Forte Piano must be placed somewhere near the Chorus to prompt them.

The composer's concluding directions, which are very sensible, speak for themselves:—

General Instructions for the Performance of the Instrumental Music.

The Band should be large.

There must be three Trombones for the Symphonies in the last Act.

In those Symphonies in which the upper part lies on, while the middle or lower part moves, care must be taken that such middle or lower part be distinctly heard.

The Shakes to be performed by one Instrument only; the others, when any, in Unison with it, to lie on.

'Yesterday died Dr. Arne at his house in Bow Street [Covent Garden], whose musical talents were an honour to himself and this country.' In these simple words did the *Morning Chronicle* of March 6, 1778, record the passing away of the composer of 'Rule, Britannia.' That gossiping oboeist, W. T. Parke, who knew Arne, thus describes the end. 'The manner of Dr. Arne's death was very singular,' he says. 'The day after his decease his intimate friend Vernon, the favourite singing actor of Drury Lane Theatre, came into the music room, and in my presence described it as follows: "I was talking on the subject of music with the Doctor, who suffered much from exhaustion, when, in attempting to illustrate what he had advanced, he in a very feeble and tremulous voice sang part of an air, during which he became progressively more faint, until he breathed his last!" making, as our immortal Shakespeare expresses it, a swan-like end, fading in music.' This swan-like end is stated by one of his biographers to have been an 'inconceivably harmonious Halleluja'! His remains are interred in the Church of St. Paul's, Covent Garden. The Burial Registers of that church—where, it will be remembered, Arne was also baptized—record his name as Thomas, without the 'Augustine,' and the entry is without the address or description of the deceased. Any monument that was raised to him was destroyed in the fire which almost totally razed the church in the year 1795, and there is nothing in this interesting sanctuary to perpetuate the memory of Dr. Arne. Among other celebrities that are interred in St. Paul's, or its churchyard, are John Weldon, the anthem composer, and Michael Kelly, musicians; the poets Samuel Butler and Peter Pindar; William Wycherley, the dramatist; Sir Peter Lely, the painter; and the great sculptor, Grinling Gibbons.

In estimating the achievements of Arne in the realm of music, the first thought that occurs is the thoroughly *English* character of its strains. That he was the most distinguished native composer of the eighteenth century goes without saying. But was he not something more than that? Judged from the point of view of the schools, defects may be discovered in his workmanship. He probably knew little of, and cared less for, counterpoint, but then he had that pearl of precious price—melody. In this connection, no less an authority than the late John Hullah may be quoted. 'Arne,' says Hullah, 'was the most thoroughly national of all our song-writers. His fulness of melody, purity of harmony were equalled only by his sustaining power. No composer is more tuneful, and at the same time more spontaneously continuous than Arne. He would seem never at a loss how to go on. Passage grows out of passage with him, as though, given the first one, those which follow could never have been other than they were. With all this somewhat dangerous facility, he is never tedious. He follows a musical thought to its, with him, inevitable consequences—and never beyond it.'

[F. G. E.]

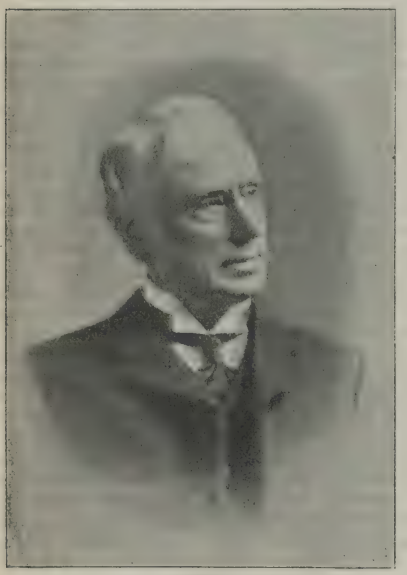
(*To be continued.*)

* The whole of this curious letter, reproduced in facsimile, formed the Special Supplement to The Musical Times of January, 1896. The original is in the possession of Dr. W. H. Cummings, who contributed an article entitled 'Purcell and Dr. Arne' to the same number.

A VISIT TO WINCHESTER.

No, gentle reader, it was not the King Alfred Millenary celebration that drew me to the ancient and 'royal' city of Winchester. This by no means implies a want of respect to the memory of that mighty monarch; but such places should be visited in their every-day, easy-going surroundings. It was rather in the spirit of a pilgrim to a spot closely associated with Samuel Sebastian Wesley, that I made my way Hampshirewards on a recent Saturday. The enjoyment of 'a look round' was greatly enhanced by the pleasant companionship and kind hospitality of the cathedral organist, Dr. G. B. Arnold, who temporarily forsook his dotted crotchets and devoted himself to one from London.

Winchester is steeped in antiquarianism. The doubly-dyed dryasdust would probably hark back to times anterior to King Alfred the Great, concerning whom so much of late has been said; but the old West Gate, abutting on the Roman road to Sarum, serves as a good starting-point for a stroll round the city. Close by this stately portal is the County Hall, which includes the remains of the ancient castle of William the Conqueror, and wherein is preserved King Arthur's Round Table of undoubted antiquity. By the banks of the swift-flowing Itchen the venerable walls of Wolvesley Castle appear particularly beautiful, robed in their rich autumnal tints, or, *pace* Sir George Grove, 'autimnal tunts.' The famous Winchester



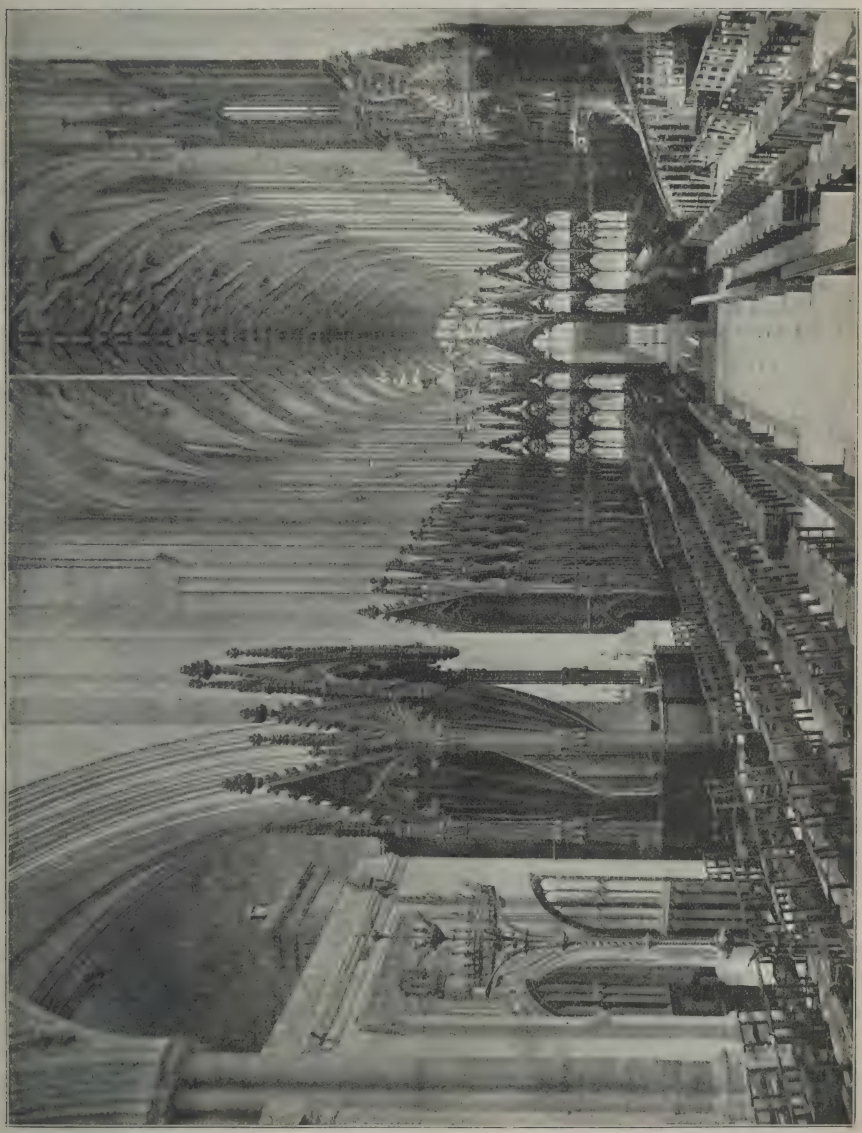
(From a Photograph by Messrs. Elliott and Fry.)

George-B. Arnold

College—'Sainte Marie College of Wynchestre,' according to Wykeham's charter of 1382—naturally awakens interest. Among the manuscripts preserved in the college archives is a pedigree of Henry VI., tracing his descent from Adam! The *alumni* of this ancient seat of learning include Sir Thomas Browne, good Bishop Ken, Dr. Arnold, of Rugby, and Sidney Smith. The city and its neighbourhood are also interesting from a literary point of view. Two lady novelists, Jane Austen and Florence Maryatt, are closely identified with Winchester, and Anthony Trollope was a Wykamist. Five miles away is Hursley, its rectory so long the home of John Keble, and has not the village given the name to the tune associated with 'Sun of my soul'? Eversley, for ever associated with the name of Charles Kingsley, is another place of pilgrimage.

The Close is a delightful old-world spot, and its charm exercises a strange fascination upon the wayfarer in the subdued sunlight of an autumn day. 'This road,' says Dr. Arnold, 'was about seventy or eighty years ago nicknamed Dumb Alley, because four canons of those days used to live here, and it was so called because not one of them could preach.' One of these pleasant habitations is the official residence of the cathedral organist. It is a quaint, roomy old house, and although its doorway is much out of the perpendicular, there is good proof that the builders of Charles the Second's time were not of the jerry order. The chief point of interest within its walls is the cosy little study, looking out upon the well-kept lawn of the high-walled garden with its pear trees planted by Wesley. Oak panelled from floor to ceiling, this curious-shaped room was the sanctum of Samuel Sebastian Wesley for sixteen years, from 1849 to 1865. Here he wrote his glorious anthem 'Ascribe unto the Lord,' and the well-known hymn-tune 'Aurelia.' Dr. Arnold, who was his pupil at Winchester for four years, has many stories to tell of Wesley. Here is one. He taught at a school in the neighbourhood, to which he used to drive and take Arnold with him to assist in the duties of tuition. Not infrequently when crossing the bridge leading to the place, Wesley would pull up his nag and, looking wistfully at the stream, say to his pupil: 'I think there will be some good fishing here to-day. You go on, and tell them that I am unavoidably prevented from coming!'

The glory of Winchester is its Cathedral. From the exterior point of view the sanctuary itself is disappointing, but within it presents a feast of vision. It is the longest cathedral in these Isles, and its famous chantries are unrivalled in their exquisite beauty. Among the distinguished prelates commemorated within its walls are St. Swithun, who reigned as first prior and bishop from 852 to 862; William of Waynfleete, who founded Magdalen College, Oxford; and the witty Samuel Wilberforce, a bishop who would never sit down to a dinner party of thirteen if he thought that there would be only food enough for twelve. The remains of Mr. Izaak Walton are buried in the cathedral. How often must Wesley have smiled a sweet benediction on that tomb! Some former organists gained distinction in the persons of Christopher Gibbons, John Reading, the composer of the famous Winchester school-song, 'Dulce Domum'; Daniel Rosingrave; Vaughan Richardson, author of the popular anthem 'O, how amiable'; James Kent, a native of Winchester and the 'serviceable man'; and Dr. S. S. Wesley, Dr. Arnold's predecessor.



Winchester Cathedral.

Of the many things of special interest, mention must be made of the Mortuary Chests; one can be seen in our photograph (taken by the Photochrom Company, Limited), just above the bishop's throne, which stands on the left of the picture. These painted chests contain the bones of saints and kings of the Saxon period. The tomb of William Rufus is located in the centre of the Choir. The walls of the Lady Chapel were adorned with some curious old mural paintings of miracles wrought by the Virgin. One of the subjects was entitled: 'Virgin assisting a painter to paint the devil as ugly as he knew him to be, in spite of all the devil could do to prevent him from completing it.'

The first organ in the Cathedral, a very remarkable instrument of 'tremendous size and power,' was erected in the tenth century. A monk named Wulstan, who died in 951, wrote a Latin poem describing the instrument. In this poem he says:—

> Twice six bellows above are ranged in a row, and fourteen lie below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men, labouring with their arms, covered with perspiration, each inciting his companions to drive the wind up with all his strength, that the full-bosomed box may speak with its four hundred pipes which the hand of the organist governs. Some when closed he opens, others when open he closes, as the individual nature of the varied sound requires. Two brethren (religious) of concordant spirit sit at the instrument, and each manages his own alphabet . . .
>
> To such an amount does it [the organ] reverberate, echoing in every direction, that every one stops with his hand his gaping ears, being in no wise able to draw near and bear the sound, which so many combinations produce. The music is heard throughout the town, and the flying fame thereof is gone out over the whole country.

The present organ, of four manuals, came from the Great Exhibition of 1851, where it attracted much attention. On the advice of Dr. Wesley (then organist of the Cathedral) the Dean and Chapter bought the instrument; it has since been considerably enlarged under Dr. Arnold's supervision, and it furnishes another tribute to the skilful handicraft of Father Willis. The service on the occasion of my visit was very devotionally rendered—the excellent singing of the boys being a marked feature of that quiet Evensong. At the conclusion, Dr. Arnold played an extemporaneous prelude and fugue, in which he gave every proof of that contrapuntal skill and resource which so distinctly characterise his creative powers.

It is now time to say something about Dr. Arnold, who, like his old master, was exceedingly fond of fishing. Born at Petworth, Sussex—a village even now suggestive of the Middle Ages—on December 22, 1832, George Benjamin Arnold as a child displayed considerable musical ability. He was articled to Dr. Chard, organist of Winchester Cathedral, but, owing to the death of that 'chief musician,' his indentures were soon transferred to Dr. Wesley on the latter's appointment as organist in 1849. At Winchester he was Wesley's right hand for four years, but in 1853, on the nomination of Professor Walmisley, he became organist of St. Columba's College, Rathfarnham, near Dublin. This post he exchanged in 1856 for the organistship of St. Mary's Church, Torquay. Thence (in 1860) he went to New College, Oxford. Five years later he succeeded his master (Wesley) as organist of Winchester Cathedral; thus he has been connected with its music for a period of forty years. He took the degree of Mus. Bac., Oxon., in 1853, and the Doctor's degree in 1860. He is a Fellow of the Royal College of Organists, and has acted as an examiner to that Institution. During his Oxford period his pianoforte playing was much appreciated at the various College concerts. At Winchester, in addition to the 'daily round' of his Cathedral duties, he has filled the office of honorary conductor to the Winchester Choral Union.

As a composer, Dr. Arnold has been most industrious. His oratorio 'Ahab' was brought out by the National Choral Society at Exeter Hall, in 1864, and a cantata, 'Sennacherib,' received its initial hearing at the Gloucester Musical Festival of 1883, the first Meeting conducted by his old pupil, Mr. C. Lee Williams. Eight years ago he composed, by request, a cantata entitled 'The Song of the Redeemed,' for St. James's Church, New York, concerning which the *New York Times* said: 'the production of this work must be regarded as a distinctly important event in Church music in this country. This is the first time America has been honoured by a piece expressly written for it by a foreign composer. The cantata is a work of strong and impressive merit.' Dr. Langhans, the distinguished critic of Berlin, in a notice of Dr. Arnold's compositions, said: 'I perceive that I have to do with the works of a first-rate composer.' In addition to the above-named works, Dr. Arnold has composed two motets with orchestral accompaniment, settings of Psalms 23 and 43, also a number of anthems, services, madrigals, part-songs, and songs. He has in manuscript an oratorio entitled 'The Second Coming of our Lord'; a cantata 'The Son of David'; a secular work 'Hereward,' and various organ compositions. For the recent Millenary celebrations of England's Great Monarch he composed an 'Orchestral Introduction and chorus in praise of King Alfred,' which was performed with all due effect at the recent inauguration of Mr. Hamo Thornycroft's fine monument of King Alfred. It should be added that this memorial to one of England's worthies is a great success, and adds another feature of striking interest to the good old city. But the time to say good-bye comes all too soon. Thanks, however, to the kindness of Dr. Arnold, the above-described visit to Winchester, though short, was an exceedingly pleasant one to

Dotted Crotchet.

MUSIC IN SCOTLAND:

A BRIEF HISTORICAL SURVEY.

In no part of the British Isles has music made so much progress in recent years as in Scotland. The average Southerner is apt to sniff at music north of the Tweed, and to limit its possibilities to Auld Lang Syne, the Scotch Reel and the Bagpipes. Such an estimate is, however, in the nature of a libel and far removed from the truth, as the following remarks—penned, let it be added, by a Southerner—will endeavour to prove. At the outset of these remarks it must be clearly understood that in what follows no attempt will be made to write a history of the art in Scotland—such a task, for which there is ample material, is beyond the scope of an article; it is one that awaits the qualified man of leisure and enthusiasm to do adequate justice to so interesting a theme.

It may be convenient to set forth the matter under three heads—like the dearly beloved sermon in Scotland: (1) choral and instrumental music, (2) church music, and (3) elementary musical education.

THE SANG SCHOOLS.

The Sang Schools, which date from the thirteenth century, may serve as a starting point. This old institution existed in all the cathedral cities in Scotland, and in many smaller towns. The primary object of the schools was to teach 'musick, meaners, and vertu'; later, however, the three R's were added to the curriculum. Laymen, in addition to cathedral singers, were permitted to benefit by the course of instruction, in which the study of the Gregorian chant had an important place. In course of time the Sang Schools languished, with the result that the Scots Parliament passed a statute in 1579 'instructing the provost, baillies, and counsale, to sett up ane sang scuill, for instruction of the youth in the art of musick and singing, of whilk is almaist decayit and sall schortly decay without tymous remeid be providit.' Except in Aberdeen—whose Sang School existed as far back as the year 1370, and was maintained till 1758—the Act does not seem to have had a practical result. At Glasgow the Sang School collapsed in 1588—nine years after the passing of the measure—and the Minutes of the Town Council record that 'the scuile sumtyme callit the sang scuile' was sold to defray the expenses incidental to a heavy visitation of the plague! It appears that the teachers in some of the Sang Schools were remunerated in kind as well as in 'filthy lucre.' Here is an extract from the Air (Ayr) Records of the year 1627:—

> Item to the Mr of musick scule for teaching of the musick scule and tacking up the psalmes in the Kirk x bolls victuall and xiiij of silver.

EDINBURGH'S EARLY MUSIC-MAKINGS.

If the art was not entirely dead in the second half of the sixteenth century, its devotees were not always spoken of with respect. When the ill-fated Mary, Queen of Scots, arrived in Edinburgh from France in 1561, we learn that Her Majesty was serenaded by '500 rascals with vile fiddles and rebecks.' Twenty years later a number of people forming a procession in the Scottish capital sang the 124th Psalm so lustily that 'heaven and earth resounded.'

It is to Edinburgh that we must look for the chief development of music North of the Tweed—not to the Auld Reekie of to-day, but of the time when the site of the Princes Street Gardens was a loch and a natural defence of the city, and when the new town with its stately thoroughfares was unknown. The records, though not voluminous, are interesting. At Holyrood Palace, in 1631, was held a daily practice for organ, flutes, and viols. A great taste for music is said to have permeated the capital in the last decade of the seventeenth century. On St. Cecilia's Day, 1695, the Plan of a Grand Concert of Music—at which some of the works of the forgotten Italian composer, Giovanni Battista Bassani (1657-1716), said to be the master of Corelli, were presented—shows that 'of the orchestra of thirty performers, nineteen were gentlemen of the first rank and fashion, and eleven were professors of music.' In or about the year 1718 a number of ladies and gentlemen met at the Cross Keys Tavern, and, forming themselves into a sort of club, assembled week by week to hear their friends perform music—mostly Corelli and Handel—on flutes, oboes, violins, violoncellos, and the harpsichord.

Choral music is of much later growth. It was not until the fourth decade of the last century—seventy years ago—that amateur choral societies began to be formed. If we go back to the year 1720, when Handel produced his first English oratorio 'Esther,' we find no properly organised musical society in Scotland. The Edinburgh Musical Society, which grew out of the weekly club, was instituted in 1728 and existed for nearly three-quarters of a century. Although mainly an instrumental society it numbered among its members several vocalists who lent their aid in chorus singing, and it is exceedingly interesting to find that, according to Hugo Arnot (*History of Edinburgh*), Handel 'gave this Society the privilege of having full copies of all his manuscript oratorios.' Although the Society was exclusive, none but the nobility and gentry being admitted to its membership—it represents 'the first stage in the growth of the amateur chorister in Scotland.'

CURIOUS CUSTOMS AND TERMS.

Some curious customs and terms crop up in these early days of music in Scotland. We learn that Funeral Concerts were given on the

death of any important officer of the various societies, at which the programmes were of an unvaryingly mournful character. 'Spiritual Concerts after the manner of Oratorios' were, in other words, choral-orchestral concerts; and the term 'Band' was always applied to the chorus, a custom which prevailed in Scotland till about 1850. The word 'Plan' signified 'programme,' and the Plan Book of the Edinburgh Musical Society of February 19, 1768, when Handel's 'Alexander's Feast' was given, furnishes the following information concerning the 'company in the room:—440 ladies; 80 members; 50 stranger gentlemen; 70 performers; in all, 640.' As the hall seated only 500 persons, it is no wonder that the newspaper advertisements of the day stated that the 'company is to be so numerous that the ladies will appear without hoops.' This pioneer Society—as a tribute to its memory be it said—did splendid work. Every Friday evening, from the middle of November till the middle of August, it gave a choral orchestral concert of which any society might feel proud. With all our boasted improvement in matters musical, we do not seem to have caught the spirit of enthusiasm which animated the true lovers of music—at Edinburgh and elsewhere—in the days of long ago.

Before dismissing this excellent Society, which practically ceased to exist at the beginning of the nineteenth century, mention must be made of a fund formed (in 1790) by its members 'for the benefit of decayed musicians and their families belonging to this Society.' One Giuseppe Puppo (1749-1827), a pupil of Tartini, who led the orchestra for a few years, was called '*Signor Puppy, first catgut scraper.*'

GLASGOW AND ITS ANE MUSITIAN.

We may now turn to Glasgow, the second city in the Empire—not the Glasgow of to-day, with its 800,000 inhabitants, but the 'very neate burghe toun' of two hundred and fifty years ago, then, as now, noted for the 'mercantile genius of the people.' Commerce reigned supreme, far above art, in the city of St. Mungo in 1668, as it was without 'ane musitian for instructing.' In 1691 one Mr. Lewis de France 'very willingly condescended to teach for fourteen shillings per month (one shilling and twopence) for ane hour in the day.' Concerts were almost unknown, even in the fifth decade of the eighteenth century. The Rev. Dr. Alexander Carlyle, who resided there from 1743-45, records that there was no teacher of music in the city, and that 'there never was but one concert during the two winters I was in Glasgow, and that was given by Walter Scott, Esq., of Harden, who was himself an eminent performer on the violin, and his band of assistants consisted of two dancing-school fiddlers and the town waits.' Matters improved about 1788, when the music of Handel and Boyce was performed at various benefit concerts. The Sacred Music Institution, formed in 1796, 'in order to promote a taste for sacred music among the citizens,' gave six public performances during the season of music by Arne, Greene, Handel, and others, one such taking place in the Cathedral, on June 16, 1798, 'with an organ accompaniment,' probably the first time an organ had been used in a Presbyterian church in Scotland since 1638.

ABERDEEN AND DUNDEE.

So far we have limited the survey (up to 1800) to Edinburgh and Glasgow, but other cities merit a 'look in.' Aberdeen formed its first Musical Society as early as 1747. Its membership was drawn from the nobility and gentry of the district, and during its sixty years' existence it performed good music at its weekly concerts. Dundee also had its Musical Society about the middle of the eighteenth century, but little is known concerning its operations. Both these northern societies were instrumental, and it may be assumed that their membership was exclusive. The great popular love of music had not then begun to take root.

EDINBURGH AND ITS FIRST FESTIVAL.

To return to Edinburgh. The concerts given annually by Corri, from 1801, included a performance of the Messiah—in its entirety, the whole of the fifty-seven numbers—on February 1, 1803, but nothing is said as to the strength of the choir. Domenico Corri made, in 1807, a new departure, doubtless driven thereto by a shrinking subscription list, when he announced that, if the list is well subscribed for, he 'will open separate classes for ten boys, ten girls, and twenty young men, to be regularly and thoroughly taught gratis the singing of choruses, to enable him at all times to produce a complete choral concert from the works of Handel.' The choral numbers in the programme were miserably few, and when he announced that at his concert of February 26, 1808, 'the first time in this country will be performed the principal part of Haydn's Creation,' the only chorus out of fifteen numbers was 'The Heavens are telling'! One James Mather, in announcing oratorio concerts in 1812, stated that 'he is devoting much time, and will spare no pains, in training a band of chorus-singers in the above celebrated oratorios [Messiah, &c.].' These, however, were private ventures and had little influence on the musical progress of the city.

The first Edinburgh Musical Festival of 1815 gave a great impetus to music in the Scottish capital. Soloists, band and chorus were imported from across the border, and even the grand organ from Covent Garden Theatre was 'brought down by sea.' Graham records* 'For

* 'An account of the First Edinburgh Musical Festival, held between 30th October and 5th November, 1815.' By George Farquhar Graham. Edinburgh, 1816.

some time previous to the Festival the concourse of strangers towards Edinburgh was unexampled. From England and the remotest parts of Scotland individuals and whole families poured into the city.' There were no East Coast Expresses in those days, and we learn that 'for many miles around in all directions there was not a post-horse to be had on any of the roads.' Success crowned this initial Festival effort—9,011 tickets were sold for the seven performances; the receipts amounted to nearly £5,735, and the large surplus (£1,549) was distributed among the city charities.

FESTIVALS AND THE UNCO GUID.

Following upon the Festival came the establishment of the Institution of Sacred Music, started (December 28, 1815) to instruct singers in church music and oratorios with a view of improving the musical service in the various churches of the city. The performances were given with orchestral accompaniment, and a critic of the time said: 'The improvement of the chorus-singers is remarkable. It is really astonishing to hear so many boys and young men, who, but a short time since, were ignorant of the very rudiments of music, singing with precision and effect the great choruses of Handel and Haydn.' No mention is made of any lady vocalists. The Musical Festival of 1815 was followed by one in 1819 and another in 1824—one of the patrons of the latter being Sir Walter Scott, Bart. Both these meetings were under the direction of Sir George Smart, 'the spirited conductor of the Oratorios at Drury Lane.' In November of 1824, the year of the third Festival, great fires broke out in Edinburgh, causing the destruction of much property. Some of the unco guid in Auld Reekie regarded these conflagrations as a judgment, because sacred music was performed at the Festival; moreover, sermons were preached in which the Festival was anathematised. One of these denouncing diatribes bore the title: 'The Importance of hearing the Voice of God; a Sermon preached on the Lord's Day after the late fire in the city of Edinburgh, with remarks on the alleged connection of this calamity with the Musical Festival.' Thus did an eminent divine throw cold water on the Festival through the medium of his sermonic hose.

A step in the right direction was the establishment, in 1819, of the Edinburgh Professional Society of Musicians 'for the purpose of improving the state of vocal and instrumental music in the city.' The accounts for 1824-5 include such entries as 'For teaching the chorus singers £11 18s.; expense for thirty meetings for vocal practice, at 3s.—£4 10s.,' and a goodly proportion of the 'Wax lights, £29 5s.,' may be debited to the chorister operations.

THE FIRST CHORAL SOCIETY.

Up to the fourth decade of the last century the amateur chorister had been nurtured within the orchestral societies, but the formation of the Edinburgh Choral Society marked the establishment of the first amateur choral association in Scotland. This organization and one similarly constituted, named the Edinburgh Harmonic Association, were for many years the leading choral societies in the city. Glasgow, too, was not weary in well doing. In 1833 the Glasgow Amateur Musical Society took part in the Creation. The same oratorio was performed a year later in the Episcopal Chapel by a body of seventy-eight executants, stated to be the largest Band ever collected together in Glasgow.' An oratorio, the subject taken from Milton's 'Paradise Lost,' was performed (in April, 1837) in St. Andrew's Catholic Chapel, Great Clyde Street, by eighty-six performers, of whom sixty were choralists. The announcement intimated that 'the chapel will be splendidly lighted with gas.'

ORIGIN OF THE ANALYTICAL PROGRAMME.

It must not be forgotten that, so far as these Isles are concerned, the analytical programme originated in Scotland. Its conception was due to John Thomson, afterwards the first Reid Professor of Music at the University of Edinburgh. This invaluable adjunct to concert performances was entitled 'Brief Notices of the Music to be performed by the Professional Society (Edinburgh) on ——' and took the form of a small 12mo leaflet of four pages. As the history of the Analytical Programme has been told by Mr. J. S. Shedlock in The Musical Times of September and November, 1897 (pp. 593 and 760), there is no need to recapitulate it in this article.

HALF-A-CENTURY'S PROGRESS.

The visits of Joseph Mainzer, the 'music for the million' man—concerning whom a French paper stated that he had a million pupils!—in 1842, and John Curwen, the apostle of Tonic Sol-fa, in 1855, gave a further stimulus to choral music in Scotland. In regard to orchestral music, mention must be made of the annual Reid Festival concerts, in which the orchestra of Charles Hallé took a prominent part; and the Edinburgh Philharmonic Society, conducted by John Hullah, with an orchestra of fifty-five, led first by Henry Blagrove, and afterwards by J. T. Carrodus, with Mr. (now Sir) A. C. Mackenzie at the head of the second fiddles. The work of the Scottish orchestra is too well known to need more than a passing reference to its influence on the musical life of Scotland.

The good seed sown during the first half of the last century in Edinburgh is bearing rich fruit in the various Societies so ably conducted by earnest-minded musicians. We give the

leading Societies in the Scottish capital, with their conductors :—

Name of Society.	Conductor.
The Choral Union	Mr. T. H. Collinson.
University Musical Society ..	Mr. J. A. Moonie.
Amateur Orchestral Society ..	Mr. T. H. Collinson.
Mr. Kirkhope's Choir	Mr. John Kirkhope.
Mr. Moonie's Choir	Mr. J. A. Moonie.
Mr. Millar Craig's Choir	Mr. John Millar Craig.
St. George's United Free Church Musical Association	Mr. Alfred Hollins.

PIONEER DIFFICULTIES AND MISLEADINGS.

Some of the pioneer difficulties would nowadays cause a smile. The choristers as a rule had to sing from single part copies made by themselves—in fact the copying of his part frequently formed an essential in a chorister's education, but more frequently this tedious work was the midnight labour of the hard-worked conductor. Again, great difficulty was experienced in getting ladies to sing 'seconds'; they regarded the word in too literal a sense, and all the fair warblers set their affections upon the soprano part. As in England, the alto part was formerly sung by men—'bearded altos,' to use Mendelssohn's definition; in 1855, however, it was about equally divided between male and female singers, and in 1860 the ladies practically had the field all to themselves. The ladies of the chorus, even so late as 1850, seem to have had some diffidence in 'singing out.' At a performance of 'Samson' in Glasgow they found 'a leader bold and brave' in one Wilson, a lay clerk, who led the sopranos with a violin! Two years later, Seligmann, on his appointment to the conductorship of the Glasgow Musical Association, found that the sopranos were led by a William Locke, a tenor singer!

THE GLASGOW LARKS.

Music made good progress in Glasgow from 1800 onwards. The first orchestral society, known as the Gentlemen's Subscription Concerts, gave many successful concerts between 1799 and 1822. J. P. Salomon performed some of Haydn's MS. compositions in 1800, and Catalani appeared in 1812 when 'selections' from the Messiah were given, but no choruses! Many vocal clubs sprang into existence between 1800 and 1816; one of these was nicknamed 'The Glasgow Larks,' by reason of its meetings being held from 6 to 7 *a.m.* Who will question such enthusiasm? The Creation (Part I.) with band and chorus was given in the College Hall of the University, March 10, 1818, and on March 23, 1825, a concert-room version of Weber's 'Der Freischütz' was performed. In regard to the latter performance local talent was no longer to hide itself under a bushel. Here is the trumpet-toned preliminary notice :—

The choruses will be executed by a well-disciplined choir, supported by a most effective orchestra composed entirely of the resident talent of the city, as it is a principal object in bringing forward this concert to disprove, if possible, the prevalent opinion that Glasgow, from a want of encouragement, does not possess sufficient material for an undertaking of the kind.

THE GLASGOW CHORAL UNION.

This important and vigorous institution is now fifty-eight years old. It originated (in 1843) in the formation of the 'Society for performing the Messiah.' The work was performed—and be it noted from MS. parts and for the first time in Glasgow—in the City Hall, on April 2, 1844, by a band and chorus of 200 performers, but there was no organ in the building. The tenor solos were sung by Mr. J. S. Reeves, a young vocalist who was afterwards known to fame as Sims Reeves. The performance was greatly praised, as it deserved to be; but it received the condemnation of the clergy and others—bigots, who gave currency to absurd rumours regarding the worship of the Virgin Mary, and other features which they associated with the 'sin of performing oratorios.' 'An air from Elijah' was included in the programme of the Choral Union concert in 1849, but on November 10, 1852, they had the honour of giving the first complete performance of Mendelssohn's great oratorio in Scotland. The Choral Union gave a performance of the work in Edinburgh—January 18, 1854, concerning which the following amusing story is related by Mr. Robert H. Marr in his admirable book 'Music for the People' :—

The concert was late, and the choristers lost their train. There were no telegraphs, and J. Seligmann, the conductor, was puzzled what to do with his 150 bewildered choristers. At last a happy thought occurred: he requested the waiter at the hotel to procure some instrumentalists, and he improvised a ball for the night. Although provided with return tickets, the railway company refused to recognise them for the following day. A general subscription was made to carry the vocalists home, and they were received in tearful embrace by their assembled friends at the railway terminus.

We have spoken of the Glasgow Choral Union as having been formed in 1843. But to be historically correct, it did not receive that designation till the year 1855, and was an amalgamation of two Societies—the first concert under the new name being given in the City Hall, December 11, 1855, when the Messiah was performed. To make detailed reference to the splendid achievements of the Glasgow Choral Union during its long and important existence would be like gilding refined gold and painting the lily.

The remainder of our gossiping survey must be very rapid. The Glasgow Musical Festivals of 1860 (at which Charles Edward Horsley conducted his oratorio of Gideon) and 1873 (which resulted in the establishment of the choral and orchestral scheme of the Glasgow Choral and Madrigal Union, the Gentlemen's Glee Union), the formation of the Glasgow Glee Club, the Glasgow Amateur Orchestral Society (1870), and the Glasgow Select Choir (1872)

—all this and much more can be placed to the credit of the second city of the Empire in matters musical.

GLASGOW CHORAL MUSIC TO-DAY.

At present, Glasgow supports quite a number of choirs doing useful work. The Pollokshields Philharmonic Society (Mr. John Cullen, conductor) chiefly performs oratorios, the Kyrle Choir cultivates part-songs, as do St. Andrew's Musical Association (Mr. John Bell), St. Andrew's Choir (Mr. D. S. Allan), and Mr. Bogue's Choir. It is also right to mention the attractive concerts—male-voice, chamber, and orchestral—of the Palette Club, and the valuable services of the Glee and Catch Club in maintaining public interest in Glees and Madrigals for men's voices. One or two other societies in existence during the past twenty or twenty-five years have been replaced by the musical associations which have arisen so numerously in connection with churches. These frequently give performances of such works as The Messiah, Samson, Judas, Elijah, St. Paul, Athalie, The Song of Miriam, Gallia, &c.

In regard to the influence of the Glasgow Choral Union on the progress of music in Scotland, we cannot do better than quote the words of Mr. James Buchanan from the notes he has kindly supplied for the purposes of this article :—

The chief event in the development of Scottish musical life was the Glasgow Festival of 1873. Prior to that time accompaniments to choral works had been chiefly performed by a local scratch orchestra, but the success of this Festival was so great that the Choral Union succeeded in establishing its well-known Choral and Orchestral scheme in 1874—a scheme which still flourishes. It is almost needless to dwell upon the details of so recent an occurrence; but it may be recalled that for more than a quarter of a century Glasgow has enjoyed twice-a-week concerts for a period of from two to three months in each year. The masterpieces of music, choral and orchestral, have been rendered by the Union, under the best conductors, to audiences numbering sometimes nearly 3,000 people. Moreover, the orchestra and its conductors have been annually invited to Edinburgh and the leading Scottish cities and towns for one or more concerts in each season. Perth, Paisley, Greenock, Stirling, Hawick, Aberdeen, and elsewhere have come under the educational influence of this fine orchestra and its famous conductors. From 1874 to 1879 the baton was held by Lambeth, Sullivan, Bülow, and Tausch. Mr. Manns conducted from 1879 to 1894, and since that date Henschel, Kes, and Wilhelm Bruch have held office. At the present time Dr. F. H. Cowen and Mr. Joseph Bradley are joint-conductors. The imagination can readily grasp the effect of such an institution in active operation, year by year, for so long a period in Scotland. Its power in raising the general taste in music is almost incalculable, and nothing but good wishes can attend the managers and guarantors of such a scheme. In connection with the Glasgow Choral Union one name stands pre-eminent. Mr. August Manns for fifteen years directed the concerts with a skill, devotion, and unselfishness that will be long remembered, and to his personal influence is greatly due the present high appreciation of the art in Scotland.

ABERDEEN, PERTH, &c.

The musical achievements of Edinburgh and Glasgow must not be allowed to eclipse those of less prominent cities and towns. Aberdeen, the fertile ground of the Sang School, held musical festivals in 1828 and 1834. The Aberdeen Harmonic Choir, under the enthusiastic sway of the (now) veteran William Carnie, began operations in 1847, and five years later the Aberdeen Musical Association was formed. Leith, as early as 1831, had its Philharmonic Society for the study of vocal and instrumental music. Perth started its Choral Society in 1850, under the direction of the late David Kennedy, the celebrated Scottish vocalist, and a year later Kirkcaldy followed suit with its Philharmonic Society, the progenitor of the Kirkcaldy Musical Society. The Greenock Choral Union dates from 1857, eleven years before the birth of its distinguished townsman, Hamish MacCunn. The good work of the celebrated R. A. Smith at Paisley (in 1807 and onwards) must not be overlooked, nor must the festival of 1882 in that thread-manufacturing centre be forgotten. Many other Societies, which have done and are still doing excellent work, could be referred to if space permitted. Mention, however, must be made of the fact that at the great Musical Festival held at York in 1823 the orchestra included four players from Edinburgh, and at the Westminster Abbey Festival of 1834 two violinists from Edinburgh and one from Aberdeen fiddled in the band—and this was in the old coaching days.

The consideration of our second and third heads must be deferred till next month. In the meantime full acknowledgment is due to the kindness of Mr. James Buchanan (of Glasgow) and also Mr. Robert A. Marr (of Edinburgh), the author of 'Music for the People' (John Menzies and Co., Edinburgh and Glasgow, 1889), in furnishing valuable information for the preparation of this Brief Historical Survey.

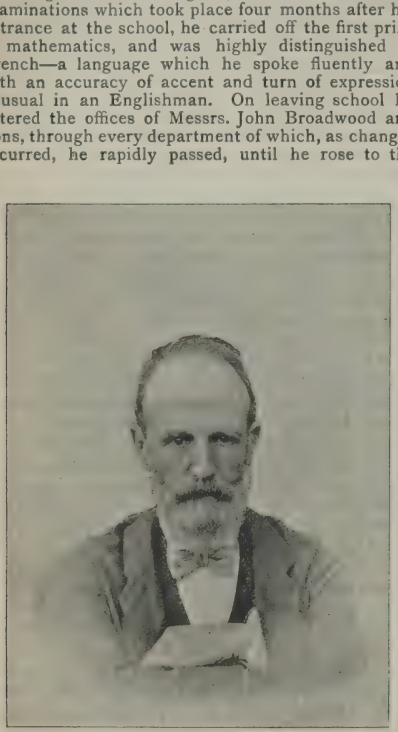
(To be continued.)

OCCASIONAL NOTES.

Many happy returns of the day :—

November 1.—Madame Albani.
" 4.—Edward Dannreuther.
" 6.—Ignaz Jan Paderewski.
" 14.—Henry R. Bird.
" 17.—Willem Coenen.
" 18.—W. S. Gilbert.
" 24.—Bernhard Stavenhagen.
" 26.—Henry Coward.
" 29.—Joseph Bennett.
" 29.—Ivor A. Atkins.

Concurrently with the conversion of the celebrated firm of Messrs. John Broadwood and Sons into a private limited company, to which we refer on page 729, we have to announce the retirement of Mr. Algernon Black, after fifty-eight and-a-half years' service in the firm. Mr. Algernon Black was so well known in the musical world that a slight sketch of his career may be of interest to our readers. He was born in March, 1828, and finished his education at a large school in Belgium, where, at the annual examinations which took place four months after his entrance at the school, he carried off the first prize in mathematics, and was highly distinguished in French—a language which he spoke fluently and with an accuracy of accent and turn of expression unusual in an Englishman. On leaving school he entered the offices of Messrs. John Broadwood and Sons, through every department of which, as changes occurred, he rapidly passed, until he rose to the highest position of trust and responsibility. In his early days, and long after, he was a diligent student of the pianoforte, and was taught, among other professors, by Mühlenfeldt, a pianist of reputation and skill in his day. In 1859 he joined the new volunteer movement, and was an enthusiastic volunteer for a period of sixteen years. He was an excellent officer and a well-known and distinguished shot. He won many prizes at Wimbledon and elsewhere. Among his Wimbledon distinctions may be named the 'Peek' (now the Olympic) prize of fifty guineas, and that for the most central hit at the Carton targets in 1867. He shot twice in the final stage of the Queen's Prize, tying for the fifth place in one year, and coming in second the year after. In his spare moments, Mr. Black acquired a good knowledge of the German language, which he both wrote and spoke. In the business of the firm of Broadwood he was well known and respected. His uprightness, sincerity, tact, courtesy and sound judgment won the esteem of his colleagues and subordinates, and the respect and confidence of the best and most influential customers of the firm. For several years past he has been Chairman of the Musical Instrument Makers' Section of the London Chamber of Commerce, and in that capacity he was able to render valuable service to the important interests he represented. A good amateur performer on the violoncello—an instrument which he studied for several years under Mr. Edward Hambleton—he was an equally good quartet player, and played for several years at the Handel Festivals at the Crystal Palace. Executorships, trusteeships, and work on public local committees filled up the spare moments of a life of unceasing activity. But in every work he undertook he won the esteem and good opinion of all with whom he came in contact. The best wishes of his numerous friends accompany him in the retirement and repose he has so well earned.



(*From a Photograph by Mr. K. Black.*)

Algernon Black
1901

The Manchester Vocal Society has issued a Retrospect of its thirty-four years' work, together with a complete list of the choral and concerted vocal music performed by the members from October, 1867, to October, 1901. The Society was founded by the late Henry Wilson in 1866, when, in the words of the Retrospect:—

Two important features were adopted at the start, which have always been rigidly adhered to—viz., that the members by assiduous practice together, should sing the various Choral pieces unaccompanied, except in cases where a separate obbligato accompaniment was prescribed by the Composer, and secondly, that the concerted vocal music should be rendered without the aid of a 'Conductor,' during its performance in public. The acknowledged superiority of the Society's Choral singing shows the value of the methods adopted, and also gives some indication of the immense amount of practice that the members bestow on their work, which is purely a labour of love. Many of the selections—for instance, Bach's six great Motets, Spohr's Vocal Mass, Byrd's Mass in D minor, Tallis's Song in forty parts, and others—have been introduced by the Society, having never been previously sung in Manchester, and as a matter of fact, in some cases, not in England.

And then as showing how the choral element has predominated all these thirty-four years—

The Organ or Pianoforte are the only instruments that have ever been used at the Society's Concerts, and they are brought into requisition, not so much as a support for the voices as for separate and independent accompaniments, the introduction of which are necessary to carry out the Composer's ideas. . . . The Society has given 239 Concerts since its commencement, and the list of music shows that 1,519 different pieces have been sung, comprising 856 for the full choir, 50 trios, 74 vocal duets, and 539 songs.

At the inauguration of the Society Mr. (now Dr.) Henry Watson, then a young man of twenty-one, was appointed accompanist and assistant conductor, but he succeeded to the post of conductor on the death of Mr. Wilson in 1885. Dr. Watson has only been absent from five of the 239 concerts given by the Society during the past thirty-four years—surely a record attendance. Congratulations to him and to the excellent Society which he so ably directs.

The Bellini Festival, to be held at Catania, the birthplace of the composer, in commemoration of the centenary of his birth, commences to-day, November 1. At the Bellini Theatre are to be performed the following operas:—'Il Pirata' (1827), 'La Straniera' (1829), 'I Capuletti e Montecchi' (1830), 'Norma' (1831), 'Sonnambula' (1831), and 'I Puritani' (1835). It may be mentioned that Bellini's first opera, 'Adelson e Salvino,' produced at the Naples Conservatorio while the composer was still a student, has never been published. There exists, by the way, a manuscript copy of it in the British Museum. Bellini died at Puteaux, near Paris, on September 23, 1835, and Malibran, who had contributed so greatly to the success of some of the composer's operas,

VINCENZO BELLINI.
(1801—1835.)

wrote to their mutual friend Florimo the following:—'Questo fatalissimo giorno, 23 settembre, sará giorno funesto e di tristissima ricordanza negli annali del teatro italiano!' ('This most fatal September 23 will be an ominous day and one of saddest remembrance in the annals of the Italian stage.') One year later, on the very anniversary of Bellini's death, Malibran herself drew her last breath: the day is therefore doubly sad in stage annals.

The tender romance of Bellini and the beautiful Maddalena Fumaroli is little known. She was the daughter of a learned magistrate, Francesco Saverio Fumaroli by name, and was one year younger than Bellini. Handsome in person, good and gentle of heart, and intelligent was the fair Maddalena. Like another Juliet and Romeo, they saw each other and loved. But the course of their true love proved no exception to the general rule; it was, indeed, very rough. The parents were opposed to the marriage, and not all the tears and prayers of Maddalena could soften their minds. To sympathise with her lover she wrote some poems, among which is the romance 'Dolente immagine di Fille mia,' which Bellini set to music. The lovers parted never again to meet. Maddalena died on June 15, 1834, ten months and eight days before Bellini. In a letter to his 'Carissimo Florimo,' dated June 7, 1835, he tells how the news of her death (which, owing to his working at I Puritani, seems not to have been broken to him) brings up 'many remembrances! many promises! many hopes!' And he also, with prophetic instinct, says: 'It seems

THE HOUSE (ON THE RIGHT OF THE PICTURE) AT CATANIA, IN WHICH BELLINI WAS BORN.

to me that I shall soon follow to the tomb the poor maiden who is no longer, and whom formerly I so loved.'

The ancient pianoforte manufacturing firm of Messrs. John Broadwood and Sons has recently been converted into a Limited Liability Company. The Broadwood business, founded so far back as 1732, has been carried on at the same premises for nearly 170 years. Its records are of much historic interest, and to mention the names of those who have crossed the portals of the house, or who have had business relations with the Firm, would be to give a list of the chief musicians of this and other countries for upwards of a century and-a-half. The circular announcing the changes at Great Pulteney Street contains the satisfactory information that 'Mr. A. J. Hipkins will remain at his post.'

Professor Niecks took the subject of 'A Music School for Scotland' for his introductory lecture delivered in the University of Edinburgh, on the 14th ult. After referring to the fact that the Choir of Music founded by General Reid is, paradoxically speaking, practically theoretical, he asks whether there is not a patriotic Scotchman—a Carnegie II. (Why not Carnegie I. ?)—who would provide the wherewithal for the formation of 'a school of music where all that the composer, performer, and teacher requires shall be taught, and taught methodically and thoroughly.' The fact that the Scotch Press has taken up the matter is a good sign that the Professor's proposal is not regarded as a castle in the air, and an indication that the subject is one worthy of public attention and practical effort.

In answer to the question 'What, then, is your idea of the constitution of a good music school?' Professor Niecks replies in these words:—

A carefully-devised comprehensive curriculum obligatory on all students, and the strict insistence on the latter's diligence in every branch—these are the two indispensable fundamental general conditions. Admission to some of the classes might nevertheless be granted to those who, in contradistinction to the regular students, may be called visiting students, but only within certain limits, and without claims to certificates. As to the nature of the curriculum, the ear has to be trained as well as the fingers and the throat. And not only the ear, and the fingers and throat, have to be trained, but also the intelligence. It is not enough for the pupil to imitate blindly the master's example, and to follow blindly the master's precepts; he must learn to see clearly and act resolutely for himself. He must learn to understand the texture and structure of music; in other words, he has to study harmony, counterpoint, form, and other things. And even this is not enough, for important as the material, the form, is, the spiritual, the meaning, is not less so. Lastly, the story of the development and vicissitudes of the art, and of the achievements of the great masters of composition and execution, ought not to remain unknown, both because it is interesting and inspiring, and instructive and practically useful. A point that should always be kept in sight is the stimulation of the self-activity and the encouragement of the independence of the pupil. For instance, he should not only be taught to recognise tones and rhythms, but also to reproduce them—the former with his voice, the latter with his fingers. He should be made to perform in concert as well as alone, before more numerous audiences as well as before his teacher, at sight as well as after preparation, from memory as well as from book, and at the more advanced stages from a figured bass and from a score as well as from a fully set-forth composition.

These words of wisdom have a far wider application than solely to the country North of the Tweed. They should be pondered by every individual teacher. The 'self-help' element is of the highest possible importance, and we are glad that Professor Niecks has made it a plank in his educational platform.

The brass band under proper guidance is a valuable educational force. An instance of what may be done in this direction is furnished by the city of Worcester, where for the past few years Mr. Frank Elgar, a brother of the composer, has trained a score of amateurs to 'play *real good* stuff and play it well,' in the words of one who is qualified to judge. The exceptional gifts of Mr. Frank Elgar as a conductor were referred to in our Biographical Sketch of Dr. Elgar (October, 1900), and it is quite remarkable with what skill he moulds his material. Moreover, the improvement in the taste of the people consequent upon good readings of really good music cannot be over-estimated. At a recent and largely attended concert given by the Worcester Civil-military Band, as it is called, in Worcester Public Hall, the selection of pieces included Schubert's 'Rosamunde' and Flotow's 'Stradella' overtures, Haydn's Austrian Hymn variations, a Tannhäuser fantasia, Dr. Elgar's 'Salut d'amour,' Mr. John E. West's 'Maypole Dance,' and Massenet's 'Scenes Pittoresque,' all of which were capitally played. As a local journal says: 'The band, filling a great gap in the musical life of a musical city, is one that the city should be proud of, and should support.'

À propos of the visit to Canada of the Westminster Abbey glee and concert party, to which we drew attention in our issue of August last (p. 530), Mr. Edward Branscombe, who organized and directed the party, writes as follows, under date of the 10th ult.:—

As you were good enough to show some interest in my recent Canadian tour, I thought you might like to see a copy of the enclosed programme, and to know that from first to last the undertaking was a remarkable success. Not the least gratifying feature of this success was the fact that the whole of the concerted music was very highly appreciated—rather an embarrassing appreciation in fact when it resulted, as was once the case, in ten encores in a programme of seventeen numbers.

In several cities I was persuaded to include some examples of English Cathedral music, and one was confronted with the curious spectacle of such anthems as 'Rejoice in the Lord' (Purcell), and 'Lord, for thy tender mercies' sake' being encored at a public concert. If the genuine glee and madrigal singing is all but a lost art so far as our own country is concerned, there is certainly much evidence to the contrary in regard to the British Colonies.

Owing to the shortness of the tour, only twenty-two concerts were possible: viz., twenty in Canada and two in the United States (at Buffalo); but, all being well, I hope to take another trip next year, when I shall visit a greater part of the United States, and arrange for a number of recitals of purely sacred music, selected from the Greene, Croft, and Boyce school.

English music had a good innings at the Queen's Hall Promenade Concert of the 22nd ult., when the bold experiment of Mr. Robert Newman scored a success. The half score of composers of orchestral works were (in the order of the programme): Cowen ('The Butterfly's Ball' Overture), Parry (Symphonic Variations in E minor), Stanford (Prelude to 'Œdipus Rex'), Elgar (Two Military Marches, 'Pomp and Circumstance'), Coleridge-Taylor (Orchestral Ballad in A minor), Percy Pitt (Cinderella Suite), Mackenzie (Benedictus), Cliffe (Ballade from his C minor Symphony), German (Henry VIII. Dances), and MacCunn ('The land of the mountain and the flood' Overture). The two new Marches by Dr. Elgar gave so much pleasure—and no wonder—to the audience that an encore was persistently demanded, with the result that Mr. Henry J. Wood, who had bestowed much painstaking care in the preparation of the music, was ultimately obliged to yield. Rhythmical and melodious music, although written on the heights of artistic purpose, is sure to make its way. Composers, *verb. sap.*

The first of a trio of Richter Concerts was held at St. James's Hall, on the 21st ult., when Dvorák's melodious symphony, entitled 'From the New World,' received, with other works, an interpretation characteristic of the high-water mark of excellence always associated with Dr. Richter. The great conductor

was in fine form.——Mr. Frederick Dawson, at the same place, but on the 23rd ult., gave a pianoforte recital, when he played a well-varied programme with conscientious care and artistic intuitiveness. ——The morning concert given by Mr. Vert, on the 19th ult. (also at St. James's Hall), furnished fresh proof that the popular concert-giver knows the secret of providing a pleasant music-making on a high plane of interpretative excellence.

Special interest attended the production—at the Coronet Theatre, Notting Hill, on September 30—of a comic opera entitled 'Melnotte,' founded on Lytton's 'Lady of Lyons,' the music of which is by Mr. Frank Tours. One who is fully competent to express an opinion says of the work: 'The music is certainly tuneful and pleasing, and gives evidence of artistic earnestness of purpose. One of the most striking features is the song 'When I was a girl like you,' and the solo and chorus 'Tick, tock' takes the first place as a popular number. The composer, who was probably handicapped by the lyrics he had to set, will probably gain more individuality as his musical faculties develop.' The future career of Mr. Frank Tours, who is a son of the late and much esteemed Mr. Berthold Tours, will be watched with interest.

The Neale Pianotype is an electrical instrument for reproducing, on sheets of music paper, extemporizations or any piece of music played on the pianoforte. It was recently put to the test at Queen's Hall with most satisfactory results; but Mr. Neale, we understand, intends to still further perfect his invention. The Pianotype, which can register 2,000 notes per minute, should have a useful future.

Sir Walter Parratt, M.V.O., has been appointed Master of the Musick to His Majesty the King. Sir Walter held this court appointment during the last eight years of the reign of Queen Victoria.

Mr. Walter Macfarren is giving a course of six lectures (which commenced on the 23rd ult.) at the Royal Academy of Music on Wednesday afternoons, at 3.15 p.m. The subject of the discourses is 'Pianists ancient and modern: Clementi to Brahms.'

Much sympathy will be felt with Mr. Myles Birket Foster in the loss he has sustained by the death of his wife, which sad event, we regret to record, took place on the 6th ult., at 121, Sinclair Road, West Kensington.

Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral, has been appointed a professor of harmony and composition, and Mr. Herbert Walenn a professor of the violoncello at the Royal Academy of Music.

A new lyrical drama, entitled 'Les Barbares,' libretto by MM. Victorien Sardou and Pierre Gheusi, the music by Dr. Saint-Saëns, was successfully produced at the Grand Opera, Paris, on the 23rd ult.

The tall-talk in the gushing price-list of an American mechanical instrument, called 'The New Creation,' contains the following information:—

> Handel wrote a new and brilliant page in music history when his genius penned 'The Creation.'

Really!

The 'Chess Notes,' even when 'specially contributed,' in provincial newspapers, occasionally furnish curious reading. Here is an extract having reference to 'those who excel in both chess and music.'

> I quite fail to see why the two accomplishments should run hand-in-hand, seeing how different is the nature of a chess player from that of the musician. A typical chess player is a deep thinker and the possessor of a steady, well-balanced mind, whilst the musician is a light-hearted, happy-go-lucky kind of individual.

The chess editor who writes the above signs himself 'Queen's Knight.' What will Sir Walter Parratt—a worthy Queen's Knight and an excellent chess player—say to it?

Song ... Death of Nelson ... Brahms.

So a recent Crystal Palace programme stated. We now await this announcement:—

The Song of Destiny (*Schicksalslied*) ... Braham.

This goes one better (or worse):—

Overture ... Benvenuto Cellini ... Berlioz.
(*First time in London. Written for the Gloucester Festival.*)

The above appears in the announcement portion of a recent programme at a certain Temple of Music in London, the Queen Saul of the conductor—of the omnibus.

The Biographical Sketch of Mr. Henry J. Wood is, we regret to say, unavoidably postponed till early in next year. It is hoped, however, that the article on the composer of 'Rule, Britannia' in the present issue will help to temper any disappointment which the above announcement may cause.

THE LEEDS MUSICAL FESTIVAL.

(By our Special Correspondent.)

Two fresh features characterised this, the eleventh Festival, held in the Town Hall, Leeds, on the 9th, 10th, 11th, and 12th of last month. In the first place the scheme was planned to make the Festival, 'so far as practicable, a commemoration of nineteenth-century music. The fourteen German, five French, five Italian, three Slavonic, and twelve British composers of the nineteenth century, whose names appear in the programme, represent most phases of its music.' (By the way, five of these composers—including Haydn, who had practically finished his work before 1801—were anterior to the nineteenth century.) But, like many company-promoting circulars, the paper form of such a scheme and its practical outcome are two very different things. Secondly, Dr. C. Villiers Stanford, already locally well-known as the conductor of the Leeds Philharmonic Society, made his first appearance as chief musician at the Festival in succession to the late Sir Arthur Sullivan. Dr. Stanford's conducting achievements in London have become so familiar in connection with the Bach Choir Concerts and the students' performances at the Royal College of Music, that his success in so important an office as a Festival conductor was a foregone conclusion. The committee spared no expense in the matter of preparation, into which Dr. Stanford and Mr. Alfred Benton, the chorus-master (who is

organist of Leeds Parish Church) heartily threw their best energies. As an instance of thoroughness, no less than fifty-two choral rehearsals were held.

The orchestra, of some 120 performers, was magnificent—a better body of players has probably never before added such lustre to a Festival. The chorus numbered 356 voices, distributed thus:—

Sopranos	101
Contraltos and Altos (8) ..	84
Tenors	82
Basses	89
Total	356

Following the custom of the last three Festivals, a section of the chorus, to the number of nearly 100 singers, was enlisted from Bradford, Dewsbury, Batley, Hipperholme, Wakefield, Heckmondwike and other places. In regard to intonation and brightness of tone, the choir proved to be absolutely fit for their work. The alto section, though of good quality, was too weak, but the sopranos shone forth as a glorious company. If, however, the technical attainment of the choir left little to be desired, there was an absence of that glamour in the singing which

THE TOWN HALL, LEEDS.
Opened by Queen Victoria, September 7, 1858.

thrilled one over and over again at Sheffield two years ago. Moreover, the enunciation was not above reproach; final consonants failed to reach the ear, and many passages, though correctly sung, were deficient in dramatic feeling. Much yet remains to be done in bringing choral technique up to the heights of *intelligent* interpretation.

The Festival opened on Wednesday morning, the 9th ult., with Dr. Stanford's arrangement of the National Anthem. To this succeeded Sullivan's *In Memoriam* overture, played—the audience meanwhile reverently standing—as a tribute of respect to the memory of one who, with marked success, conducted the Festivals from 1880 to 1898. Handel's Messiah—dearly beloved by Yorkshire choralists—followed. Some surprises were in store in regard to the rendering of the familiar work. No fault could be found for silencing trombonic blasts here and there, for giving 'Since by man' and 'For as in Adam' to the chorus, and for other minor purifyings; but why were such characteristic choruses as 'His yoke is easy' and 'And with His stripes' omitted? The air 'He shall feed His flock' was sung throughout by the soprano soloist, and the Dublin version of 'Why do the nations?' was used. The non-observance of the pause immediately before the *Adagio* phrase 'And the Lord hath laid on him,' and that of the natural breath-place five bars before the end of this chorus, were by no means improvements. The organ was somewhat curiously introduced in places, and, in regard to things left undone, why did not Dr. Stanford restore Handel's own violin part in 'How beautiful are the feet,' and send Mozart's fluty tootlings about their business? The soloists were Miss Agnes Nicholls, Miss Ethel Wood (a promising young Yorkshire vocalist who sang 'He shall feed his flock'), Miss Ada Crossley, Mr. Ben Davies, and Mr. Andrew Black. Of this quintet, Mr. Ben Davies specially distinguished himself by his devotional interpretation of the Passion Music.

Wednesday evening brought with it the chief novelty of the Festival, a setting by Mr. S. Coleridge-Taylor of Longfellow's 'The Blind Girl of Castél-Cuillé.' The phenomenal success which has attended the composer's 'Hiawatha' music doubtless again attracted him to the American poet, but the result has by no means jeopardised the popularity of the earlier strains. In estimating this latest production of the gifted young composer, one fully realises the libretto difficulty which so constantly beset Mendelssohn. Why Mr. Taylor should have selected a poem so Adelphi-melodramatically tinctured as 'The Blind Girl,' we are at a loss to understand. The music of the new cantata, although strongly resembling 'Hiawatha,' cannot be said to equal the older work. There are some characteristic touches here and there, especially the pathetic solo of *Margaret* in Part II.; but Mr. Taylor must free himself from the snare of over-elaboration and ultra-coloration of orchestral effect, if he is to maintain his high position as one who has something spontaneous to say. As to the performance, the choir sang splendidly, and Madame Albani, as *Margaret*, and Mr. Andrew Black, as *Paul*, rendered the music assigned to them with true artistic feeling. At the conclusion

Mr. Coleridge-Taylor, who conducted his cantata, was heartily cheered by both chorus and audience.

In the second part of the concert Mr. Leonard Borwick interpreted the solo part of Brahms's Pianoforte Concerto in B flat with his usual ability; the orchestral accompaniments were most delicately played. Schubert's 'Rosamunde' Overture brought the evening's music to a cheerful close.

Thursday morning brought with it Verdi's Requiem, which received a very fine rendering on the part of the band and the chorus. To have heard two or three performances of the work under the personal direction of the composer in 1875, spoils one for an ensemble of soloists that is not quite perfect, but Madame Albani, Miss Marie Brema, Mr. Ben Davies and Mr. David Bispham individually put forth their best efforts. After the interval we had a Concerto for strings in G (No. 3 of the Brandenburg Concerti Grossi) by Bach. The old Cantor could scarcely have realised that his concerto would ever be played by eighty-two performers, but no one could question the superb, nay gorgeous, tone of those four score and two players on stringed instruments at Leeds. Dr. Stanford's 'Last Post' followed, causing a jump from the seventeenth to (practically) the twentieth century. The effectiveness of this work, with its characteristic bugle-call, was again demonstrated in no uncertain manner. We were then carried back to the *sixteenth* century! by the strains of Palestrina. The introduction of the motet 'Surge, illuminare,' was an undoubted mistake. The motets of the great Italian master of church music need a much smaller choir, and one traditionally equipped, to do justice to that old-world and spiritual music; moreover, a town hall in broad daylight, with lady singers in festival attire, is not the proper environment for such devotional strains. Tschaikowsky's orchestral fantasia 'Francesca da Rimini,' in its lurid gruesomeness, presented a contrast to the Palestrina that was positively repulsive.

The evening concert of Thursday opened with Beethoven's 'Leonora' Overture, No. 2, to which succeeded the scena for contralto, 'Marfa' (from Schiller's Demetrius), by Dr. Joachim, who conducted the performance of his music, into which Miss Marie Brema threw much dramatic feeling. In stepping on to the platform to conduct his Gloucester cantata (of 1898), 'A song of darkness and light,' Sir Hubert Parry was received with ringing cheers by the choir. It was evident that the singers were in complete touch with the genial composer, and they never sang better than in this impressive work. Hidden beauties were revealed by the really adequate interpretation those good Yorkshire choristers gave to the music—the rendering of the 'Tears' chorus being specially worthy of commendation. Miss Agnes Nicholls, an ex-student of the Royal Academy of Music, seemed rather overweighted in the soprano solos, but she sang with true artistic insight that calls for full acknowledgment. The second part of the programme was, to quote a distinguished critic, of the 'High-class Miscellaneous.' Its chief features were Mr. Edward German's dignified Romeo and Juliet Prelude, conducted by himself, and a 'Dirge for two veterans' by Dr. Charles Wood. The latter, the only novelty of the Festival besides Mr. Coleridge-Taylor's cantata, is a setting of Walt Whitman's poem—from 'Drum Taps,' in the famous 'Leaves of Grass'—for bass solo, chorus, and orchestra. Dr. Wood is one of those thoughtful musicians who do not rush into print unless they have something to say, and this specimen of 'a solemn musick' certainly adds to his reputation as a composer. The work, with Mr. Plunket Greene as soloist, was well rendered and made a good impression. The remainder of the programme may be speedily dismissed. The Finale of Act II. of 'William Tell'—a curiously-chosen specimen of Rossini's genius—with Messrs. Coates, Greene and Bispham as soloists; a song from Bizet's 'Carmen'—a very poor representation of a composer who wrote two very charming Suites—and Auber's sprightly overture 'Cheval de Bronze,' completed the scheme.

INTERIOR OF THE TOWN HALL, LEEDS.

Sterndale Bennett opened the Friday morning concert with his Parisina overture—not the most representative work of the conductor of the first Leeds Festival in 1858. The Paradise and the Peri, or The Naïads overture would have been more welcome. Mendelssohn, the friend of Bennett, was permitted to have a mere 'look in' at this

Festival—his Ninety-eighth Psalm (for eight-part chorus and orchestra) being considered sufficient, while the three B's of a certain collegiate circle—Bach, Beethoven, and Brahms—were each represented by two compositions. The too strenuous performance of Schumann's D minor Symphony contrasted somewhat unfavourably with the renderings that Mr. Manns—the earliest apostle of Schumann in this country—used to set before us at Sydenham. Spohr's Concertante in B minor, for two violins, came almost as a novelty. The work was first played in England by Sivori and Sainton at the Philharmonic concert of July 5, 1845, by Sainton and Henry Blagrove at the concert of March 20, 1854, and again (also at the Philharmonic) so recently as March 20, 1872, when it was performed by Herr Bargheer and Herr Joachim. On the present occasion Herr Joachim took the first violin, while his gifted pupil, Señor Arbos, proved to be a first-rate second, and the orchestral accompaniments were faultlessly played. The Finale to Act I. of Parsifal, which, like the Palestrina, should not be sung in concert-hall fashion, concluded the programme. The soloists were Messrs. John Coates, David Bispham, and Plunket Greene.

The outstanding feature of the Friday evening's music—indeed, one of the greatest successes of the Festival—was Dr. Elgar's 'Variations on an original theme.' Every fresh hearing confirms one's impression of the poetic beauty of this artistic creation. Charmingly played by the orchestra under the composer's baton, it was received with genuine enthusiasm. A quasi novelty—*i.e.*, a first performance in England—was furnished in a Memorial Cantata by Glazounow, composed in the year 1899 to celebrate the centenary of the great Russian poet, Pushkin. The work is therefore more or less in the nature of a *pièce d'occasion*, and moreover, it scarcely represents the true self of the distinguished Slavonic composer. In the words of the well-informed annotator of the programme, the music, in its diatonic style, seeks to reflect in some measure the purity and transparent simplicity of Pushkin's character. The following music completed the programme: Brahms's seldom heard 'Rinaldo' cantata, for tenor solo (Mr. John Coates) and male voice chorus; the 'Africa' caprice, for pianoforte and orchestra, of Saint-Saëns, the solo portion brilliantly played by Mr. Leonard Borwick; the duet from Gounod's 'Romeo and Juliet' (Miss Agnes Nicholls and Mr. John Coates) and the overtures 'Les deux Journées' (Cherubini) and 'Benvenuto Cellini' (Berlioz). The soloists in the Glazounow cantata were Miss Ada Crossley and Mr. John Coates.

The last morning of the Festival (Saturday) opened with Bach's noble cantata 'Sleepers, wake' (Wachet auf), which was included in the scheme of the recent Gloucester Festival. As at the performance in the Western city, the *canto fermo* of Otto Nicolai's fine tune in the opening chorus was hardly prominent enough against the other parts; a contingent of boys' voices would have produced the proper balance. The chorus did their work splendidly; the last verse of the old tune, in simple four-part harmony, came out with thrilling effect. The duets—one especially—afforded painful studies in out-of-tuneness. The soloists were Miss Agnes Nicholls and Mr. John Coates, and Dr. Joachim played the violin obbligato in the first duet.

Beethoven's stupendous and unfathomable Mass in D set its seal on the Festival. If the performance did not reach the spring-tide high-water mark of excellence, there was much to admire. All praise is the rightful due of the chorus for the heroic manner in which they tackled the difficulties of Beethoven's exacting production. The soloists were Madame Albani, Miss Marie Brema, Mr. John Coates, and Mr. Plunket Greene, and the delicious violin obbligato to the 'Benedictus' was interpreted with true artistic devotion by Dr. Joachim.

In regard to the final concert (on Saturday evening), it may suffice to give the programme, and to add that Mr. Alfred Benton, the indefatigable chorus-master, who conducted Pearsall's Choral Ballad, was very warmly received by the members of the choir and the audience.

PART I.

Prelude .. .. .. Colomba .. .. .. Mackenzie.
Scena .. .. .. Endymion .. .. .. Cowen.
Mr. Ben Davies.
The Banquet of the Phæacians, Odysseus (Op. 41) .. Max Bruch.
Principals:
Miss Ethel Wood. Mr. Andrew Black.
Miss Ada Crossley. Mr. Plunket Greene.
Air .. .. .. From La Vestale .. .. Spontini.
Madame Albani.
Concerto for Violin in A (Köchel, No. 219) .. .. Mozart.
Dr. Joachim.

PART II.

Overture .. .. Der Freischütz .. .. Weber.
Air .. .. With Verdure Clad (Creation) .. Haydn.
Madame Albani.
Motet.. .. .. Insanæ et Vanæ Curæ .. .. Haydn.
Duet .. .. .. Amours Villageoises .. Goring Thomas.
Miss Nicholls and Mr. Black.
Choral Ballad (ten parts), Sir Patrick Spens .. .. Pearsall.
Overture .. .. .. Carneval .. .. Dvorák.
The National Anthem.

It only remains to be recorded that Dr. Stanford led his forces with his characteristic resourcefulness and skilled musicianship, and that Mr. A. H. Fricker, the Corporation organist, presided at the organ in a highly efficient and unobtrusive manner. A special word of commendation must be said in praise of Mr. Herbert Thompson for his excellent programme annotations, in which his literary gifts and musical insight were happily blended with subtle touches of humour. In the discharge of their arduous duties the Stewards could not have shown greater courtesy, and Mr. Fred. R. Spark, the veteran and genial Honorary Secretary, answered the beck and call of everybody without a murmur.

But in conclusion, the Leeds Festival of 1901 will go down to posterity as one of snippets and one in which the chorus—the proud boast of Yorkshire music—was unduly neglected. The experiment of the hyper-variegated programme is not likely to be repeated, and the singers may take heart in that their opportunity will come again three years hence. It should be remembered that these Festivals exist for the public and not as the close preserve of a cult. To satisfy their constituents and at the same time to maintain a high artistic standard, is the duty of those who organise these meetings. That both conditions were fulfilled on this occasion is more than doubtful. The lesson that has been learnt will not be without its bearing on the scheme of the next Festival.

The photographs of the Town Hall are inserted by kind permission of Messrs. Spark and Son, Leeds.

The house in the Michaelis Strasse, Hamburg, where Felix Mendelssohn was born (on February 3, 1809), is shortly to come under the hammer of the auctioneer, and there is every probability of its being demolished, in order to make room for a modern building. Perhaps it is not too much to hope that the surviving members of the Mendelssohn family, or others interested, will combine to prevent so regrettable an occurrence before it is too late.

LEEDS GLEANINGS,

OR ECHOES OF THE FESTIVAL.

(BY ONE WHO WAS THERE.)

So much depends upon the engineering of a festival that no apology is needed for the honourable mention of Mr. Fred. R. Spark, J.P., in connection with the recent Leeds music-making. He it is who, as honorary secretary, has kindled the flame of success which has attended this Yorkshire feast of music. Born at Exeter, February 26, 1831, Frederick Robert Spark is a son of the late William Spark, who was a lay vicar of Exeter Cathedral for fifty years, another son being the late Dr. William Spark, for many years organist of Leeds Town Hall. Master Fred. Spark became a chorister of Exeter Cathedral just before Dr. S. S. Wesley left the city. He was articled to his brother, at Tiverton, and for a time acted as organist there. He did not, however, follow music as a profession, but, at his father's wish, he was apprenticed to the proprietor of the *Western Times* at Exeter. In 1852 he came to London, and became a compositor in the printing office of Mr. Mallett, in Wardour Street, Soho. Four years later he went to Leeds and joined the reporting staff of the *Leeds Mercury*, then (1855) a tri-weekly newspaper. In 1858 he was appointed editor and manager of the *Leeds Express*, a weekly journal. Early in 1867, after the proprietorship of the paper had passed into the hands of Mr. Spark, the *Leeds Express* was issued as a halfpenny daily paper, the first of its kind in England, though this distinction has often been claimed for the *Echo*. In 1884 he was President of the Press Association, London, and in 1886 he held a similar office in the Provincial Newspaper Society. It is by no means surprising that Mr. Spark knows something of the ins-and-outs of journalism, and that he is not unfamiliar with the ways and opinions of musical critics, concerning whom, especially those from London, he holds certain views.

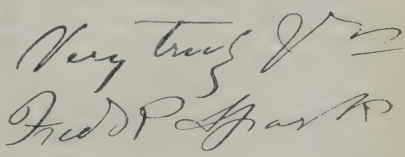
Public affairs in his adopted town soon claimed Mr. Spark's earnest attention. He became a Town Councillor in 1873, and held the office of Alderman from 1889 to 1895; in the latter year he left the Council. Other organizations, philanthropic and political, in Leeds, have derived the benefit of his energies and astuteness as honorary secretary and chairman. He is a Justice of the Peace for the City of Leeds.

But the outstanding feature of Mr. Fred. R. Spark's public life is his long connection with the Leeds Musical Festivals. He was the secretary of the tentative meeting of 1858, which began on the day following the opening of the Town Hall by Queen Victoria. Since 1877 he has held with distinction the onerous post of Honorary Secretary to the Festival Committee, and so admirably has he discharged these duties that the Leeds Festival and Mr. Spark are synonymous terms. No one knows better than he the art of greasing the Festival wheels, to use his own words, and causing the huge enterprise to run smoothly. Anyone who can read between the lines will find much to endorse this opinion, and at the same time to amuse him, in the perusal of the History of the Leeds Musical Festival, a very readable volume, which, in collaboration with Mr. Joseph Bennett, he compiled in 1892.

In 1861 Mr. Spark married a daughter of Mr. Henry Sanderson, a Leeds solicitor; the younger daughter of this union is now the wife of Mr. Herbert Thompson, the distinguished musical critic of the *Yorkshire Post*. Mr. Spark gives little indication of his seventy years. Ever alert, vigorous, and exceedingly courteous to all with whom he comes into contact, the secret of his life has been unwearied energy and a patient continuance in well doing. No man in Leeds can with greater truth say *Labor ipse voluptas*.

Beethoven's Mass in D—which formed the *bonne bouche* on the fourth morning of the recent Festival—obtained its first public hearing in England in the year 1839, not in 1845 by the Philharmonic Society, as is sometimes stated. We have before us the programme of this interesting event. The performance was given by a society styling itself the Choral Harmonists, a somewhat exclusive body of amateurs who practised music for the pure love of the art. It took place at the London Tavern, Aldersgate Street, on April 1, 1839, under the

(From a Photograph by Mr. A. C. Hoskins, Park Lane, Leeds.)



direction of the late Charles Lucas, with the Misses Birch and Dolby, and the Messrs. Bennett and J. A. Novello as soloists. While the choral portions of the Mass seem to have been more or less adequately rendered, the instrumental achievements were by no means above reproach. We learn (from the *Musical World*) that the 'wind instruments played timidly, like persons fully aware that they were on dangerous ground. Many points were

wanting in the horns and the second trumpet. The absence of this latter instrument in the important symphony for trumpets and drums that introduces the recitative Agnus Dei gave a sort of mock-heroic effect to the first trumpet solo.' We are in the habit of protesting, and justly so, against long programmes, but these good people in 1839 furnished a gargantuan feast of music. The Mass in D was followed by Mozart's motet, 'Laudate Dominum,' Mendelssohn's 42nd Psalm; old John Benet's madrigal, 'Sing loud, ye nymphs,' Weber's 'Ruler of the spirits,' overture; and lastly, Handel's 'L'Allegro'! A footnote on the programme states: 'J. A. Novello's Collection of words of classical sacred music may be had of the *waiters*, price one shilling.' At the end of Part I. of the programme came the following refreshing information: 'It is expected that after Tea, Ladies and Gentlemen will resume the places they occupied during the first part of the performance.' Beethoven in D and tea!

The gentleman who 'writes descriptive' for a leading Leeds paper was in fine Festival fettle during the week. A few specimens of his graphic grasp of the subject may not be unacceptable.

Back to the front came Mr. Coleridge-Taylor, and hand-in-hand with him both Madame Albani and Mr. Andrew Black. With a triple bow they made their acknowledgments, and so we passed to the short interval.

Locks and keys, and a distinguished pianist were sportively treated in the following paragraph:—

Mr. Leonard Borwick, as the central figure in the episode, dropped in for close observation. It was noticed that when he finished some particularly brilliant passage, he would throw himself back and give an upward glance of confidence at the orchestra, who continued the story. And the orchestra never failed him. Once or twice he had a quarrel with his prominent front locks, at which he tugged as though to relieve his fingers from the strain of touching so many keys all at once. But he always took to the instrument again with a readiness that was refreshing.

The garb of both the lady and gentlemen soloists and the pulmonary troubles of the audience were described in these terms:—

Yet there was Madame Albani, clad in the palest of silky green accordion-pleated fabric with white ruffle, gold and diamond ornaments, and a toque crowned with violet plumes; there, too, was Miss Marie Brema, looking like a Greek goddess in her graceful, loose-fitting, filmy white muslin-like robe and no headgear; and to one side or the other Mr. Ben Davies in conventional black with light tie, and Mr. Bispham sporting a summer vest.

. . . . . The music went on and the soloists took their special part, and now and again the audience sat back as though spell-bound. Alas! it was but now and again. Even the dread sound of the trumpets in the realistic Sequence did not suffice to reduce everyone to perfect stillness. Rustle, rustle, rustle went the leaves of the copies of music with which the majority seemed to be provided, and cough, cough, cough gave first one and then another, on whom possibly the morning air had breathed prejudicially.

Leeds is on the Aire, which may account for these airy remarks of the scribe at Festival times.

At the hospitable and merry breakfast-table of a genial musical critic attached to a Yorkshire journal, one of the lady guests remarked '*We* have given Elizabeth's St. Liszt'!

Humour, a saving grace under most circumstances, now and then peeped out at the Festival, even in unexpected quarters. For instance, a chorus-singer translated the words 'Wachet auf!' as 'Wash it off.'

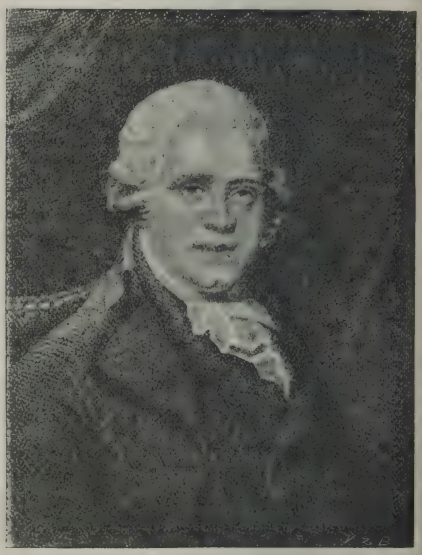
Critic No. 1.—'How did you like the Parisina?' Critic No. 2.—'I did not know that Parry had written a scena.'

Spohr's Concertante for two violins (interpreted by Dr. Joachim and Señor Arbos) was stated to have been performed by the Boss and the Arbos.

CHURCH AND ORGAN MUSIC.

THE TUNE ROCKINGHAM.

'Rockingham,' that fine and expressive old Psalm tune, has rightly found its way into every hymnal. Could any collection be complete without it? Named



DR. EDWARD MILLER,

THE COMPOSER OF THE TUNE 'ROCKINGHAM.'

(*From an Engraving in the possession of Mr. John S. Bumpus.*)

after the Marquis of Rockingham, the tune made its first appearance in a book of psalmody bearing the following title:—

The Psalms of David for the use of Parish Churches. The words selected from the version of Tate and Brady by the Rev. George Hay Drummond. The music selected adapted and composed by Edward Miller, Mus. Doc.

London: Printed for the author and sold by Broderip and Wilkinson, Haymarket, &c. Price 12s. 6d.

This collection, in which the Psalms were arranged for every Sunday throughout the year, met with unusual encouragement, as nearly 5,000 copies were subscribed for before its publication. 'Rockingham' appears eight times in the book and once in the appendix—nine times altogether: in the key of E flat

(*Continued on page 745.*)

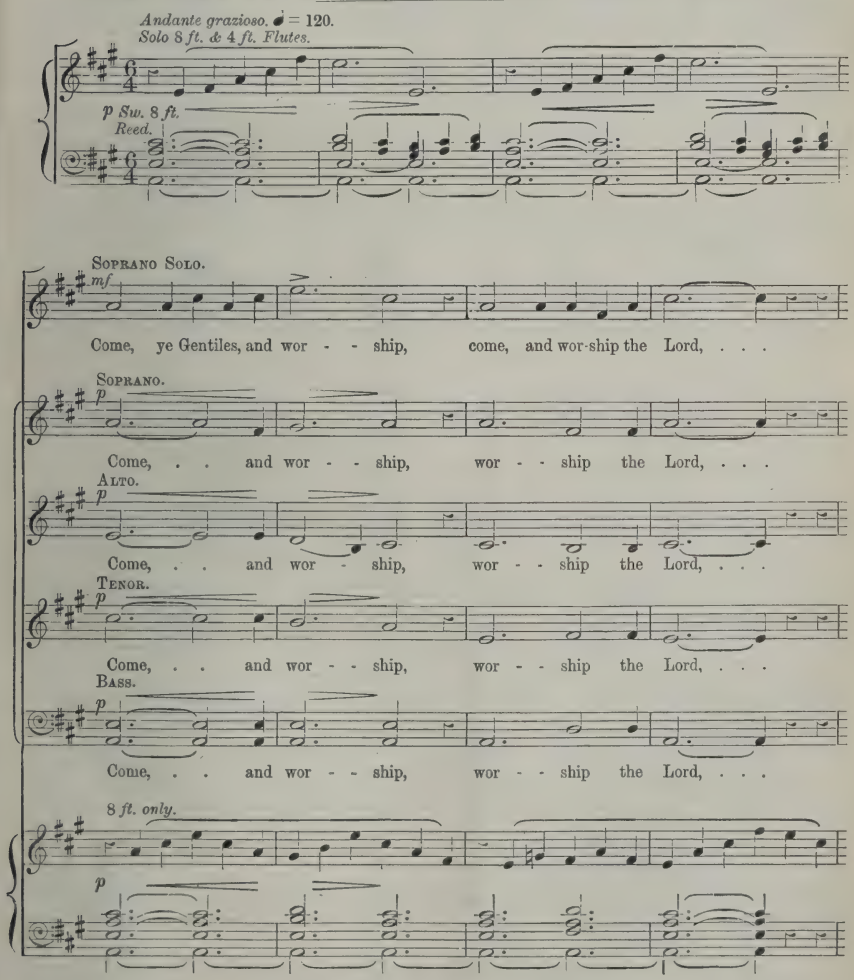
Come and worship the Lord.

ANTHEM FOR CHRISTMASTIDE.

WORDS FROM THE *ENGLISH GRADUAL*

THE MUSIC COMPOSED BY

THOMAS ADAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andante grazioso. ♩ = 120.
Solo 8 ft. & 4 ft. Flutes.
p Sw. 8 ft.
Reed.
Soprano Solo.
mf
Come, ye Gentiles, and wor - - ship, come, and wor-ship the Lord, . . .
Soprano.
p
Come, . . and wor - - ship, wor - - ship the Lord, . . .
Alto.
p
Come, . . and wor - ship, wor - - ship the Lord, . . .
Tenor.
p
Come, . . and wor - - ship, wor - - ship the Lord, . . .
Bass.
p
Come, . . and wor - - ship, wor - - ship the Lord, . . .
8 ft. only.
p

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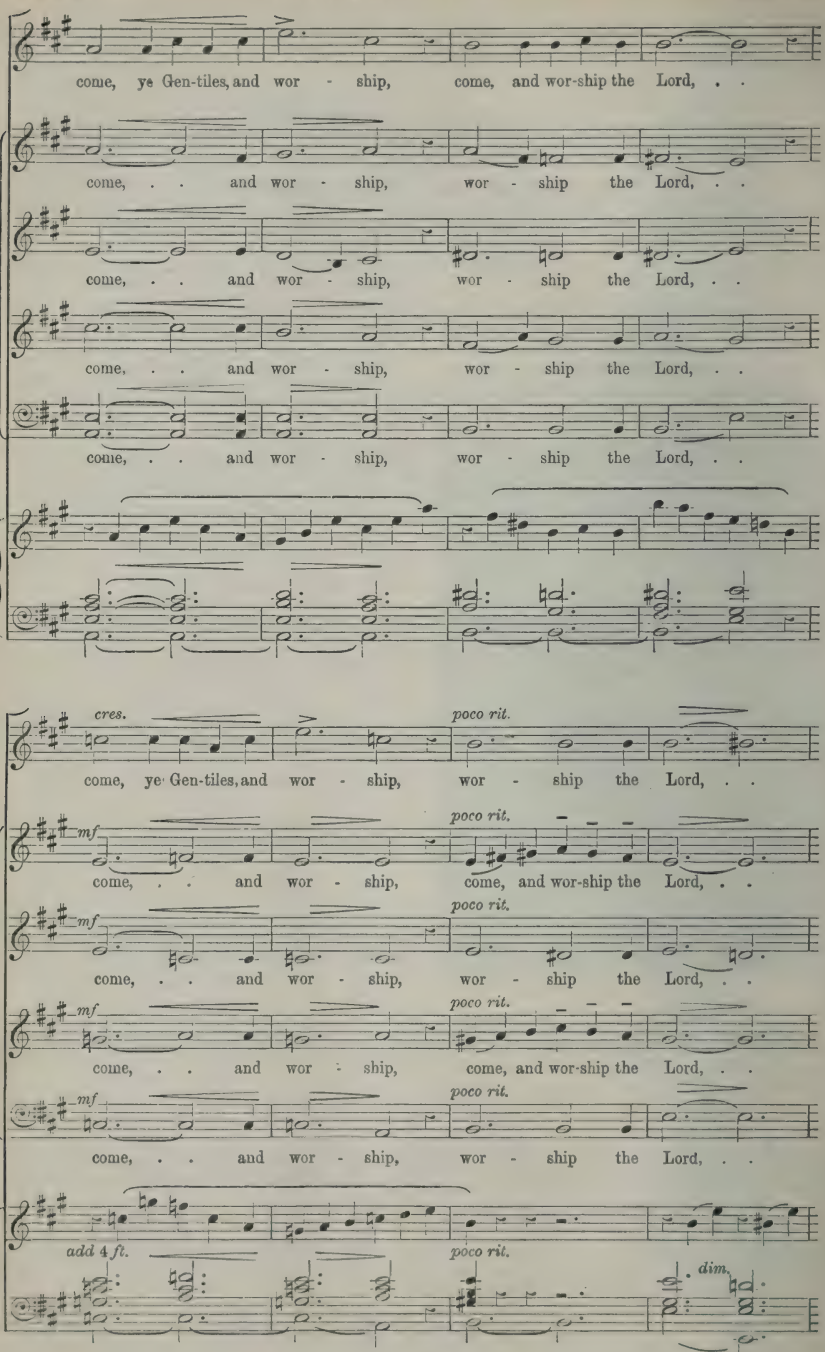
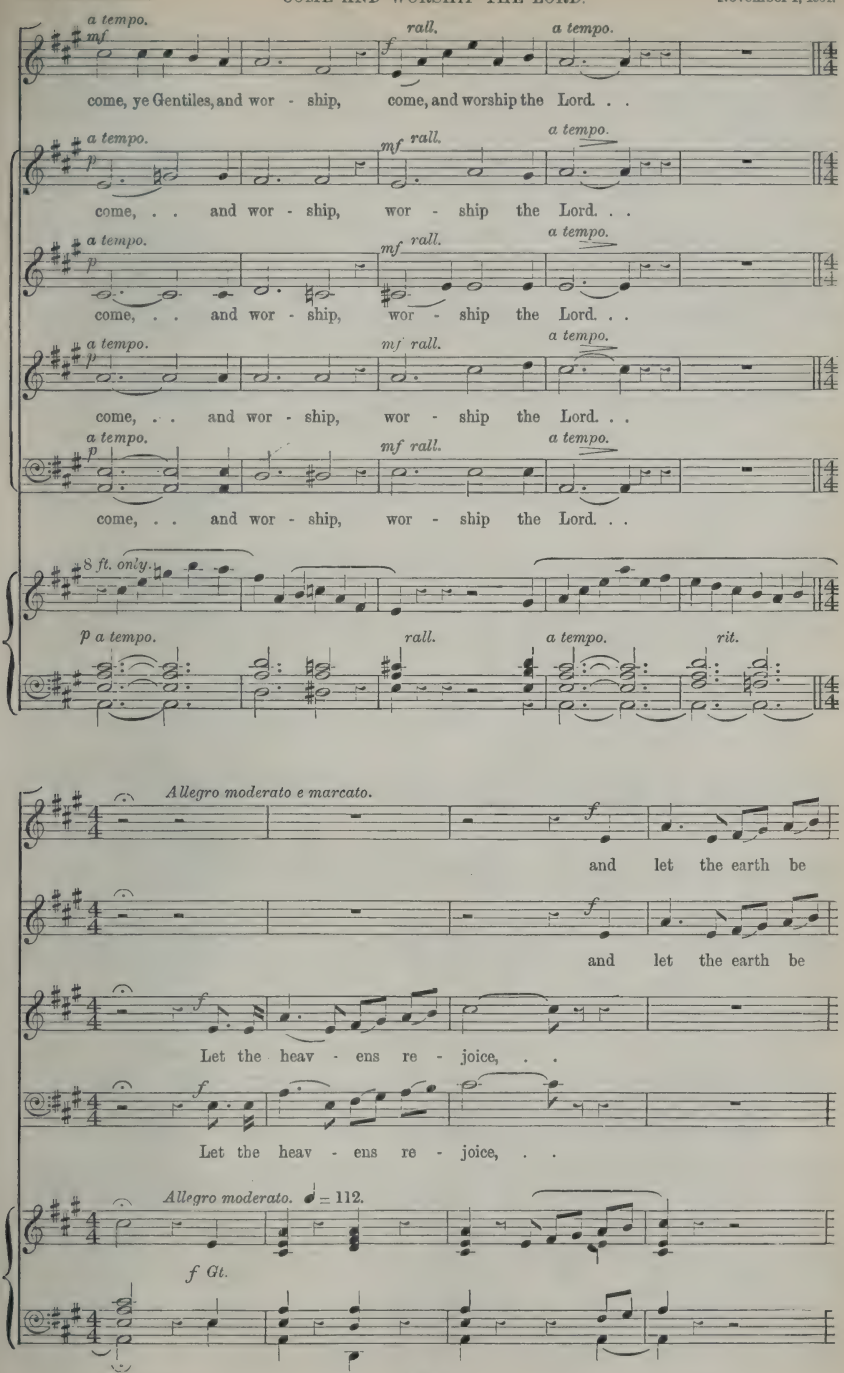
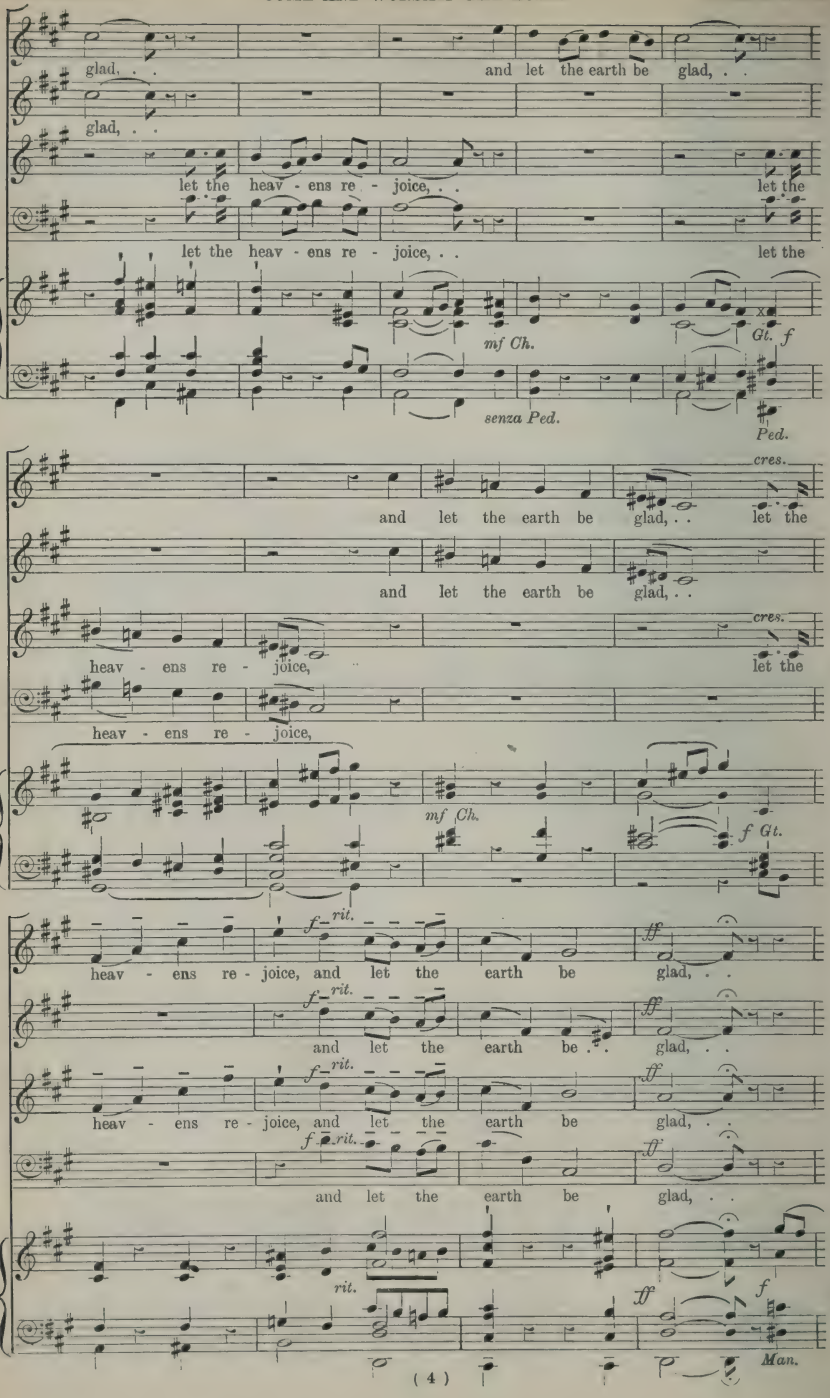
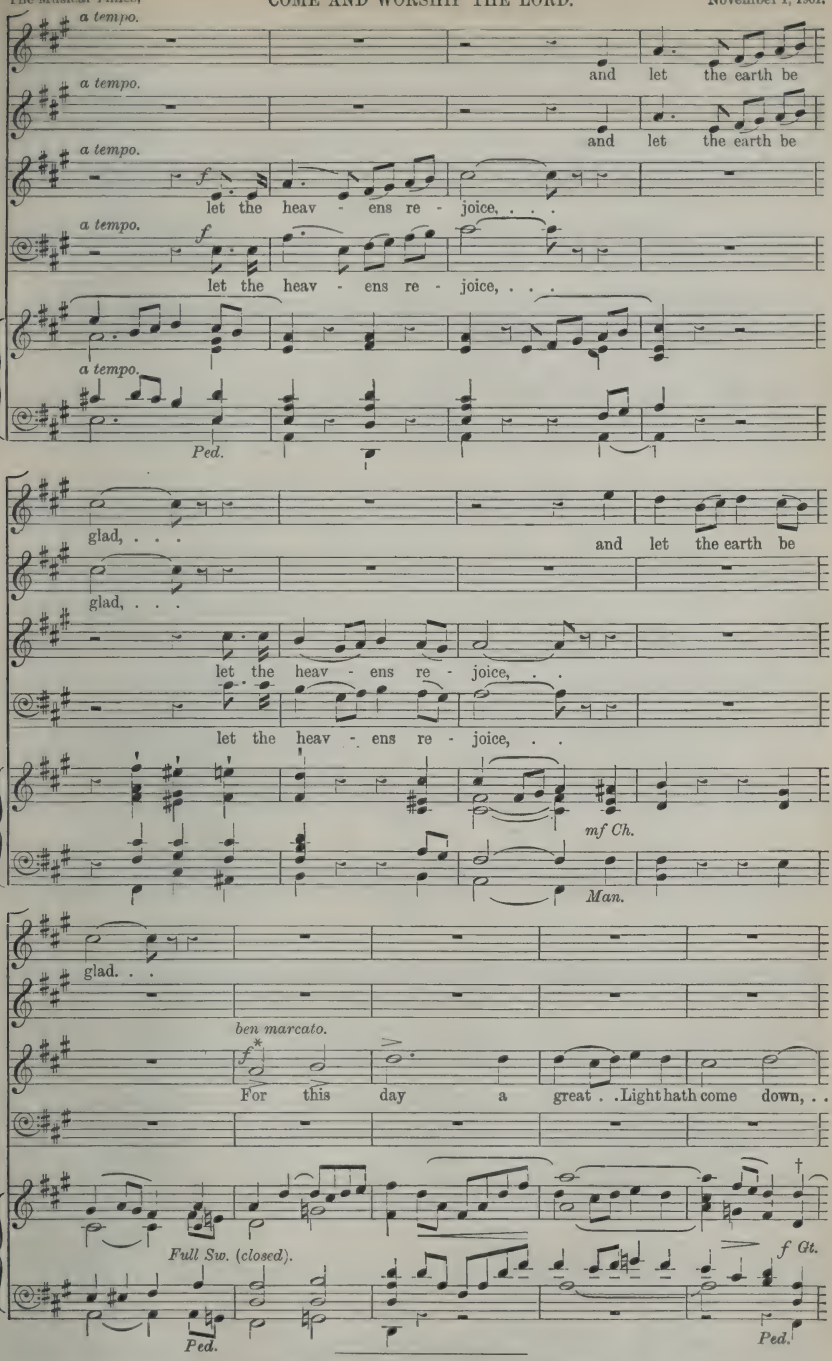
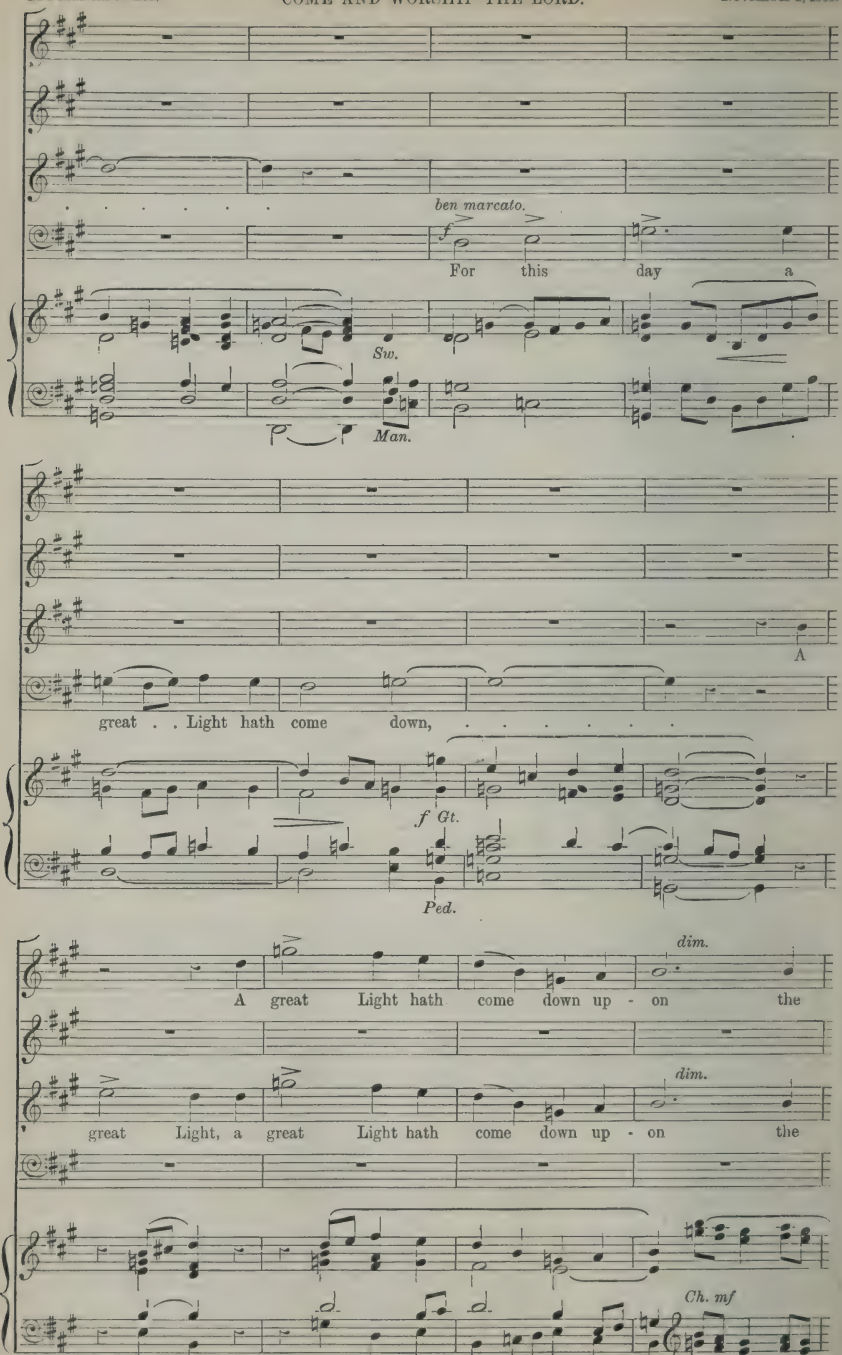

come, ye Gen-tiles, and wor - ship, come, and wor-ship the Lord, . .
come, . . and wor - ship, wor - ship the Lord, . .
come, . . and wor - ship, wor - ship the Lord, . .
come, . . and wor - ship, wor - ship the Lord, . .
come, . . and wor - ship, wor - ship the Lord, . .
cres.
poco rit.
come, ye Gen-tiles, and wor - ship, wor - ship the Lord, . .
mf
poco rit.
come, . . and wor - ship, come, and wor-ship the Lord, . .
mf
poco rit.
come, . . and wor - ship, wor - ship the Lord, . .
mf
poco rit.
come, . . and wor - ship, come, and wor-ship the Lord, . .
mf
poco rit.
come, . . and wor - ship, wor - ship the Lord, . .
add 4 ft.
poco rit.
dim.

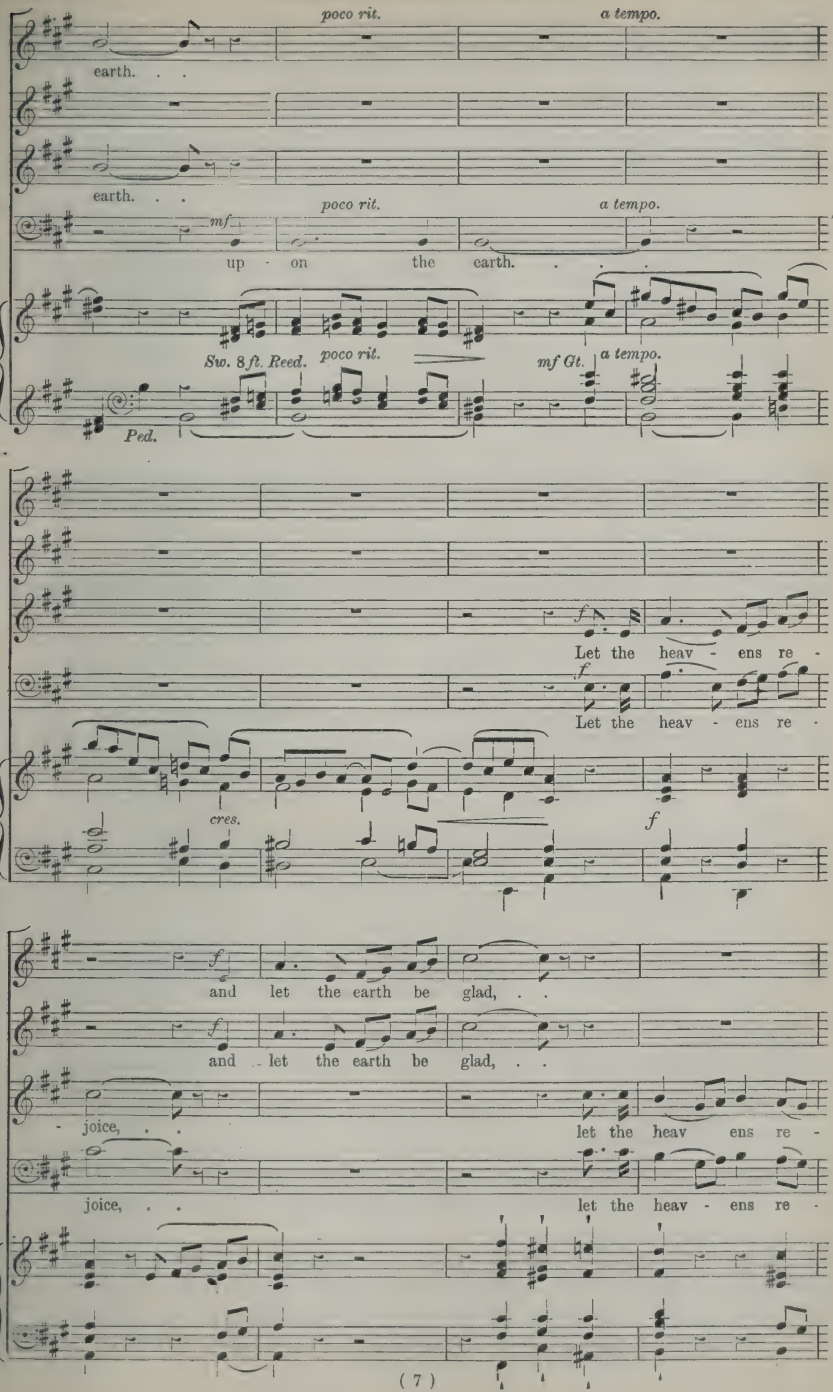

a tempo.
mf
rall.
f
a tempo.
come, ye Gentiles, and wor - ship, come, and worship the Lord. . .
a tempo.
p
mf rall.
a tempo.
come, . . and wor - ship, wor - ship the Lord. . .
8 ft. only.
p a tempo.
rall.
a tempo.
rit.
Allegro moderato e marcato.
and let the earth be
Let the heav - ens re - joice, . .
Allegro moderato. ♩ = 112.
f Gt.

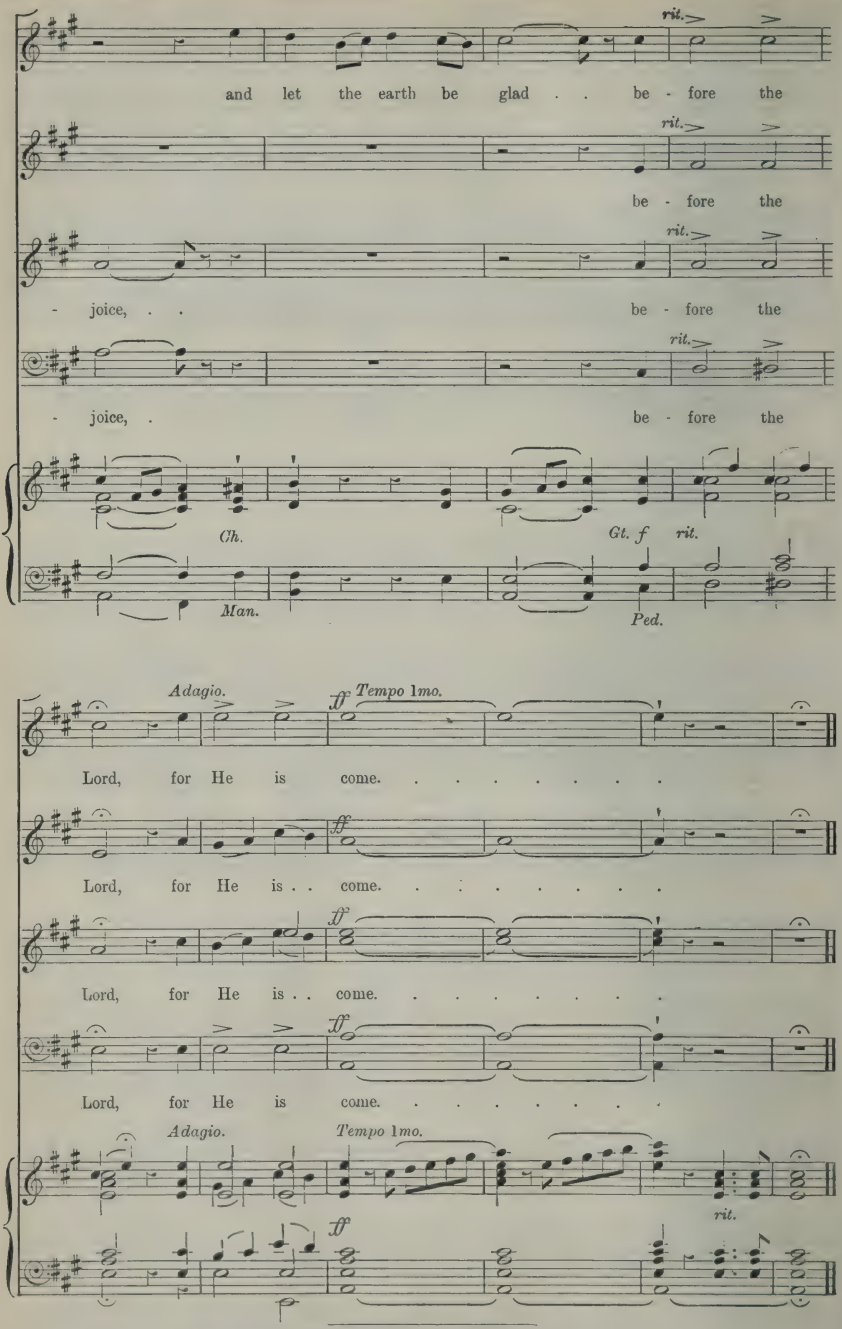

glad, . . and let the earth be glad, . .
glad, . .
let the heav - ens re - joice, . . let the
let the heav - ens re - joice, . . let the
mf Ch.
Gt. f
senza Ped.
Ped.
cres.
and let the earth be glad, . . let the
and let the earth be glad, . .
cres.
heav - ens re - joice, let the
heav - ens re - joice,
mf Ch.
f Gt.
f rit.
ff
heav - ens re - joice, and let the earth be glad, . .
and let the earth be . . glad, . .
heav - ens re - joice, and let the earth be glad, . .
and let the earth be glad, . .
rit.
ff
f
Man.


a tempo.
and let the earth be
let the heav - ens re - joice, . . .
Ped.
glad, . . .
mf Ch.
Man.
ben marcato.
For this day a great . . Light hath come down, . .
Full Sw. (closed).
f Gt.

* Rouen Melody, 1st Section. † 2nd Section.


ben marcato.
f
For this day a
Sw.
Man.
A
great . . Light hath come down, ...
f Gt.
Ped.
dim.
A great Light hath come down up - on the
dim.
great Light, a great Light hath come down up - on the
Ch. mf


poco rit.
a tempo.
earth. . .
earth. . .
mf
poco rit.
a tempo.
up - on the earth. . .
Sw. 8 ft. Reed.
poco rit.
mf Gt.
a tempo.
Ped.
Let the heav - ens re -
Let the heav - ens re -
cres.
f
and let the earth be glad, . .
and let the earth be glad, . .
- joice, . .
let the heav ens re -
joice, . .
let the heav - ens re -



Also published in Novello's Tonic Sol-fa Series, No. 1228, price 1½*d.*

REJOICE IN THE LORD

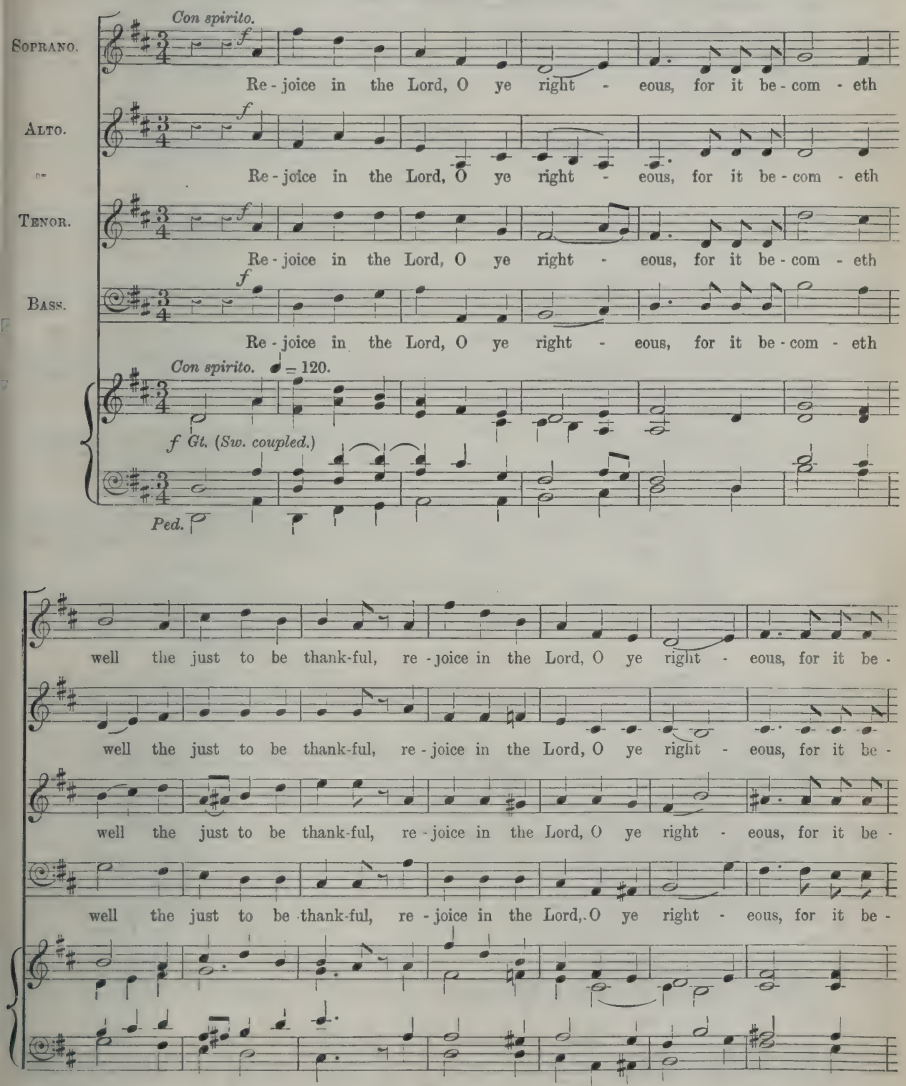
ANTHEM FOR CHRISTMAS

COMPOSED BY

ALFRED HOLLINS.

Psalm xxxiii. 1, 2; Isaiah xxv. 9
St. John iii. 16.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.


Con spirito.
SOPRANO.
ALTO.
TENOR.
BASS.
Re - joice in the Lord, O ye right - eous, for it be - com - eth
Con spirito. ♩ = 120.
f Gt. (Sw. coupled.)
Ped.
well the just to be thank-ful, re - joice in the Lord, O ye right - eous, for it be -

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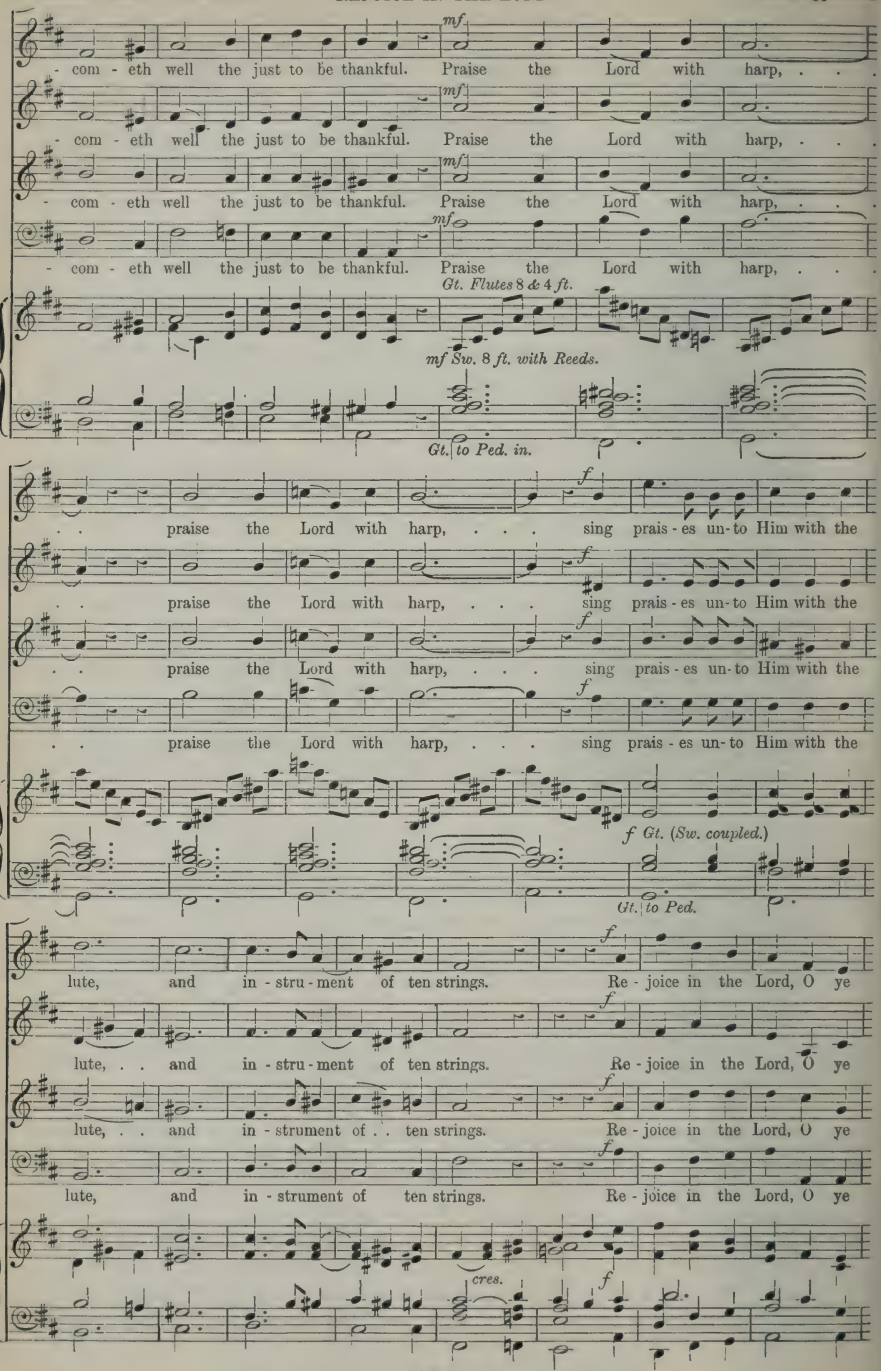
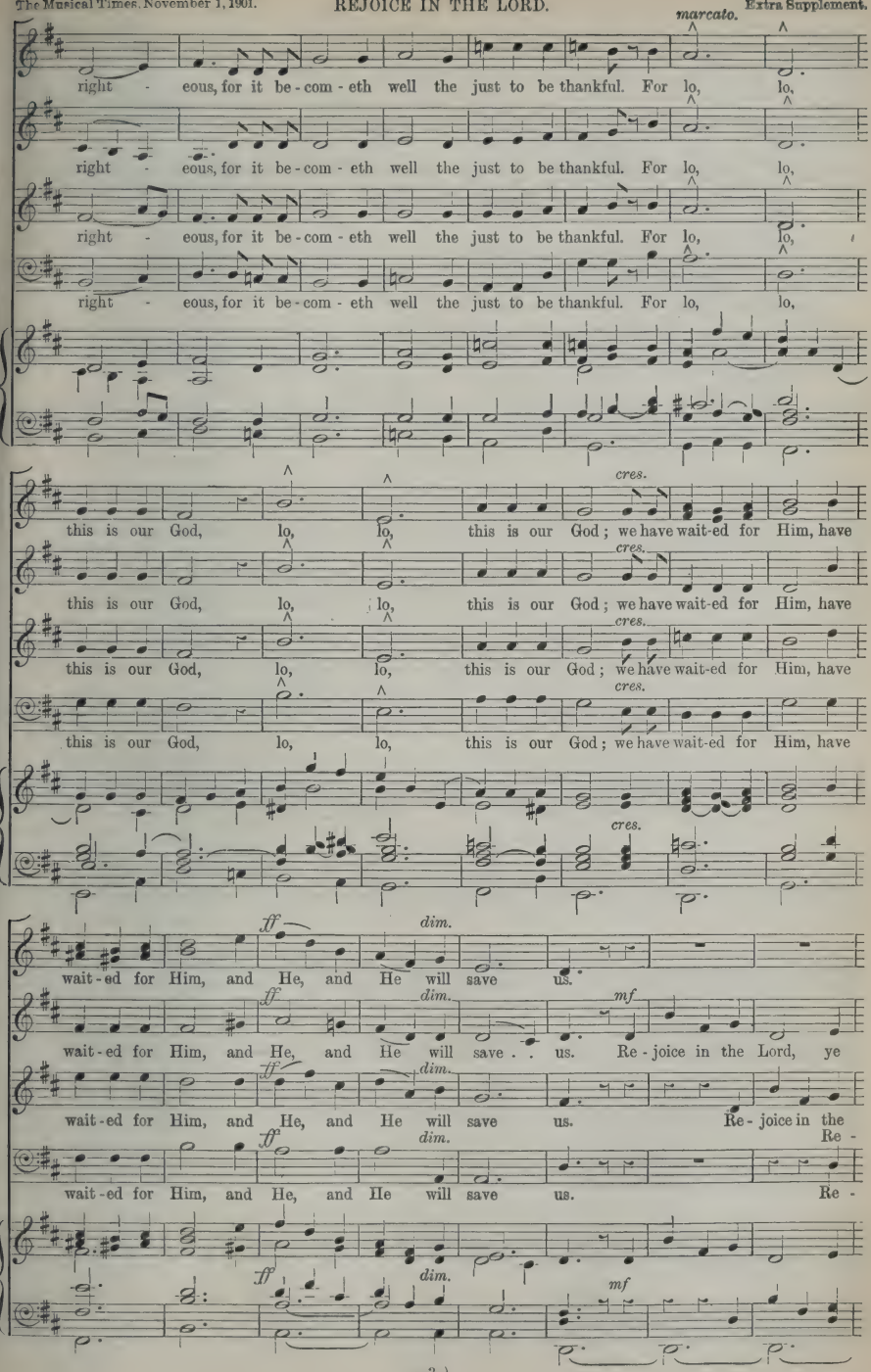
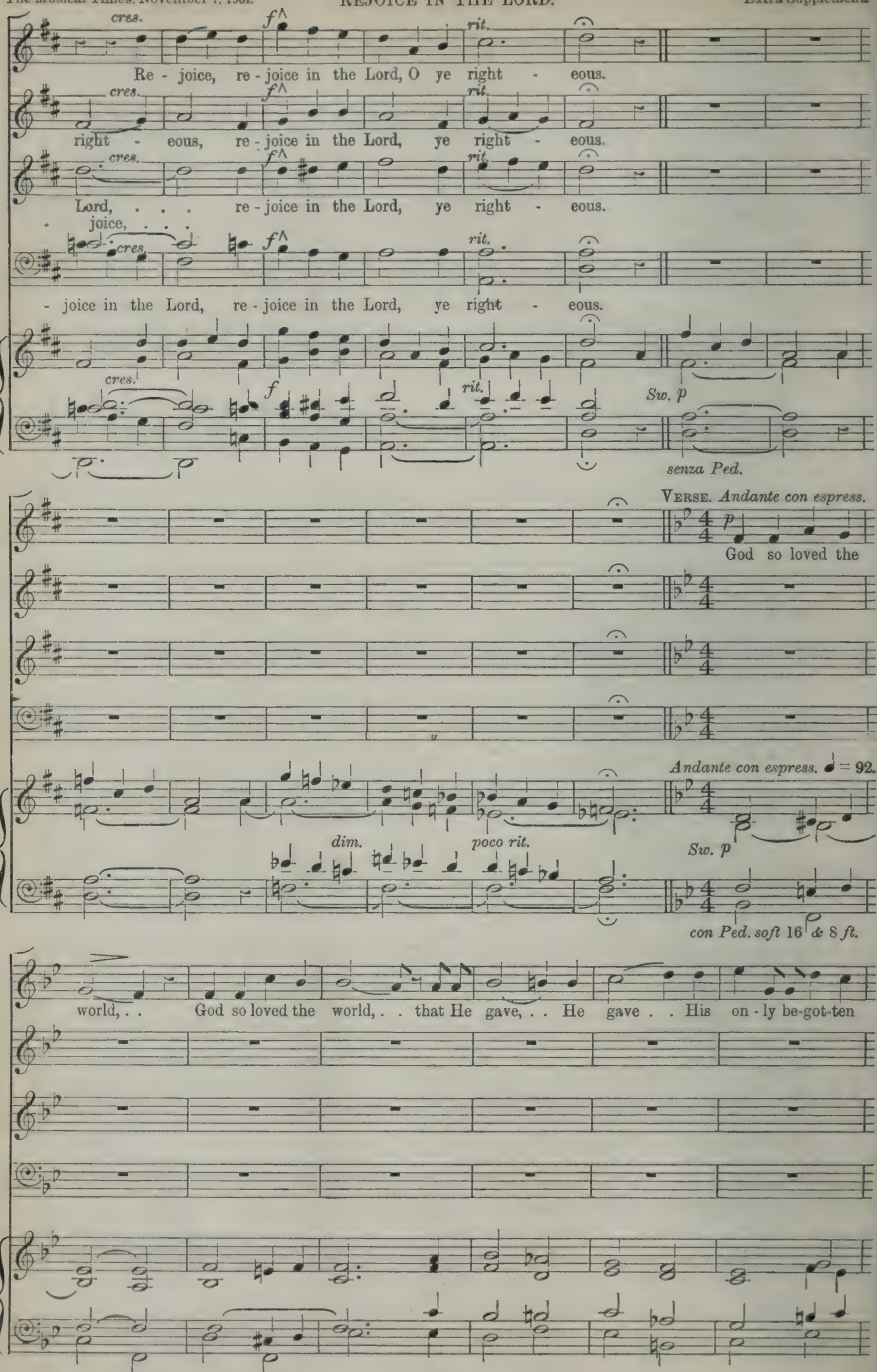
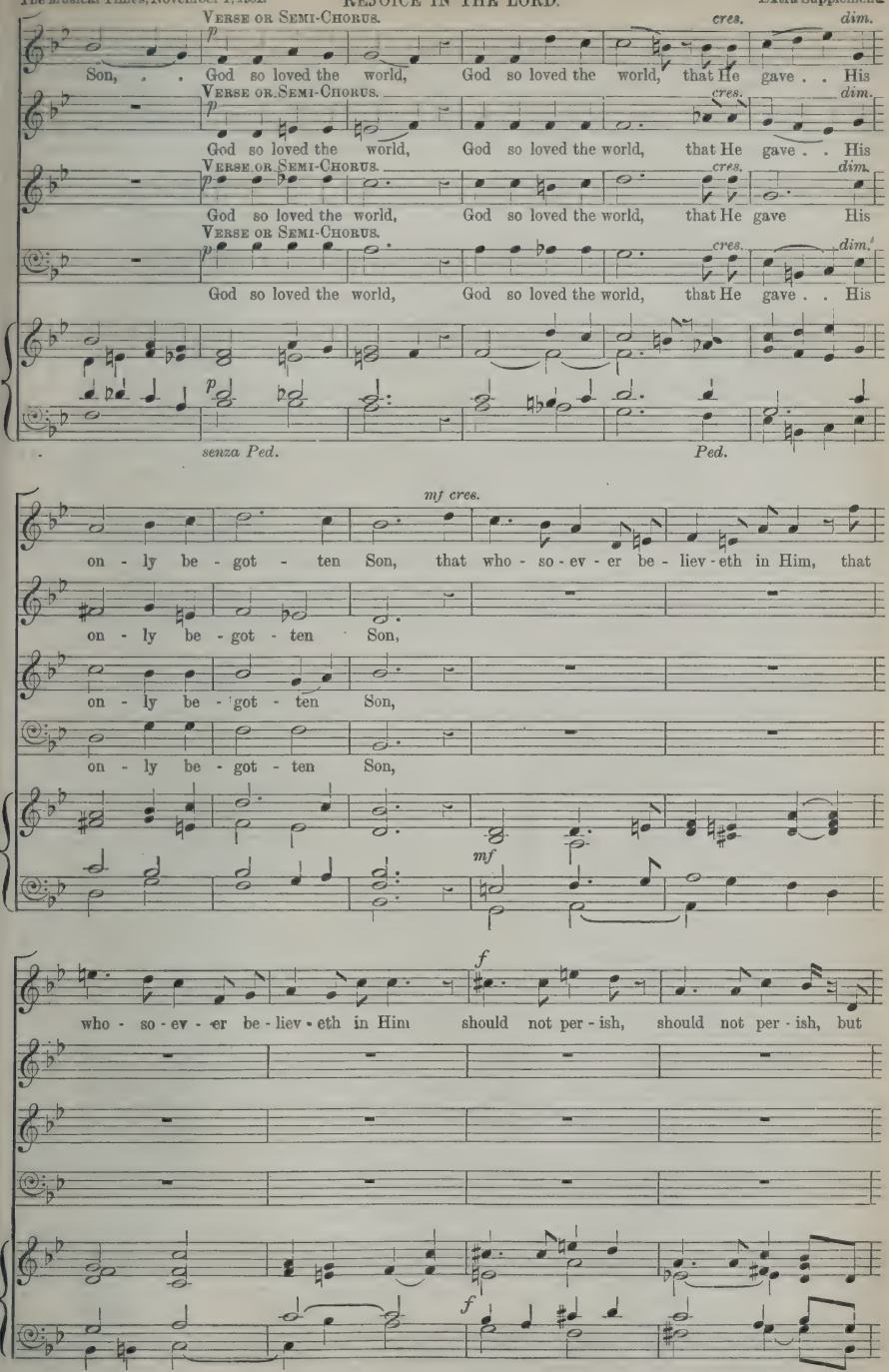
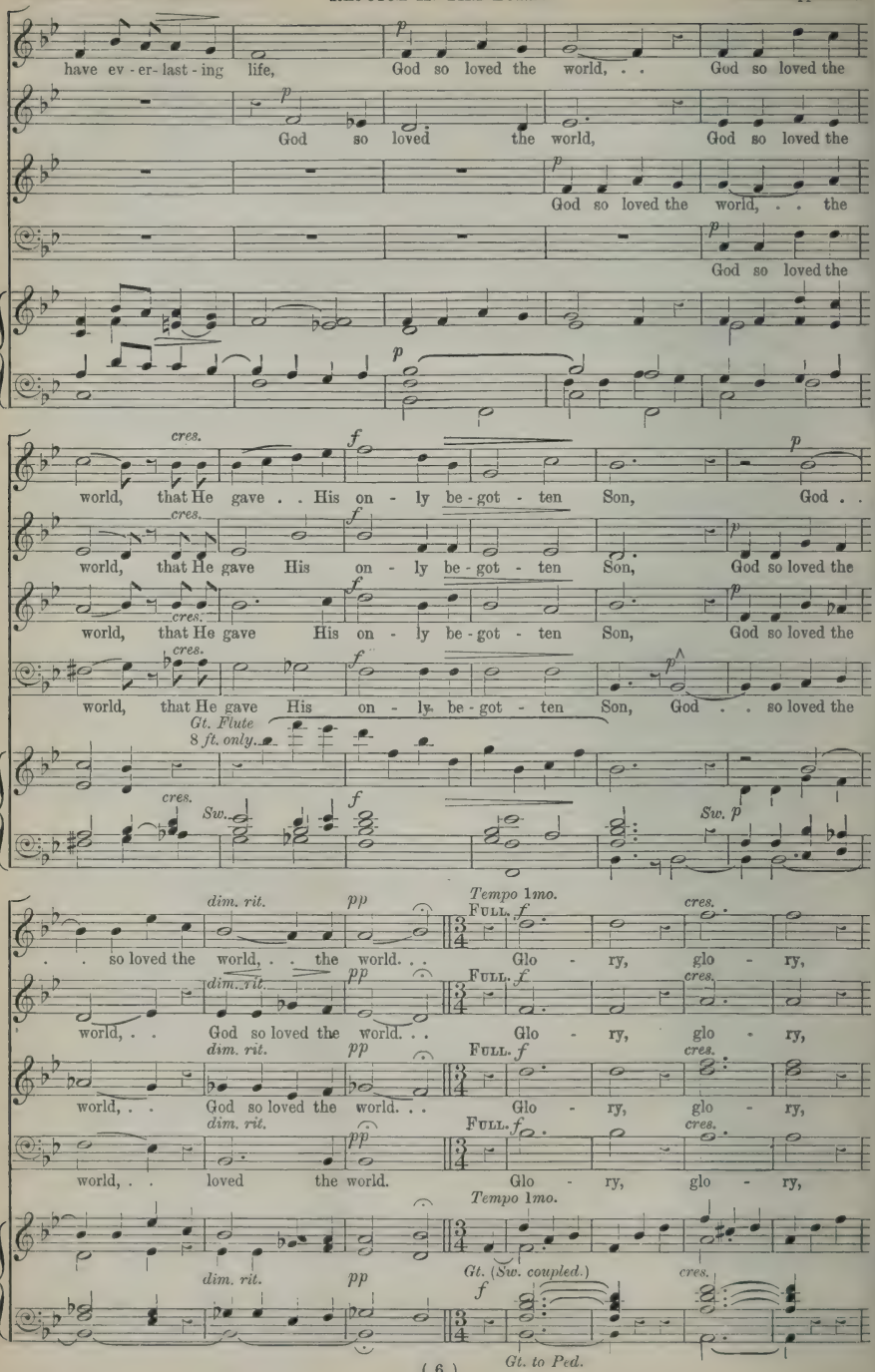

mf
com - eth well the just to be thankful. Praise the Lord with harp, . . .
com - eth well the just to be thankful. Praise the Lord with harp, . . .
com - eth well the just to be thankful. Praise the Lord with harp, . . .
com - eth well the just to be thankful. Praise the Lord with harp, . . .
Gt. Flutes 8 & 4 ft.
mf Sw. 8 ft. with Reeds.
Gt. to Ped. in.
f
. . praise the Lord with harp, . . . sing prais - es un - to Him with the
. . praise the Lord with harp, . . . sing prais - es un - to Him with the
. . praise the Lord with harp, . . . sing prais - es un - to Him with the
. . praise the Lord with harp, . . . sing prais - es un - to Him with the
f Gt. (Sw. coupled.)
Gt. to Ped.
lute, and in - stru - ment of ten strings. Re - joice in the Lord, O ye
lute, . . and in - stru - ment of ten strings. Re - joice in the Lord, O ye
lute, . . and in - strument of . . ten strings. Re - joice in the Lord, O ye
lute, and in - strument of ten strings. Re - joice in the Lord, O ye
cres.
f


marcato.
right - eous, for it be - com - eth well the just to be thankful. For lo, lo,
right - eous, for it be - com - eth well the just to be thankful. For lo, lo,
right - eous, for it be - com - eth well the just to be thankful. For lo, lo,
right - eous, for it be - com - eth well the just to be thankful. For lo, lo,
cres.
this is our God, lo, lo, this is our God; we have wait-ed for Him, have
this is our God, lo, lo, this is our God; we have wait-ed for Him, have
this is our God, lo, lo, this is our God; we have wait-ed for Him, have
this is our God, lo, lo, this is our God; we have wait-ed for Him, have
cres.
ff dim.
wait-ed for Him, and He, and He will save us.
ff dim. mf
wait-ed for Him, and He, and He will save . . us. Re - joice in the Lord, ye
ff dim.
wait-ed for Him, and He, and He will save us. Re - joice in the Re -
ff dim.
wait-ed for Him, and He, and He will save us. Re -
ff dim. mf


cres.
f
rit.
Re - joice, re - joice in the Lord, O ye right - eous.
right - eous, re - joice in the Lord, ye right - eous.
Lord, . . . re - joice in the Lord, ye right - eous.
joice, . . .
- joice in the Lord, re - joice in the Lord, ye right - eous.
Sw. p
senza Ped.
Verse. Andante con espress.
p
God so loved the
Andante con espress. ♩ = 92.
dim.
poco rit.
Sw. p
con Ped. soft 16 & 8 ft.
world, . . God so loved the world, . . that He gave, . . He gave . . His on - ly be-got-ten


Verse or Semi-Chorus.
cres.
dim.
p
Son, . . God so loved the world, God so loved the world, that He gave . . His
Verse or Semi-Chorus.
cres.
dim.
p
God so loved the world, God so loved the world, that He gave . . His
Verse or Semi-Chorus.
cres.
dim.
p
God so loved the world, God so loved the world, that He gave His
Verse or Semi-Chorus.
cres.
dim.
p
God so loved the world, God so loved the world, that He gave . . His
senza Ped.
Ped.
mf cres.
on - ly be - got - ten Son, that who - so - ev - er be - liev - eth in Him, that
on - ly be - got - ten Son,
on - ly be - got - ten Son,
on - ly be - got - ten Son,
mf
f
who - so - ev - er be - liev - eth in Him should not per - ish, should not per - ish, but
f


have ev - er- last - ing life, God so loved the world, . . God so loved the
God so loved the world, God so loved the
God so loved the world, . . the
God so loved the
cres. f p
world, that He gave . . His on - ly be - got - ten Son, God . .
world, that He gave His on - ly be - got - ten Son, God so loved the
world, that He gave His on - ly be - got - ten Son, God so loved the
world, that He gave His on - ly be - got - ten Son, God . . so loved the
Gt. Flute 8 ft. only.
Sw.
Sw. p
dim. rit. pp
Tempo 1mo.
Full. f
cres.
. . so loved the world, . . the world. . . Glo - ry, glo - ry,
world, . . God so loved the world. . . Glo - ry, glo - ry,
world, . . God so loved the world. . . Glo - ry, glo - ry,
world, . . loved the world. Glo - ry, glo - ry,
Gt. (Sw. coupled.)
Gt. to Ped.

cres. ff Maestoso. f

glo - ry to God in the high - est. Hark! the her - ald - an - gels sing

glo - ry to God in the high - est. Hark! the her - ald - an - gels sing

glo - ry to God in the high - est. Hark! the her - ald - an - gels sing

glo - ry to God in the high - est. Hark! the her - ald - an - gels sing

Maestoso. ♩ = 96.

cres. ff f

Gt. Diaps. 16 & 8 ft.
Sw. 8 ft. with Reeds coupled.

cres.

Glo - ry to the new-born King, Peace on earth, and mer - cy mild, God and sin - ners

Glo - ry to the new-born King, Peace on earth, and mer - cy mild, God and sin - ners

Glo - ry to the new-born King, Peace on earth, and mer - cy mild, God and sin - ners

Glo - ry to the new-born King, Peace on earth, and mer - cy mild, God and sin - ners

cres.

f

re - con-ciled. Joy - ful, all ye na - tions, rise, Join the tri-umph of the skies;

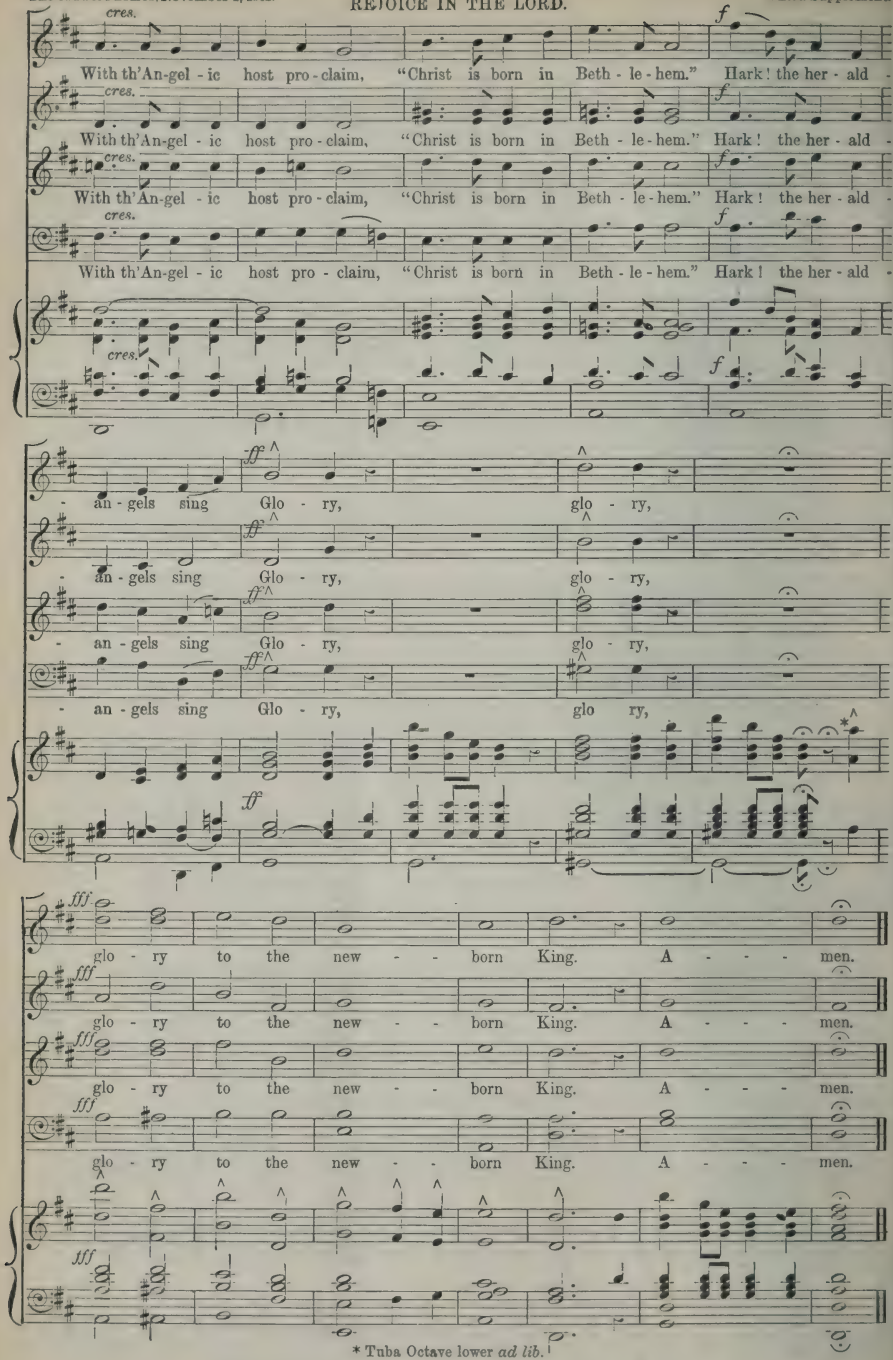
re - con-ciled. Joy - ful, all ye na - tions, rise, Join the tri-umph of the skies;

re - con-ciled. Joy - ful, all ye na - tions, rise, Join the tri-umph of the skies;

re - con-ciled. Joy - ful, all ye na - tions, rise, Join the tri-umph of the skies;

f Gt. to Principal, Full Sw.

REJOICE IN THE LORD.


cres.
f
With th'An-gel - ic host pro - claim, "Christ is born in Beth - le - hem." Hark! the her - ald -
ff
- an - gels sing Glo - ry, glo - ry,
fff
glo - ry to the new - - born King. A - - - men.
* Tuba Octave lower ad lib.

Also published in Novello's Tonic Sol-fa Series, No. 1235, price 1½d.

(THE TUNE 'ROCKINGHAM'—*continued.*)

three times, in E four times, in F twice, one of the last-named settings being a *three*-part arrangement. These pitch variants are just such as every experienced organist will make use of in accompanying the great congregation under various conditions, chiefly atmospheric—for example, Wesley's 'Aurelia' is best sung in E on a bright warm day, but in E flat on a raw, wind-in-the-east morning.

As probably few of our readers are familiar with the tune in its original form, we gladly take this opportunity of reprinting it.

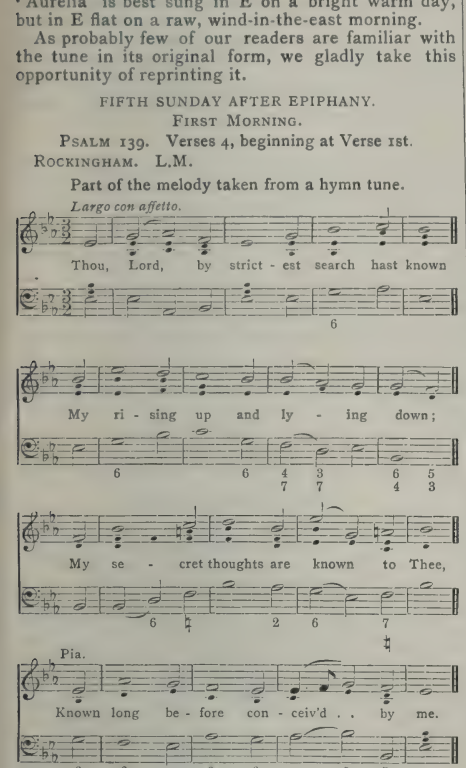
FIFTH SUNDAY AFTER EPIPHANY.

First Morning.

Psalm 139. Verses 4, beginning at Verse 1st.

Rockingham. L.M.

Part of the melody taken from a hymn tune.


Largo con affetto.
Thou, Lord, by strict - est search hast known
My ri - sing up and ly - ing down;
My se - cret thoughts are known to Thee,
Pia.
Known long be - fore con - ceiv'd . . by me.

The name of Dr. Edward Miller is always given as the composer of 'Rockingham,' but it will be observed that he, as the Editor of the book, modestly states, 'Part of the melody taken from a hymn tune.' 'From what tune?' is a very natural question, to which there cannot be a satisfactory answer. One investigator suggests that its prototype is a tune named 'Great Shelford,' in Seeley's 'Devotional Harmony,' but as this book did not appear till 1806, the boot would seem to be on the other leg, to use a Wellerism.

A few biographical facts concerning the reputed composer of the devotional tune 'Rockingham,' may not be unacceptable. A native of Norwich, where he first saw the light in 1735, Edward Miller was in due time apprenticed to a paviour. He evidently left no stone unturned to pursue the study of music, even by running away from Norwich to King's Lynn, where he became a pupil of the celebrated Dr. Burney. On the recommendation of Dr. Nares, Miller was appointed organist of Doncaster Parish Church, July 24, 1756; this post he held for fifty-one years. He graduated Doctor of Music at Cambridge, 1786, and died at Doncaster, September 12, 1807, aged seventy-two years. Dr. Miller was also a poet. He wrote some verses, entitled 'The Tears of Yorkshire, on the death of the most noble the Marquis of Rockingham.' No less than 600 copies of the poem were sold in the course of a few hours on the day of that nobleman's interment in York Minster. Could there be a better tribute to his sterling worth than the following words, written after his death? 'A warm-hearted, simple-hearted, right-hearted man, an enthusiast in his profession, yet not undervaluing, much less despising, other pursuits.'

BACH AT ST. ANNE'S, SOHO.

This historic church maintains its Bach traditions, fostered by Mr. E. H. Thorne's art-loving devotion. At half-past-three on Saturday afternoons during the month (except the last Saturday) Mr. Thorne will give a Bach organ recital, at which he will play the lesser-known works of the great Cantor—the sonatas and choral preludes, in addition to some of the more familiar preludes and fugues. These recitals are of great educational value to young students, as the organist of St. Anne's is a sound interpreter of these imperishable works. Then on seven Friday evenings, beginning December 6, Bach's Christmas oratorio will be sung—the three Christmas sections before and at Christmastide, and the three Circumcision and Epiphany sections after the joyous Festival. At the request of the Rector of St. Anne's, Mr. Thorne has written a short history of this much-neglected work. It appears in the readable little 'monthly paper' of the parish—a periodical which has running through its pages a series of brightly-written papers on 'Men and Women of Soho: Famous and Infamous'! We must find space to add that at the recent harvest festival (on the 10th ult.) the anthem was Dr. Croft's 'Rejoice in the Lord, O ye righteous,' sung with its original accompaniments—organ, oboe and strings, 'and the writing for these,' says Mr. Thorne, is 'surprisingly free and vigorous.' 'Its author,' he continues, 'was organist of St. Anne's from 1700 till 1711, and no orchestral work of Dr. Croft has been heard within living memory.' Such solid and unobtrusive work as is being done at St. Anne's deserves high commendation. There is a fine field for the introduction of the orchestral anthem.

ST. MICHAEL'S COLLEGE, TENBURY.

The forty-fifth Dedication Festival of St. Michael's College, Tenbury, was held on September 29, October 3 and 6, with its customary solemnity and enthusiasm. Services by Boyce in C and A, Prendergast in C, Smart in F and B flat, and anthems by Ouseley, Garrett, Stainer, and Elvey, were sung with that fervour which is so characteristic of Tenbury and which has earned for it a high reputation. One of the sermons was preached by the Rev. F. Wayland Joyce, vicar of Harrow-on-the-Hill, and an organ recital was given by Dr. G. R. Sinclair, organist of Hereford Cathedral, both of them 'old boys.' And here it may be mentioned that the College of St. Michael's was founded by the late Rev. Sir Frederick A. Gore Ouseley, Bart., in order to provide 'a high-class education for the sons of clergy and gentlemen of moderate means, together with the maintenance of a daily choral service of the highest devotional type.' The Warden (the Rev. John Hampton), Ouseley's attached friend, valued colleague, and genial successor in the oversight of

the College, is to be heartily congratulated on the present state of the institution and his unwearied continuance in well doing.

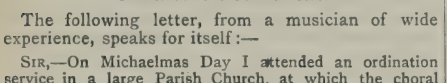
LINCOLN CATHEDRAL ORGAN.

The organ in Lincoln Minster has been recently completed by the addition of a 32-ft. pedal reed stop, the gift of Mr. Alfred Shuttleworth and Mr. Sharpley Bainbridge. To welcome, as it were, this '32,' two recitals were given by the Cathedral organist, Dr. G. J. Bennett, on the 1st and 7th ult., when his programmes included Mr. Hollins's Concert Overture in C minor, the Storm Fantasia of Lemmens, Bach's St. Anne's Fugue, the Toccata in G by Dubois, and a Scherzo (for the use of the soft stops) by Hoyte.

PLAIN-SONG MUTILATIONS.

The following letter, from a musician of wide experience, speaks for itself:—

Sir,—On Michaelmas Day I attended an ordination service in a large Parish Church, at which the choral rendering of the Litany and Holy Communion was, both musically and devotionally, deserving of high praise. As much cannot unfortunately be said of the central point of the service, the hymn, 'Veni, Creator Spiritus,' which was performed, chiefly in a loud voice, in quick, jerky time, by men and boys in alternate verses (not lines as ordered), as nearly as possible thus—



and so on to the end.

From the very first appearance of the plain-song tunes in *Hymns Ancient and Modern*, I welcomed them heartily; and, smoothly performed, in accordance with the direction that 'minims shown by slur to belong to the same syllable are not quicker than single notes,' I have enjoyed the old melodies on innumerable occasions for nearly half-a-century. But if this fad of clipping, and snapping, and hurrying is to be generally adopted as a newly-discovered (or newly-invented?) 'traditional method,' I sincerely hope I may never hear them again as long as I live. But perhaps I am only an

Old-Fashioned Musician.

ORGAN RECITALS.

Mr. A. Herbert Brewer, St. Andrew's, Bath (Fantasia in F, John E. West, and his own Melody in A and Minuet and Trio in D).—Mr. Walter W. Hedgcock, Crystal Palace (New Suite by Félix Borowski and Concert Overture in F, Faulkes).—Mr. E. H. Thorne, Christ Church, Newgate Street (Concerto in B flat, Crotch, and Overture in F, Thorne).—Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Mr. William W. Starmer, St. John's Free Church, Tunbridge Wells (opening of new organ built by Messrs. F. H. Browne and Sons, Ltd., Deal).—Mr. James Bevan, Parish Church, Bishopwearmouth (with the assistance of a string quartet—Messrs. A. Bevan, F. Pearson, F. Dickinson, and G. I. Simey).—Dr. J. C. Bradshaw, All Saints', Scarborough.—Mr. R. J. Pitcher, Holy Trinity, Scarborough.—Mr. Sydney Crookes, Parish Church, Cupar (Concert Overture, E. D'Evry).—Mr. E. Claude Townley, St. Stephen's, Cheltenham (Marche Solennelle, Mailly).—Mr. W. A. Roberts, St. Saviour's, Liverpool (Symphonic Overture 'Saul,' Granville Bantock).—Mr. James A. Crapper, Scoonie Parish Church, Leven (Overture for the Organ, A. H. Brown).—Mr. F. G. Mitford Ogbourne, Trinity College, London (Intermezzo, Chipp).—Mr. J. W. Cheadle, St. Michael's Parish Church, Dumfries (Sonata in D minor, Merkel).—Mr. J. H. M. Ledger, Thornton Wesleyan Church (opening of new organ built by Messrs. Laycock and Bannister, Keighley; Variations on a Ground Bass, Stainer).—Dr. T. Keighley, P. S. A. Room, Ashton-under-Lyne (Impromptu, No. 8, Hiles and Meyerbeer's Coronation March).—Mr. Ernest Jones, St. John's, Rhyl (Minuet and Trio from G minor Symphony, Sterndale Bennett).—Mr. H. J. Harding, Percy Congregational Church, Bath (Sonata in D minor, John E. West).—Mr. Charles W. Bridson, St. Saviour's, Liverpool (March for a Church Festival, W. T. Best).—Mr. J. Gray, Kirkcaldy Parish Church (Sonata in the style of Handel, Wolstenholme).—Mr. W. Louch, St. John's, Longsight.—Mr. W. Wolstenholme, Lytham Parish Church.—Dr. Froggatt, St. Lawrence, Thanet (On a bass, Stainer).—Mr. W. W. Starmer, St. Mary's, East Grinstead (who played his own pastorale 'L'Angelus' and Fantasia in D minor).—Mr. T. W. Lardner, Parish Church, Marlow (March in E flat, Hoyte).

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. George F. Austen, Christ Church, Ware.
Mr. W. C. Carter, St. Michael's Church, Harlesden.
Mr. Louis J. Garrett, Christ Church (Holy Trinity), Cork.
Mr. Louis F. Goodwin, Wesleyan Church, Mildmay Park.
Mr. F. Harden, St. Andrew's Church, Norwich.
Mr. W. G. Ross, Christ Church, Marylebone.
Mr. Louis Search, Parish Church, Wye, Kent.
Mr. E. Ellis Vinnicombe, St. Peter's Church, Sudbury, Suffolk.
Mr. Harry S. Vose, St. Barnabas' Church, Holloway.
Mr. H. Whorlow Bull (Bass), All Saints', Margaret Street, W.

REVIEWS.

MUSICAL LITERATURE, &c.

L'Arte del Clavicembalo. Del Luigi Alberto Villanis. [Turin: Fratelli Bocca.]

Signor Villanis has written an interesting book. The scheme is good, though it is not carried out altogether above reproach. We believe we are correct in saying that it is the first book of the kind, and, with one exception, we feel disposed to receive thankfully what the author gives us rather than to pick little holes here and there, *i.e.*, to point out any imperfections which we may have noticed. Space, indeed, will not allow us to describe, even in the briefest manner, the contents of the volume. We shall therefore merely trace the lines followed, and then concentrate our attention on the English section.

The writer of these lines remembers in his young days to have seen a performance at a Paris circus in which the clown repeatedly brought down the house by shouting out, with imitated British accent, 'L'Angleterre est la première nation du monde.' But just as the earliest converts to the new faith accepted the term 'Christian' given to them in derision, so may we accept the clown's cry, at any rate as regards clavier music. Signor Villanis follows the history of it in England, Italy, France, Germany, and in a short appendix, in The Netherlands. England he puts first, because he says it was she who 'founded the school of clavicembalists.' The author finds that in each of the first four countries named there was one man who represented the art of which he writes at its highest point; Purcell, Domenico Scarlatti, Couperin, and J. S. Bach, respectively, but he not only discusses these *sommités*, but examines the art-work not only of men who paved the way but of those who followed, and who not only amplified forms established by them, but gradually moulded them to new ideals.

We turn then to the English section, and any criticism on our part must be received in the spirit in which it is offered. With a little more research and a little more care the author might have avoided many errors; those we point out and others can, however, be rectified in a future edition, whereby the book already valuable will become still more so. In dealing with the precursors of Purcell, mention is naturally made of 'Parthenia,' the 'first music that ever was printed for the Virginalls' (the old spelling would

have looked quainter), but two dates of publication are given, neither of which is correct. Then, in connection with the Fitzwilliam Virginal Book, he mentions Mr. Fuller-Maitland as having shown that the old title given to it was erroneous; but long before the publication of that Book, the late William Chappell, and afterwards, and more fully, by Mr. Barclay Squire had given the true story. The paragraph on 'God save the King,' said to be among the hundred and twenty works of Bull collected by Pepusch, might be sent to Dr. Cummings for revision! Blow is named as one of the important predecessors of Purcell, but he was also a successor, and it was as such that he published his 'Lessons.' The issue of Purcell's works is erroneously stated to have been commenced by Breitkopf and Härtel in 1879; but there is not a word about the Purcell Society which—started in London, in 1876, on the initiative of Dr. W. H. Cummings—is still continuing its noble undertaking. The old wrong date, 1676, at which Purcell became organist of Westminster Abbey is given. He is also said to have written ten sonatas for the harpsichord. But let these instances suffice; the whole section needs revision, and so do the English and other names and titles in the bibliography at the end, and also in the body of the work.

Mendelssohn. By Stephen S. Stratton. 'The Master Musicians' Series.

[J. M. Dent and Co.]

In his preface to this, the latest monograph on Mendelssohn, Mr. Stratton states that he has made an attempt to exhibit the whole of the Mendelssohn biographical literature in a concise form, 'with a close adherence to facts, rather than the portrayal of an ideal.' In this we think he has succeeded; his pages certainly bear testimony to his industry and painstaking zeal. If there is nothing actually new in the matter presented to 'the man who knows,' our author has furnished the general reader with a chatty and, with a few trifling exceptions, an accurate 'Life' of the composer of 'Elijah.' The five appendices are especially useful—one of them is the text of 'Elijah' in its original form—and much reference information is crowded into these seventy-two pages at the end of the book. Mr. Stratton gives No. 103, Great Portland Street as the location of Mendelssohn's lodgings during his earlier visits to London; but the number of the house, which, we may add, has not been rebuilt since Mendelssohn stayed there, is *now* 79 in that thoroughfare. Two statements will need correction in a future edition: (1) Beethoven's E flat Pianoforte Concerto was not played for the first time in this country by Mendelssohn on June 24, 1829 (p. 57), but by Charles Neate, at the Philharmonic Concert of May 8, 1820; (2) Bach's vocal music was not first heard in England at the lectures given by Dr. Gauntlett at the London Institution, in March, 1837 (p. 106, *note*), but, as we were the first to point out (The Musical Times, October, 1896, p. 654), by Samuel Wesley in 1809, twenty-eight years earlier. The illustrations in the book are not above reproach.

Studies in Music. By Various Authors. Reprinted from 'The Musician' and edited by Robin Grey.

[Simpkin, Marshall, Hamilton, Kent, and Co., Ltd.]

Journalistic writers on music pay the penalty of their calling in that so much—the greater part, in fact—of their work is of an ephemeral nature. The busier a man is the less likely he is to write a book. And does he not often feel that some of his best work is read over the tea cups and forgotten? The contributors to the short-lived periodical 'The Musician' may therefore be congratulated on the resurrection, so to speak, of their articles in book form, gathered together between two covers, and edited by Mr. Robin Grey, in the attractive volume before us. The twenty-one 'studies' in this book not only extend over a wide range of interesting musical subjects, but they are of permanent value. Among the writers thereof are Phillipp Spitta (who contributes an appreciation on Brahms), C. M. Widor (a Bach study), J. S. Shedlock (three articles), J. A. Fuller-Maitland, Ernest Newman, and W. Barclay Squire. Such good names need no bush, and the book is sure to have many readers. A beautiful portrait of Brahms forms the appropriate frontispiece.

NEW CHRISTMAS ANTHEMS.

Calm on the list'ning ear of night. Words by E. H. Sears. Music by Horatio W. Parker.

Hark the glad sound. Words by Philip Doddridge. Music by Myles B. Foster.

The angel said unto them. By Arthur Henry Brown.

There shall come a star. By Cuthbert Harris.

Crown Him the Virgin's Son. By Bertram Luard Selby.

(*Novello's Octavo Anthems.*)

[Novello and Company, Limited.]

Professor Horatio Parker's church music is distinguished by a solidity of harmonic design and earnestness of expression, which engenders a sensation of satisfaction in the cultured listener. The words of 'Calm on the list'ning ear of night' were written in the first half of the last century, and possess a picturesqueness which is happily reflected in the music. The tranquillity suggested by the first line is emphasised by the opening bars of the initial chorus, which is most effectively laid out for the voices. To this succeeds a short solo for soprano or tenor voice, followed by the entrance of the choir *pianissimo* with the words 'Glory to God,' repeated with increasing force until a *fortissimo* chord is reached. Subsequently the soloist again enters, this time supported by the chorus. The *Finale* is short but spirited, and the concluding cadence possesses freshness.

The music to 'Hark the glad sound' appropriately starts *Allegro con gioja*, this chorus being effectively contrasted by a section in slower *tempo* for tenors and basses in unison. A short soprano solo follows, which is echoed by the choir, and a bright and spirited anthem concludes with a reference to its opening strains. Mr. Arthur H. Brown's composition may be recommended to choirs of limited means. It is written in two parts, for soprano and bass, and the music is simple in design and character. The anthem, however, possesses musical interest owing to the melodious flow of the voice parts, no less than in the treatment of the organ. The setting of 'There shall come a star out of Jacob,' by Dr. Cuthbert Harris, starts with a bass solo of diatonic character. An effective chorus, having a well worked-up climax, concludes the first section. The rhythm then changes to triple time, and, after a short organ interlude, the choir again enters with a spirited melody solidly harmonised. The final bars consist of a contrapuntal seven-fold Amen. Mr. Luard Selby's contribution is described as a 'Pastoral Anthem,' and the adjective happily indicates the character of the music, which is bright and flowing in style. The anthem is short and in four vocal parts throughout.

ORGAN MUSIC.

The Village Organist. Books 25-30. Edited by J. Stainer and F. Cunningham Woods.

Twenty-four Marches for the Organ. In Two volumes.

[Novello and Company, Limited.]

This large instalment (six books) of the familiar series is very much on the same lines as those which have gone before and which, we may add, have met with so much acceptance. Original pieces by Dr. Bunnett, Mr. Alfred Hollins, Mr. Myles Foster, Mr. John E. West, and others, with a good sprinkling of arrangements—*e.g.*, 'O gladsome Light,' from Sullivan's 'Golden Legend'—all go to furnish good working voluntary material for the organist in town (which is a village of larger growth) or country church. Book 30 comes under the head of 'special,' in that it consists of '30 Interludes,' concerning which we cannot do better than quote the preface: 'Occasions upon which a few bars of music are needed, frequently present themselves during divine service. These Interludes, original and arranged, have been collected to supply, as far as possible, the means of meeting the necessity upon such occasions. It will be observed that most of the numbers may be repeated as often as the player desires; and further, that the arrangements are often of such a nature that the pedal part can be taken by the left hand.

Every number may be played upon a one-manual organ. In some cases the marks of expression may be supplied by the player at his discretion.'

The two volumes of Marches—twenty-four in all—cover a wide range of this favourite form of organ voluntary. With the exception of Gounod and Molique, each represented by a single specimen, all the marches are by British composers. Such occasions as Wedding, Harvest, and Church Festival are well provided for, and marches Festal, Jubilant, Solemn, and Imperial find a place. The advantage of having the music of a number of marches bound together in one volume, instead of being scattered here and there in loose sheets, is obvious.

Praeludien u. Fugen (Op. 33, Heft 2); *Symphonische Praeludien u. Fugen* (Op. 25, Heft 3); *Symphonische Sonate in A moll* (Op. 42). Für die Orgel. Von H. W. Nicholl.

Zwolf Stücke für die Orgel (Op. 59, Hefte 1 and 2). Von Max Reger.

[Leipzig: C. F. Peters.]

In some instances there is an outward connection between Bach's preludes and fugues; for the most part, the relation of the one to the other is felt rather than seen. Mr. Nicholl boldly bases both movements on the same theme, and to this we can see no objection. The composer's contrapuntal skill is great, and so too is his mastery over fugue form. There are certainly moments in which much learning makes him somewhat dry, but even then the cleverness of the writing becomes in itself an attraction. The Sonata is interesting, and here unity is promoted by the theme of the introductory *Larghetto* forming the principal subject of the finale, a double fugue in counterpoint at the twelfth. The middle movements consist of an expressive *Elegie*, and of a chorale, 'Tibi omnes Angeli: tibi coeli, et universae potestates,' with massive and imposing harmonies.

Herr Max Reger, in his twelve pieces, has made a deep study of harmony and counterpoint, and his music shows manifold traces of it. He is so bent on avoiding the commonplace that there are rhythms and harmonies of somewhat far-fetched character. Herr Reger, however, is still comparatively young, and in time will doubtless learn how to use his skill in less demonstrative fashion: *ars est celare artem* is a motto which he might hang on the wall of his study. His compositions are in many ways interesting, and, as he is really talented, frank criticism is not likely either to discourage him or to rouse his anger.

PIANOFORTE AND VIOLIN MUSIC.

Zweite Sonate für Clavier und Violine (Op. 36A). Von Ferruccio Busoni.

Scherzo (Op. 45) *und Drei Mythologische Scenen. Arion, An den Ufern des Lethe, und Ixion. Neun Klavier-Gedichte*, in Etudenform (Op. 35), *und Chromatische Etüden* (Op. 24). Für Klavier. Von E. R. Kroeger.

[Breitkopf und Härtel.]

The Sonata, for pianoforte and violin, by Signor Busoni, is a difficult work to judge from paper. There is thought and poetical feeling in the music, but it seems often rhapsodical, and at times mannered, while in the writing for the pianoforte virtuosity is very prominent. It is of course natural for a great pianist to display his technical powers, but, from a practical point of view, it is well to consider what would suit average performers. We have no doubt that the music, if well played, would sound striking, but the subject matter does not appear sufficiently strong to induce players to conquer the difficulties. The last section of the work—according to modern practice there is no break in the music—consists of variations on a noble melody by Bach, the simple grandeur of which contrasts strangely with the elaborate style of the variations; the final one, polyphonic in character, is very clever, and on a high level.

The Kroeger pieces are skilful, showy, and difficult, and thoroughly modern in style. Mr. Graham Moore's Pianoforte Poems are also showy and difficult. There is a certain formality about the music, but it is attractive and admirable from a technical point of view, and very effective. The same may be said of the Chromatic Studies.

THE MUNICH PRINZREGENTEN-THEATER.

It is interesting to note how often in the history of musical art Munich has identified herself with that which has proved to possess the highest, the most definite, the most conquering, and the most enduring qualities. Mozart lived there for a time and wrote there, and from his time a succession of artists have, for a time at least, put their work forth to the world from its ancient fastness, down to Wagner, who, of course, until the circumstances of his life (altogether hidden in mystery) made his dwelling there impossible, abode there during a long period of his career. If it had not been for intrigues the cause of which nobody will ever rightly unravel, there had been no Bayreuth—the ideal theatre would, in Wagner's day, have risen on the banks of the Isar. That was not to be; but the judiciously artistic band of those who, in Munich, knew what the loss of Wagner to their town implied, never ceased to grieve. The idea was never permitted to flicker out of finally building a Wagner theatre which might fulfil all the best Wagnerian traditions, and which might at the same time embody those traditions within a structure of suitable magnificence, of fitting size, and of engrossing grandeur. In the Hof-Theater it was of course possible to give of Wagner's music-dramas performances which, in some respects, were of the highest merit; and that possibility was exploited to the utmost. That is, however, another story; and it only concerns me here, inasmuch as it demonstrates the artistic and industrious spirit which left no effort untried to keep at a really superlative level of excellence the musical ideal. It may casually be mentioned that the result has been that, through an enormous quantity of quiet work never advertised save by entirely independent admirers, the Munich Hof-Theater has become a veritable nursing-mother of artists whose reputation has now become European.

To a very large extent this result was brought about by that extraordinary man, both as a business director, as an artistic spirit, and as an accomplished manager, Herr von Possart. He, however, had no intention to let things remain in this happy-go-lucky condition of things in which Munich might play the part of a most efficient handmaiden to the influences of Bayreuth. It was determined to fulfil Wagner's own ideal as originally conceived—to build a theatre, on the Bayreuth model indeed, but upon a princelier, a lordlier style, to give it the immediate patronage of all that was highest in the social scale in Bavaria, to isolate it indeed to some extent from the town, and yet to make it, as it were, the commandant in artistic dictates (so far as music was concerned) of the capital, and finally to carry out with the utmost scrupulousness every iota of Wagnerian tradition—even it may be to freshen that tradition, possibly to wash it anew, and to place it upon a foundation where no mere family interest, no individual ambition, could distort it or set it awry. The result was the building of the magnificent Prinzregenten-Theater, the opening of which took place with great pomp, ceremony, and circumstance on August 20, a function which none of us who were present at it is ever likely to forget.

Though set, as I have said, away from the town, a flight of electric tramways brings you to its actual doors in something less than half-an-hour from the central station of Munich. It stands, imposing and symmetrical, rising as it were in tier upon tier to a final and completing crown. Over its doors is proudly inscribed 'Der Deutschen Kunst,' and you enter by a fine flight of marble steps that stretch from left to right on each side of its main entrance. It would be altogether otiose to describe detail by detail the points of its construction. The interior is fashioned, as near as may be, on the Bayreuth model. Stalls are the only seats, save for the circle of boxes which complete the topmost row. Six iron doors on either side form the very sufficient exits—I believe that in a trial rehearsal, in which the theatre was filled for the occasion with private soldiers, it was found possible to empty the house within two minutes—and above the doors in a massive gallery, each in separate niches, is the statue of some famous musician, gods in a vastly different sense from that with which we apply the name to those who occupy the same places at Covent Garden. But the stage is the thing. The space which encloses it is literally as large as the whole of the front of the house, while in its upper regions are prepared, set out,

and laid down, no less than eighty odd 'pieces' used for the scenery in the various operas which have so far been prepared for the theatre. Nor is the under-part, the stage-well (to give it a name), built on any less amazing a scale. I believe that I have been among a mere handful of visitors who have explored these lower parts where all the machinery, reared up and spread in perfect order, lies for the express purpose of lighting the theatre and the stage. Some idea of the size of this convenience may be guessed from the fact that into this space could easily be set, in every dimension, one of the smaller London theatres. It is from these depths that some of the most magnificent mechanical effects of lighting that surely have ever been seen on any stage take their rise. With this let me come to some account of the performances which I witnessed there this year: 'Die Meistersinger,' 'Tristan und Isolde,' 'Tannhäuser,' and 'Lohengrin,' mounted in every respect surely beyond even Wagner's own gorgeous dreams!

It is to be remembered of course, and one's enthusiasm for sheer spectacular beauty is at times inclined to run away with the remembrance, that the performance itself of even a Wagner drama, where the surroundings and the mounting are of infinite importance, can only be compared to the definition of charity which makes up so fine a passage among the Pauline writings: 'If I have faith that can remove mountains and have not charity, I am become as sounding brass or as a tinkling cymbal.' I quote not from an authorised version. So with any interpretation. You must have great singers as well as great scenic effects. Von Possart and his willing workers will provide, if you please, the last, the ultimate things in spectacular loveliness, but unless their interpreters prove worthy of the works in hand, the experiment will not have the highest meed of success in art which the great preliminaries undoubtedly foreshadowed. Time enough there is of course to bring musical Munich, which now possesses probably by far and away the finest opera-house in Europe, to a fused excellence of building and interpretation which will place it without any immediate rival anywhere in the world.

All this, as may have been guessed, is by way of preliminary to the definite, the sadly definite statement, that though in some respects this year's performances could not have been bettered, in others they fell a good deal below expectation. Let me take the first point at once. Never have I seen or heard so splendid a chorus as that of 'Die Meistersinger,' where so much depends upon the work of the choir, particularly at the end of the second act. Here they were beyond all praise. In quick, intelligent, apparently individual, but magnificently organised action, they were life itself, life in one organic, complete whole subscribed to by a thousand separate functional parts. In the final scene, too, this chorus was splendidly active and separately intelligent. In 'Lohengrin,' although the acting was equally good, the singing was at times quite appalling in its estrayings from the pitch; one felt here that Covent Garden might hail the Prinzregenten-Theater as brother, without rebuke or reproach. Need I say more than that? In 'Tristan' of course the chorus is of the most minor value; what had to be done was done well, the same word being equally applicable to 'Tannhäuser,' the opportunities of the second act being altogether taken at the flood. And so to the principals. Of them I shall speak as briefly as may be. There was not, I think, throughout the whole series, as I saw it, more than one really important first-class performance—I mean one which was truly memorable, unforgettable. Writing immediately after one or another performance, I may have praised this or that singer with freedom and liberality; but the standard I took on the spot was naturally one which compared to the general Munich average, and the only course was to state whether a singer rose above it or fell below it. But looking at the matter now dispassionately, and even, it may be, correcting an opinion too hastily given, I will say that the players were not by any means of the best, the finest kidney. To run through a list, Walter's *Lohengrin* was sound, good work; Frau Fleischer-Edel's *Elsa* was violently theatrical; Gerhäuser's *Tristan* was capitally sung, the death-scene being especially good; but he was quite unheroic; Senger-Bettaque's *Isolde* was a medley of the very best and assured commonplace; Feinhals' *Hans Sachs* was impressive, but he was not the colossal poet-artificer of the work; Knote's *Walter* was powerful, but painfully Teutonic; Fräulein Tordek's *Eva* was young and charming, but by no means full enough; Knote's *Tannhäuser* was too *squat*, if such a word may be used. Fräulein Ternina's *Elizabeth* alone—and this is the exception I have above made—was superlatively fine. No; the fact is that Munich wants singers, and Von Possart should look to it that Munich gets them. . . . So I conclude the briefest account of the launching forth of an enterprise as splendid in its promise as (so far as all mechanical matters go) it is brilliant in its achievement. It has, I most seriously think and have stated, one grand necessity, the need of good singers, and no effort should be spared to abolish that need at every cost, at every pains, at every reasonable sacrifice.

Vernon Blackburn.

NOVELTIES AT THE PROMENADE CONCERTS.

The artistic interest of Mr. Robert Newman's promenade concerts at the Queen's Hall has been greatly increased of late by the liberal introduction of novelties. One of the most important of these was Herr Weingartner's Second Symphony in E flat (Op. 29), which was performed for the first time in England on September 24. The Symphony is thoroughly orthodox in form, and the treatment of the themes is on familiar lines. Its most memorable portions are the *Scherzo*, in which the composer particularly shows his command of orchestration, and the opening of the slow movement.

The 'Macbeth' Overture composed by Mr. Clarence Lucas, heard in England for the first time on September 28, is his third effort to illustrate the Bard of Avon, and it is decidedly his most successful achievement. In its entirety the work is open to a charge of patchiness, but the themes are melodious and the scoring is picturesque.

The name of Signor Celega seems to have been practically unknown in England until the 1st ult., when his symphonic poem 'The Heart of Fingal' was brought forward by Mr. Henry J. Wood, for, although the composer of some 300 compositions, he is not mentioned in standard musical biographies. 'The Heart of Fingal' gained the prize offered by the Milan Orchestral Society.

The March from the unperformed opera, 'The Last of the Incas,' by Mr. Ames, had not been played in public until Mr. Wood introduced it on the 5th ult. The composition is laid out to large scale. The themes are not so broad and dignified as their treatment, the latter being elaborate and grandiose in character, this effect resulting in great measure from the liberal use of the organ.

Good light music is always welcome, and Herr Floersheim's little suite entitled 'Liebesnovelle,' played on the 8th ult., proved a pleasing example of musical expression of surface sentiment. The six movements are severally headed: 'Serenade,' 'Idyll,' 'At the Ball,' 'Avowal,' 'Happiness,' 'Bridal Procession,' and the music happily illustrates a course of true love that *did* run smooth.

The Suite Poétique of M. Josef Block is another example of light music of pleasing character. It consists of four numbers, severally entitled Souvenir, Gavotte, Berceuse, and March. The young Hungarian composer is greatly esteemed as a violinist, and is a professor of that instrument at the Conservatoire, Buda-Pesth.

On the 12th ult. the first performance was given in England of Herr Fritz Volbach's symphonic poem 'Es waren zwei Königskinder.' The composer is held in high esteem as conductor in Mayence, and his work proves him to be an imaginative and accomplished musician. The poetic basis may be described as a German version of the story of 'Hero and Leander,' and it is musically illustrated in a clear and expressive manner.

The Wagner concert on the 14th ult. was distinguished by the introduction of four tubas as designed by Wagner for 'The Ring,' and the selection included excerpts in which these instruments are most effectively employed. It may be added that they were constructed for Mr. Henry J. Wood by Messrs. Mahillon.

On the 17th ult., M. Glazounoff's ballet, 'The Seasons,' produced last winter at the St. Petersburg Opera House,

was introduced to England, with the exception of the fourth tableau, which was given on the 19th ult. The music lacks individuality, but it is very pleasing, and is scored in a most masterly manner. On the same evening the first concert performance was given of Mr. Raymond Roze's orchestral suite formed from his incidental music to 'Sweet Nell of Old Drury, originally produced at the Haymarket Theatre.

The concert of English music on the 22nd ult. is referred to on page 730.

BRASS BANDS AT THE CRYSTAL PALACE.

'Oh, listen to the band.' Yes, we did listen to the band, 750 strong, at the Sydenham glass house on September 28. The occasion was the 'Grand brass band contest and festival,' organised by Mr. J. Henry Iles. The proceedings of the day commenced with a competition for the 'National challenge trophy of the value of one thousand guineas.' For this much-coveted honour and nine other prizes, no less than twenty-seven bands competed. Here is the list of those who entered for the fray :—

Arael Griffin.	Lee Mount, Halifax.
Batley Old.	Lindley.
Besses o' th' Barn.	Linthwaite.
Crooke.	Luton Red Cross Silver Prize.
Dannemora Steel Works.	Nantile Vale Silver.
Denton Original.	Northfield.
Ferndale Prize.	Pendleton Old.
Hartlepool Old Operatic.	Rochdale Public.
Hucknall Temperance.	Rotherham Borough.
Irwell Bank.	Rushden Temperance.
Irwell Springs.	Tillery Collieries.
Kettering Rifles.	Wingates Temperance.
Kettering Town Silver Prize.	Wyke.
Kingston Mills.	

Of these twenty-seven harmonic combinations ten were conducted by one gentleman (Mr. A. Owen), four by another (Mr. W. Rimmer), and two other gentlemen each conducted two bands. The three adjudicators, whose duties must have been of a very arduous nature, were Mr. Carl Kiefert, Mr. J. Mackenzie Rogan, and Dr. E. H. Turpin. The test piece bore the title 'Gems from Sullivan's Operas, No. 3.' The following are the prize-winners, in the order of merit :—

1. Lee Mount.	6. Lindley.
2. Irwell Bank.	7. Rochdale Public.
3. Denton Original.	8. Kingston Mills.
4. Kettering Rifles.	9. Luton Red Cross.
5. Kettering Town	10. Wingates Temperance.

It may not be without interest to give the constitution of the first prize band (twenty-nine performers), which hailed from Halifax, and was conducted by Mr. William Swingler, of that town :—

2 Sopranos.	2 Euphoniums.
8 Cornets.	3 Trombones.
2 Flügel-Horns.	1 Bass Trombone.
4 Tenor Horns.	4 E flat Basses.
2 Baritones.	1 BB flat Bass.

Other competitions for solo players (cornet, trombone, and euphonium) were also held.

In the evening a concert of the massed bands was held on the Handel orchestra, at which Miss Alice Gomez, Mr. Charles Saunders, and Mr. Andrew Black rendered acceptable aid. The most striking feature of this concert was the performance by the massed bands of Mr. Edward German's Coronation March from Henry VIII., which, arranged by Mr. A. Owen, was played in this form for the first time. The music admirably suited the strident instruments, and the rich, though never obtrusive, tone of the 750 players on wind instruments was in the highest degree satisfactory. Favourable mention must be made of the Denton Original Band (the winners of the trophy last year) who gave a very good rendering of Mr. German's Richard III. overture, also arranged by Mr. A. Owen. It is not every composition, however, that will bear transcribing for brass bands. The Pilgrims' March from Tannhäuser, performed at the concert, is a case in point. To listen to Wagner's torrents of fiddle passages played on cornets—blasting operations with a vengeance—was nothing short of terrible. The Festival was attended by an immense audience, a circumstance full of encouragement to the brass band players—most of whom came from the North—in their enthusiastic and music-loving endeavours.

MARK HAMBOURG.

Pianists come and go, and many of them succeed, but often interest in them soon subsides or entirely ceases. In the matter of technique most are well equipped; digital displays which years ago would have created considerable astonishment are now taken as a matter of course. A pianist to create lasting impression must be a great interpreter of the great masters. Mr. Hambourg, who appeared here first as a boy, then in his teens, and who has now come to us in the first flush of manhood has, besides brilliant technique, temperament and intelligence. He interprets Beethoven and Schumann as if he felt the music; but as yet, and quite naturally, his period of storm and stress is not over, and virtuosity still holds dangerous sway. In time he ought to become a well-balanced artist as well as what he now is—a great pianist. Mr. Hambourg's two recitals took place at Queen's Hall on the 5th and 19th ult.

MUSIC IN AMERICA.

(By our Special Correspondent.)

New York, October 10, 1901.

Though there is always a lull after the festival at Worcester, Mass., so far as the activities in the chief cities of America are concerned, that occurrence marks, in a manner, the annual opening of our musical season. At the Worcester festival there is always the first gathering of the Eastern forces, singers, instrumentalists, conductors, and critics, and though the affair seldom deserves all the attention which it receives, it is yet interesting and significant. This year's meeting, which took place in the week of September 22 to 28, was the forty-fourth held under the auspices of the Worcester County Musical Association. Its chief features were the production of a new work entitled 'Judith,' composed by Mr. George W. Chadwick, who is the musical director of the New England Conservatory of Music at Boston and the conductor of the festival, and a repetition of César Franck's 'Beatitudes,' which had been performed at the festival of 1900. The only other large choral work presented was Verdi's 'Manzoni Requiem.' Instrumental numbers worthy of mention in the record were Brahms's Third and Beethoven's Second symphonies, and Schumann's Overture, Scherzo, and Finale. Mr. Chadwick also produced a British novelty in the shape of Mackenzie's 'Coriolanus' suite.

Mr. Richard Burmeister, the only solo instrumentalist who had a part in the festival scheme, brought forward an arrangement by himself of Liszt's Concerto Pathétique, which seems destined to keep up its career of metamorphosis for ever. Liszt composed the work as an unaccompanied solo in 1850, and dedicated it to Henselt. Fifteen years later he re-wrote it for two pianofortes and gave it the name by which it is now known. In 1877 Hans von Bülow revised and augmented this arrangement with the approval of Liszt, who played it publicly with Ingeborg von Bronsart. Later, Reuss transcribed the second pianoforte part for orchestra, and in this form Mr. Joseffy played it here in 1886. Mr. Burmeister took it up three years ago and made his arrangement in which the text is considerably curtailed and the orchestra employed. *Tant de bruit pour une omelette*—the game is not worth the candle, though Mr. Burmeister's devotion to the memory of his master is so great that he seems to have made the habilitation of this piece in our concert-rooms the chief purpose of his life.

The festival chorus, more listless and uncertain in attack than last year, when Franck's oratorio was learned and Brahms's German Requiem also, numbered about 400 voices. Mr. Chadwick was principal conductor, and Mr. Franz Kneisel associate. J. Wallace Goodrich was at the organ, except on the first evening, when illness compelled the substitution of Mr. H. M. Dunham, of Boston. The band, sixty-five men strong, was composed of members of the Boston Symphony Orchestra—indubitably the finest organisation of its kind in the United States and the peer of its European fellows. The solo singers were Suzanne Adams (at the last concert only), Mrs. Shannah Cumming, Estelle Liebling, Gertrude May Stein, Clara Poole King,

Adelaide J. Griggs, Evan Williams, E. C. Towne, Ellison van Hoose, David Bispham, Carl E. Dufft, and Stephen Townsend—a capable but by no means brilliant array of singers.

So much for the record. A new 'Judith,' I fancy, ought to have something more than a place in a mere chronicle of events, but mayhap it will fall under the notice of the reviewer for The Musical Times, who may give it more attention than I can within the restrictions of this letter. Mr. Chadwick, who counts among his other good works the instruction for a space of his friend Horatio W. Parker, Professor of Music at Yale University, and perhaps the best known of American musicians in England, had William Chauncey Langdon, a teacher of English literature, as his collaborator in the work. The authors call it a lyric drama, and had a stage representation in view while writing. There is an approach to the operatic manner in the second part, or act, of the piece, which deals with the scene of the seduction and decapitation of Holofernes, but the beginning and end, in which the chorus asserts itself, belong to the department of oratorio. They are the most satisfactory and ear-filling portions on the whole, though less marked by originality than the dramatic portion. Mr. Chadwick's style is decidedly eclectic, disclosing a little of everything from the cynicism of the sentimental ballad to the dramatic symbolism of Wagner, but he has knit the elements of his work together in a splendid manner, and infused his orchestral score with a deal of colour. There is too little of action in the work to fit it for the theatre, however, although some of the music would benefit from scenic accompaniment.

In numbers, as well as character, the audience that listened to 'Judith' was a fine tribute to Mr. Chadwick. The work was sung at the third evening concert, and for the first time the hall was filled. There were many musicians among the listeners who had come to Worcester especially to hear it, chief of them Professor Parker, who is spending his Sabbatical year in Europe, but has come back to conduct the musical exercises at the bicentennial celebration of Yale University, for which he has set a Greek ode. Mr. Arthur Whiting, H. K. Hadley, and Thomas W. Surette were in the New York contingent.

The provinces have been receiving the attention of Mr. Grau and his operatic song-birds since Monday the 7th inst. The season at the Metropolitan Opera House in this city will not begin until December 23. Meanwhile the company has taken to the road, and will journey no less than 8,000 miles, and sing in twenty or more cities before its return. The special promises held out for the metropolitan season are performances of M. Paderewski's opera 'Manru' (for which the Polish tenor Bandrowski has been engaged) in February, a memorial series of Verdi's operas beginning with 'Ernani,' and de Lara's 'Messaline.' Madame Sembrich has undertaken the part of the heroine in 'Manru,' at the urgent solicitation of her friend and compatriot, the composer, and M. Paderewski himself has cancelled his proposed concert-tour in Spain and Italy, and will come to prepare the opera for performance and give a series of American recitals. The production of 'Manru' has been set down for February 12, and the cast will embrace Mesdames Sembrich, Schumann-Heink, and Fritzi Scheff, and Messrs. Bandrowski, Bispham, and Blass.

The leading concert organizations of the country have not yet published their plans for the season, but it may be told that Mr. Theodore Thomas has planned a series of historical concerts with the Chicago Symphony Orchestra, and that the New York Philharmonic Society will pay more than customary attention to novelties. Among them will be Siegmund von Hausegger's 'Barbarossa' Symphony, which thus far has been heard only in Leipsic, I believe, Napravnik's Symphony 'The Demon,' Joseph Suk's suite 'Raduz and Mahalona,' and Max von Schillings's 'Œdipus.' The Oratorio Society of New York will this year stick to old works—'Elijah,' 'The Messiah,' and 'Paradise and the Peri.'

Mr. Edwin H. Lemare, organist of St. Margaret's Church, Westminster, is engaged in a short tour of recital-giving here and in other States, which is attracting wide attention and the deepest interest. His present series of recitals is an outcome of the great impression made upon American organists by a hearing he was induced to give in S. Bartholomew's Church, New York, last winter, and, it is hoped, is a precursor of a yet wider tour in the coming spring. On the occasion of a dinner tendered to him at the Hotel Lorraine, by the American Guild of Organists, on September 30, Mr. Lemare was prevailed upon to speak at some length and to give his impressions respecting the present status of organ-building in this country.

H. E. Krehbiel.

MUSIC IN BELFAST.

(From our own Correspondent.)

The 28th season of the Philharmonic Society was opened by a miscellaneous concert in the Ulster Hall on the 18th ult. The artists engaged were Madame Melba, Miss Regina Nagel, Mr. Joseph O'Mara, Miss Ernestine MacCormac (violinist), Mr. Fredk. Griffith (flautist), and Miss Llewella Davies (accompanist). The selection of music was an admirable one, and a crowded assembly gave the great prima donna and her associates an enthusiastic reception.

The Philharmonic Society is in a flourishing state, and looks forward to a busy season under the baton of Dr. Francis Koeller. Our readers may remember that there was an imminent risk of the Ulster Hall being sold for business purposes, but at the last moment the City Council were persuaded to intervene, and to the great delight of the musical public they have become the purchasers subject to the approval of Parliament, which it is very unlikely will be withheld. In a few months, therefore, this capacious hall will no doubt be public property. The fine organ will be rescued from destruction, and receive the renovation of which it stands in great need.

Dr. Lawrence Walker's first chamber concert took place on the 10th ult., with Mr. Montagu Nathan (violin), Herr Bast (violoncello), and Dr. Walker (pianoforte). An excellent programme included Tschaïkowsky's Trio in A minor (Op. 50), and other works.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The concert season is now in active operation. The musical matinées in connection with the Birmingham Royal Society of Artists were resumed on the 5th ult., under the direction of Mr. Oscar Pollack. On Monday, the 7th ult., the Town Hall was packed to its utmost on the occasion of the first of the Harrison concerts. Madame Patti, Miss Edna Thornton, Mr. William Lavin, and Mr. Santley, were the vocalists; Miss Pauline St. Angelo (pianist) and Miss Elsa Ruegger (violoncellist) also contributed to a good miscellaneous programme.

The Festival Choral Society had a magnificent send-off on the 17th ult. Verdi's 'Manzoni Requiem' and Mendelssohn's 'Hymn of Praise' were the works performed. The vocal principals were Madame Albani, Miss Giulia Ravogli, Mr. Lloyd Chandos, and Mr. William Llewellyn. These all did well, and the chorus sang with a precision and vocal splendour that it would be difficult to surpass. Dr. Sinclair conducted, and the Town Hall was crowded. The City Choral Society commenced its third season on the 24th ult. with Saint-Saëns' 'Samson and Delilah,' particulars of which must be reserved till next month. Concerts have been given in the Masonic Hall, on the 16th ult., by Miss Louie Scott and Miss Alice Davies; on the 21st ult., by the Misses Mary and Beatrice Round (a musical and dramatic recital); on the 22nd ult., by Miss Albertini, the child pianist; and on the 23rd ult., by Miss Violet Myers.

At the Prince of Wales' Theatre, on Monday the 14th ult., Mr. Greet's Savoy Company commenced a week's visit, giving for the first time here 'The Emerald Isle.' The skill with which Mr. Edward German incorporated his work with that of the late Sir Arthur Sullivan was greatly admired. The opera was splendidly staged, well performed, and warmly received by crowded houses.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The societies have re-commenced their practices and a busy musical season is anticipated.

The Choral Society, Mr. George Riseley, conductor, will give Sullivan's 'Golden Legend,' Beethoven's 'Mount of Olives,' Dvorák's 'Stabat Mater,' some Wagner selections, and the 'Messiah.'

Clifton Choral Society, Mr. F. W. Rootham, conductor, has taken in hand Handel's 'Acis and Galatea' and Mendelssohn's music to 'A Midsummer Night's Dream.'

Bristol and Clifton Philharmonic Society, Messrs. Edward Pavey and Edward Cook, conductors, has commenced its season with rehearsals of 'Elijah'; and the same work is being taken in hand by the Clevedon Philharmonic Society, and the Weston-super-Mare Philharmonic Society, both of which are conducted by Mr. E. Cook.

The St. John's Choral Society, conductor, Mr. A. E. Hill, is practising Rossini's 'Stabat Mater,' Brahms's 'Song of Destiny,' and Birch's operetta 'The Merrie Men of Sherwood Forest.'

The Oriana Society, conductor, Mr. Ulrich W. Jüst, will present six choral works that have not been given publicly in Bristol, viz., 'Odin's Ride over the Sea,' by F. Gernsheim; G. Grunewald's 'Harald,' a dramatic ballad for male chorus; E. Fromm's 'Henry the Fowler,' for male chorus and solo quartet; 'Oybin,' ballad for alto solo and male chorus, by E. Stehle; H. Zöllner's 'Smith's Song'; and 'The River,' for tenor solo and male chorus, by Mr. G. F. Blanchard, of Weston-super-Mare.

The Hanham and District Choral Society, conductor, Mr. F. A. Wilshire, has selected 'Elijah,' and will follow it with 'The Hymn of Praise,' Rossini's 'Stabat Mater,' and Stainer's 'Crucifixion.'

A Choral Society has been started in connection with the Young Men's Christian Association, and Mendelssohn's 'Hear my Prayer' and Gade's 'Erl King's Daughter' are being practised. Mr. W. A. Barter is the conductor.

The St. Bartholomew's Choral Society has commenced its sixth season under a new conductor, Mr. Wallace J. H. Greenham, organist of the church. The work selected for practice is Dr. C. H. Lloyd's 'Hero and Leander.'

The Portishead Choral Society is rehearsing Mendelssohn's 'Athalie.'

MUSIC IN DUBLIN.

(From our own Correspondent.)

The prospects of the musical season are unusually bright. After being dormant for two seasons, the Dublin Musical Society, with Dr. Joseph Smith again as conductor, has started into renewed life, and a programme of seven subscription concerts, at which Sullivan's 'Golden Legend,' 'The Messiah,' and Verdi's Manzoni Requiem Mass are announced for performance.

The Dublin Orchestral Society, after making a successful appeal to the public, will give a series of six orchestral concerts during the winter, with Signor Esposito as conductor. No details are yet announced, but the first concert will take place during the present month.

The committee of the Feis Ceoil have issued a very encouraging report. The balance sheet shows a profit of £140 on the last festival. During the summer months an energetic sub-committee has been engaged in organising choral societies in the various business houses in Dublin, with the result that a very large number of such societies, for mixed, male, and female voices, has been formed. To meet this demand the Feis has organised two entirely new divisions of more or less elementary choral competitions, the first for choirs (mixed, male, and female voices) which have not won a prize at any previous festival, and the second for commercial choirs (also for mixed, male, and female voices) the members of which consist entirely of employés of business firms. Dr. Stanford has been engaged to adjudicate upon the composers' competitions, the entries for which close on December 1.

The Chamber Music Union has issued its prospectus for ten concerts, including two pianoforte recitals by Signor Esposito. The other artists engaged include M. Schilsky (first violin), Mr. Delany (second violin), Mr. Griffith (viola), and Herr Bast (violoncello). The first concert will take place on the afternoon of the 14th inst., when Beethoven's B flat trio and Schumann's A minor quartet will be performed.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The winter series of Corporation Saturday evening organ recitals in St. Andrew's Hall, Norwich, was inaugurated, on the 12th ult., in the presence of the Mayor and Corporation. The occasion was marked by the production of a new Overture for Organ in D minor and major, from the pen of Dr. Bunnett, the City organist. Miss E. Tatham was the vocalist, and Miss Mary Noverre contributed several violin solos with much refinement.

At the Lecture Hall, Ipswich, on the 4th ult., the first of a new series of chamber concerts took place, under the direction of Mr. A. H. Earnshaw, principal of the Ipswich Conservatoire of Music. The vocalists were Miss Marion Cassinet and Mr. John Probert, while Mr. A. H. Earnshaw (violoncello) and Mr. Frank Mummery (pianoforte), contributed solos, as well as joining in two duets.

Music is again taking a prominent place in the district, and most of our local Musical Societies have commenced practising for the coming season, the selections, so far as settled at present, are as follows:—

The next concert to be given by the Norwich Festival Committee will consist of Handel's 'Israel in Egypt,' at which the Norwich Philharmonic Society will mainly furnish the orchestra.

The Norwich Choral Society, which has recently been formed to take the place of the defunct Gate House Choir, with Dr. Bates as conductor, and the Norwich Orchestral Union have put in rehearsal Reitz's Oboe Concerto, Weber's 'Preciosa' music, and one of the lesser-known Symphonies of Mozart.

The Great Yarmouth Musical Society have selected Sullivan's 'Martyr of Antioch' for their first concert, and Sullivan's 'Golden Legend' for the second, while the Orchestral Society will probably include Beethoven's Eighth Symphony at their concert early in the new year.

The Ipswich Choral Society will perform Coleridge-Taylor's 'Hiawatha' and Mendelssohn's 'Elijah.' The last-named work will also figure in the programme of the North Walsham Musical Society, of which Mr. A. S. Wilde has been requested to take up the permanent conductorship.

The King's Lynn Society (conductor, Mr. A. H. Cross) will present 'The Messiah' at their first concert, and later on probably 'The Golden Legend.' At Diss, 'Judas Maccabæus' is in rehearsal, and Mendelssohn's 'Lauda Sion,' at Loddon. The Beccles Musical Society are practising Bennett's 'May Queen,' while Handel's 'Samson' will be given at Mildenhall; and the plucky little Society at Sprowston, a suburb of Norwich, have chosen Romberg's 'Lay of the Bell.'

MUSIC IN EDINBURGH.

(From our own Correspondent.)

After a period of profound repose, Edinburgh shows signs of again awakening into musical activity. Choral and other musical associations are making announcement of the resumption of their labours, and of the works to the study of which they intend devoting themselves in the coming season. To touch on these matters in more detail, the University Musical Society announces Hofmann's 'Melusina' and Mendelssohn's 42nd Psalm; the Choral Union will perform 'Elijah,' and, later on, 'The Messiah.' Mr. Moonie's Choir has a number of works in study—namely, 'Hiawatha's Departure,' 'The Sun-Worshippers,' 'Lord Ullin's Daughter,' and a new work by the conductor, entitled 'Killiecrankie.' There is also a possibility of this Society taking up Verdi's 'Requiem' later. Mr. Kirkhope's Choir is working at Brahms's 'Requiem' (a work with which its name is honourably associated); it may also perform a work by Sir Hubert Parry, to be conducted by

the composer. Among smaller organisations, Mr. Pettie's North Leith Singing Class (a flourishing institution) will produce McCunn's 'Bonny Kilmeny.'

Messrs. Paterson announce their series of concerts by the Scottish Orchestra, and if the band Dr. F. H. Cowen brings this season equal that he conducted last, we may anticipate from their performances a high degree of pleasure and artistic satisfaction.

The many Church Choral Societies—too numerous for individual mention—and the various Orchestral bodies, headed by the Edinburgh Amateur Orchestra, are now busily at work for art's sake. Much good is done by these, and all thoughtful music-lovers will wish them success.

The outstanding feature of the Moody-Manners' recent visit to us was the production, for the first time in this city, of Wagner's 'Siegfried.' A performance adequate in every way was given of this great work, and, indeed, of all their *répertoire*. Madame Ella Russell was the bright particular star of the company, and acquitted herself excellently in all her *rôles*.

Professor Niecks's vigorous address at the opening of the music course at the University is referred to in another column. His scheme is practically that which in 1890 was so earnestly, but vainly, pressed upon the Universities' Commission by the leading musicians of this city. It is much to be hoped that the present appeal will meet with greater success.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The monthly concerts of the Palette Club were resumed on the 2nd ult., when the band of the club, under Dr. Hardy, gave an excellent performance of Mendelssohn's Scotch Symphony, the Overture to 'Der Freischütz,' and the March from 'Tannhäuser.' Messrs. Gibson, Dallas, and Whittet contributed vocal solos.

The Glasgow Amateur Orchestral Society, conducted by Mr. W. T. Hoeck, has resumed its rehearsals, the chief works under study being the Prelude to Dr. Elgar's 'Dream of Gerontius,' Beethoven's C minor Symphony, and the same composer's Violin Concerto.

Since the early summer, lovers of music have been amply catered for at the International Exhibition, which, by the way, closes its doors on the 9th inst. Bands, military and string, of many nationalities have performed daily. Choral performances have taken place almost every week. Organ recitals have been given daily, and sometimes oftener, among the 'visiting' organists being Messrs. E. H. Lemare, Alfred Hollins, E. H. Thorne, and Dr. A. L. Peace. Among the solo instrumentalists who have performed have been Miss Fanny Davies, and Messrs. Ysaye, Hambourg, Kosman, and Halstead; while of vocalists we have had Mesdames Melba, Brema, and Macintyre, and Messrs. Andrew Black and Ben Davies. But perhaps the most unique feature of the Exhibition music has been the engagement for four weeks of the Scottish Orchestra, under Dr. F. H. Cowen. This, we believe, is the first instance in this country of high-class orchestral performances being given at an Exhibition beyond London. Dr. Cowen's programmes have been selected with great care and discrimination, the 'popular' and the 'classical' being equally represented.

The Corporation of Glasgow have acquired the grand organ in the concert hall of the Exhibition at a cost of £2,000. The instrument, built by Messrs. Lewis and Co., Limited, will have a permanent home in the new Art Galleries.

The Moody-Manners Opera Company paid a week's visit to the city, giving Wagner's 'Siegfried' for the first time here. Madame Patti and Mr. Santley appeared on the 17th ult., under Messrs. Harrison's auspices.

MUSIC IN LIVERPOOL AND DISTRICT.

(From our own Correspondent.)

The prospects of a more than usually full musical season in Liverpool are many. The premier organisation, namely the Philharmonic Society, gave its opening concert of the sixty-third season on the 8th ult., and Dr. F. H. Cowen was once again in his place as director. A scholarly reading of Beethoven's 'Eroica' Symphony was obtained, and the overture to 'La Princesse Jaune' (Saint-Saëns) also had place in the programme. Lady Hallé, than whom there is no artist more popular in Liverpool, played Beethoven's Romance in G and Mendelssohn's Violin Concerto, being specially successful in the latter work. Miss Macintyre sang songs by Mozart and Chaminade. The chorus rendered with power and characteristically good attack Handel's 'Zadok the Priest' and Macfarren's 'Orpheus with his lute.'

The first Richter concert (of which this season there are to be only three) occurred on the 15th ult., and the substitution of evening instead of afternoon concerts was apparently responsible for the much increased attendance. It need scarcely be said that the concert was on that plane of excellence to which Dr. Richter alone has introduced Liverpool music lovers. The programme was constituted entirely of the works of Wagner, and was of a particularly comprehensive character.

Herr Frolich gave with much exactness 'Blick'ich umher,' *Wolfram's* song from 'Tannhäuser'; *Wotan's* 'Abschied und Feuer Zauber,' from 'Die Walküre,' and *Hans Sachs'* Monologue 'Wahn! Wahn!' from 'Die Meistersinger.' Dr. Richter was welcomed enthusiastically.

The splendid series of Sunday concerts at New Brighton Tower came to a conclusion on September 28, when a most interesting programme was put forward. It included Dr. Cowen's 'Butterfly's Ball' Overture and Glazounow's Fifth Symphony. The last-named work proved to be of no ordinary interest with its colourful themes and its well varied tone pictures. This, in many ways remarkable, work was played with distinction by the fine orchestra, under the enthusiastically intelligent and honorary conductorship of Mr. A. E. Rodewald. Dr. Elgar's 'Cockaigne' Overture was played for the second time during the season, and the vocalists were Miss Lillie Wormald, who prettily rendered David's 'Couplets de Mysoli', and Mr. Harold E. Wild, who effectively gave *Lohengrin's* 'Farewell.'

The Moody-Manners Opera Company quite succeeded in reviving pleasant memories of the best days of the Carl Rosa régime, during the early days of last month, when Mr. Charles Manners, Madame Fanny Moody, Madame Ella Russell, and their colleagues, supported by a finely intelligent and enthusiastic chorus, gave worthy representations of Meyerbeer's 'Star of the North,' Gounod's 'Faust,' Wagner's 'Siegfried' and 'Tannhäuser,' and Bizet's 'Carmen.'

At Aintree, a well-known suburb, steps have been successfully taken towards the formation of a choral society. About 100 members have been enrolled, and an energetic committee formed. It is hoped that instrumentalists will also join the society, which is to be known as the Aintree Musical Society. 'Elijah' has been already put into rehearsal.

Mr. Walter Hague, who has under his control an excellent combination (thirty in number) has included in his programmes during the past few weeks a Suite by Lardelli, the 'Casse-Noisette' Suite of Tschaïkowsky, Moszkowski's 'Spanish Dances,' a selection from Wagner's 'Rienzi,' some of Edward German's 'Nell Gwyn' and 'Emerald Isle' music.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Our musical season opened on the 14th ult., when Dr. Richter directed a programme arranged entirely in accordance with the time-honoured plans of the Gentlemen's Concerts Association, including the 'Surprise' Symphony of Haydn, and Mozart's 'Figaro' Overture, diversified by the refined singing and exquisitely pure voice of Mr. Ben Davies. Two evenings later, Dr. Watson initiated the 35th season of his Vocal Society with an admirable rendering of Cowen's 'Sleeping Beauty,' a melodious cantata, which, in former years, more than once charmed us in the acoustically-perfect Athenæum Hall. The choir of the Society may be congratulated upon its continued discipline, well-blended tone, and the advance shown by its soloists. In the trying air 'Whither away, my heart?'

Miss Teggin's clear voice greatly delighted the large audience.

On the 17th ult., the Hallé subscription season was inaugurated by a varied selection of orchestral works, including Nicodé's Variations (Op. 27)—whereby the interest at first excited was scarcely maintained to the close—the concert arrangement of Wagner's Vorspiel and Liebestod from 'Tristan,' Dvorák's second Slavonic Rhapsody, and the immortal C minor Symphony of Beethoven. In the so oft selected Prelude to the season's delights—Weber's 'Oberon' Overture—the ethereal tones of the horn of Herr Paersch, and the extreme polish of the whole performance proved that, during the long vacation, Dr. Richter's force has in no way deteriorated. Of the second meeting (Oct. 24) notice must be deferred: but Lady Hallé will always be greeted here with the utmost enthusiasm and affection.

The importance of the recently organised Association of the Nonconformist Choirs of this district could scarcely be overrated. The second meeting, at the Free Trade Hall on the 19th ult., was extremely successful. Mr. Granville Humphreys had command of some 700 thoroughly enthusiastic, and apparently experienced singers, the parts being well balanced, and the sopranos decidedly brilliant and fresh voiced. Dr. Henry Watson's 'Psalm of Thanksgiving' (written for the occasion) was rendered with animation and adequate expression; even in Sullivan's trying part-song 'Say, Watchman' the pitch was only very slightly deflected, and several other concerted pieces were capitally given. Hopes were excited that in Lancashire the excellence of the Nonconformist choirs of the Potteries may soon be rivalled; and the announced preparation of 'The Messiah' for December 14 was gladly welcomed. The programme also proved the usefulness of our College of Music, the resources of which were extensively drawn upon. Miss Ethel Wood, Mr. Fowler Burton, and Miss Edith Webster were all formerly students of the College, and proved the efficiency of their early training.

Mr. Plunket Greene and Mr. Leonard Borwick gave one of their admirable song and pianoforte recitals in the Free Trade Hall on the 21st ult.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The various musical societies of this district are already showing signs of activity, and their arrangements are pretty well advanced. The Newcastle and Gateshead Choral Union will give, on the 27th inst., a performance of Liszt's 'Legend of St. Elizabeth,' with the Hallé orchestra, and under the baton of Dr. Richter. The first concert of the Newcastle Chamber Music Society will take the form of a Violin and Pianoforte Recital by M. Ysaye and Signor Busoni. The Sunderland Philharmonic Society announces for December 3 Mr. Coleridge-Taylor's Leeds cantata, 'The Blind Girl of Castél-Cuillé,' under the direction of Mr. N. Kilburn. On the 11th December, the South Shields Choral Society, conducted by Mr. M. Fairs, will give a concert recital of Gounod's 'Faust,' and for the following evening the Gateshead Vocal Society promise Mendelssohn's 'Elijah.' The same composer's 'St. Paul' has been chosen for performance on the 12th prox. by the Newcastle Amateur Vocal Society, directed by Mr. J. E. Jefferies. The Tynemouth Vocal Society, of which Mr. M. Fairs is now conductor, will give Elgar's 'The Banner of St. George,' and Mendelssohn's 42nd Psalm in December, and on the 4th of that month Sir Frederick Bridge's 'Callirhoë' will be sung by the National Telephone Vocal Society, Newcastle, of which Mr. George Dodds is conductor. Barnby's 'Rebekah' is in rehearsal by the Newcastle Postal Telegraph Vocal Society.

MUSIC IN NOTTINGHAM AND DISTRICT.

(From our own Correspondent.)

The regular season in Nottingham was initiated by Miss Cantelo's series of Chamber Concerts, on the 17th ult., when she was supported by the Kruse Quartet. The programme included Brahms's horn trio and Schumann's Quartet in A. Miss Cantelo, as solo pianist, gave a beautiful rendering of Beethoven's Sonata Pathétique.

The flying visit of Madame Blanche Marchesi, on the 16th ult., was noticeable for the fact that the party included Miss Hilda Gee, violinist, a native of whom Nottingham is proud, and to whom a warm welcome and hearty appreciation of her efforts were extended.

After a quarter of-a-century of steady work as organist at St. Martin's, Leicester, and a similar period of activity as conductor of the Choral Society, Mr. Charles Hancock has received, at the hands of the Mayor, a cheque for £255 and an album containing the names of over 300 subscribers thereto, as a practical token of the esteem in which he is held in that town.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

Mendelssohn's 'St. Paul,' performed as the eleventh of a series of oratorio services at St. Mary's Church, Sheffield, attracted an immense congregation on the 14th ult. There was a vigorous and well-disciplined chorus of 120 voices, and the singing in that department was particularly good. The soloists were Master E. Muscroft, Mr. J. E. Varley, Mr. T. W. Green, and Mr. J. Lycett, and their efforts were entirely successful. The performance was directed by Mr. J. A. Rodgers, the organist and choirmaster of the church.

The Baslow Choral Society (Mr. J. W. Froggatt) have placed in rehearsal Mr. Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' and Mendelssohn's 'Christus'; and the Walkley Musical Society has in rehearsal 'The Messiah' and 'The Creation.' Mr. Henry Brown is the conductor.

The Burngreave Choral Society (Mr. H. C. Jackson) announces a performance of Mendelssohn's 'St. Paul,' and the Norton Lees Choral Society (Mr. H. Reynolds) has 'The Messiah' in preparation.

Mr. Henry Dean has been appointed conductor of the Sheffield Amateur Instrumental Society in succession to Dr. Coward, who has resigned that office.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

HUDDERSFIELD.

So far as the quantity of music is concerned, Huddersfield is undoubtedly entitled to pride of place this month. For more than such a material consideration, however, does the concert of the Huddersfield Choral Society, on the 18th ult., deserve especial consideration, since it may be taken to mark the beginning of a new era in the Society's history. The conductorship of this famous chorus, which for weight and sonority has no rival, even in the West Riding, has been given to Dr. Henry Coward, whose prowess as a choir-trainer has been demonstrated at the Sheffield Festivals. Another 'departure' is suggested by the choice for the opening concert of Mr. Coleridge-Taylor's 'Hiawatha' trilogy, for hitherto the Society's policy has been of so conservative a nature as to practically ignore all that is best in contemporary music. A better choice could hardly have been made, and the success of 'Hiawatha,' as conducted by the composer, should encourage the committee to bear in mind the claims of modernity, while not forgetting the master works of the past. The chorus-singing was quite in 'Ercles' vein,' being characterised by tremendous force, but there were occasions when the choir showed their ability to 'roar you an't were any nightingale,' with an effect very grateful after the stentorian outbursts that were the rule. By comparison with the chorus the orchestra suffered, and formed indeed the weak point in the performance. If the Society is to make occasional ventures into the regions of modernity, some considerable improvement will have to be made in its orchestra, which lacks tone and finish. The soloists were Miss Helen Jaxon, Mr. Lloyd Chandos, and Mr. Andrew Black.

The Subscription Concerts began on September 24, and the three that have been given have more than maintained the miscellaneous nature of these popular entertainments. At the first the Meister Glee Singers formed the chief attraction; at the second, on the 8th ult., Mr. Grossmith appeared; and at the third, on the 22nd ult., Madame Clara Butt provoked the usual enthusiasm. A curious incident of this concert was that, as a result of the drought from which this district has suffered, the intended appearance of the organist, Mr. Wiegand, had to be postponed, the supply of water being insufficient for blowing purposes. Two more concerts of local societies remain to be chronicled. On the 15th ult., the Glee and Madrigal Society, under Mr. Ibeson, gave a programme of music that did not err on the side of severity, and on the 19th ult. the Philharmonic Society, which is also conducted by Mr. Ibeson, gave a successful concert, at which Mr. Kaye, a local violinist, played Max Bruch's G minor Concerto.

OTHER YORKSHIRE TOWNS.

The record of other Yorkshire centres is a very scanty one. Leeds not unnaturally requires some breathing time after the spasmodic effort implied by the Festival, and a passing visit, on the 1st ult., by Mr. de Pachmann, who was, by-the-way, in excellent form, and played Mozart and Chopin most charmingly, is all that is at present to be chronicled. Both here and at Bradford it is not until November that we look for a return to full activity in musical matters. At the latter town the excellent Permanent Orchestra, strengthened by a large guarantee fund, resumed operations on the 4th ult., when Beethoven's Second Symphony and Wagner's 'Huldigungsmarsch' were played under Dr. Cowen's direction, and Madame Ella Russell was the vocalist.

FOREIGN NOTES.

Brussels.—Among the works announced for performance at the Ysaye concerts are the Orchestral Variations on an Original Theme, by Dr. Elgar.——The Grand Prix de Rome of the Conservatoire has been awarded to a young Belgian composer, M. Biaran, for a cantata, 'Œdipe à Colone,' for soli, chorus, and orchestra.

Copenhagen.—Under the auspices of the Society for the Cultivation of Danish Music, a composition, by Niels W. Gade, entitled 'Baldur's Dream,' for solo voices, chorus, and orchestra, has just been published for the first time. The work, a melodious one, was written about the year 1857, and, notwithstanding its tardy publication, a just tribute has been rendered to a composer who has deserved well of his country and art.

Darmstadt.—The Schmitt'sche Academy of Music celebrated, on September 21, the fiftieth anniversary of its foundation, with a festival concert. The veteran founder of this excellent institution, Herr Philipp Schmitt, still continues to take an active part in the management.

Dresden.—A new choral society has been formed here for the performance of oratorios and other important choral works, both old and modern. The already numerous choir, consisting of musically cultured amateurs, is under the direction of Herr Waldemar von Baussnern. A new opera by the latter is to be brought out, ere long, at the Royal Theatre. Its description as 'a humorous heroic opera,' would seem to point to some unconventional treatment of the libretto, which is from the pen of Eberhard König.

Eisenach.—The Beethoven festival, held from the 5th to the 7th ult., under the direction of Capellmeister Steinbach, with the Meiningen orchestra and the choir of the Musik-Verein, was exceedingly well attended, and there is but one voice as to the general excellence of the performances. Professor Halir, of Berlin, who played the Violin Concerto, and Mr. Frederick Lamond as the soloist in the E flat Concerto, were received with marked applause. Capellmeister Steinbach conducted.

Frankfort-on-Main.—An excellent and highly appreciated performance took place on the 6th ult., at the Stadt Theater, of Weber's comic opera, 'Die drei Pintos' as completed, with great ability and taste (from the existing sketches and other compositions of that master) by Herr Gustav Mahler, and with the revised libretto from the pen of the composer's grandson, Carl von Weber. Capellmeister Pittrich conducted.

Freiburg (Switzerland).—Professor Wagner, a well-known authority on liturgic music in connection with the Catholic ritual, has just opened an Academy in this city, where the Gregorian Plain Chant is to be taught and specially cultivated. Instruction is to be given gratuitously.

Leipzig.—A concert, which attracted the notice of critics and amateurs in this city in no small degree, was that given, on the 8th ult., by Herr Hugo Kaun, a German musician, residing at Milwaukee (U.S.A.), and to some of whose more important compositions the programme was devoted. In a String Quartet (Op. 41), opening with a vigorous and finely worked out fugue, and a Pianoforte Quintet (Op. 39), full of animation and spontaneous melodic charm, the composer proved himself not only a contrapuntist of a very high order, possessing a complete mastery of all the means of instrumental expression, but one gifted, moreover, with originality of invention, and a true tone-poet. The reception accorded to these pieces, as well as to a number of characteristic songs from the same pen, testified to the warm appreciation of the audience.

Madrid.—A very successful performance took place last month, at the Buen Retiro Theatre of the new three-act opera, 'Marcia,' by Cleto Zavalá, which had obtained the first prize in a competition opened some time ago amongst native composers. The libretto, by Señor Gonzalo Canto, deals in a dramatically effective manner with an episode in the Roman conquest of the peninsula, and its musical setting, in which the national element is not wanting, has given great satisfaction to the more serious-minded amongst Spanish musical amateurs.——Under the auspices of the Philharmonic Society, the seventeen string quartets of Beethoven will be performed during the present month, for the first time in Spain.

Milan.—The new sacred choral work, 'Moses,' by Lorenzo Perosi, which is to be shortly produced here, has been designated by its composer 'a vocal symphonic poem,' and is divided into three parts, with a prologue. It is said to be the most important and most loftily conceived work as yet produced by the young maëstro. Don Perosi, however, apparently has an unlimited number of artistic messages to convey, and is already busily engaged upon a new sacred work, entitled 'The Apocalypse.'

Prague.—Richard Strauss's music-drama, 'Guntram,' was produced on the 9th ult., for the first time, at the German Theatre, with considerable success. This remarkable work, with its masterly polyphonic treatment of the orchestra, had been well put on the stage, and the composer, who conducted, was heartily applauded after every act.

Reichenberg (Bohemia).—There was recently produced at the Synagogue, and probably for the first time in public, Schubert's setting of the 92nd Psalm for mixed choir (here sung by a male quartet) and baritone solo, with the original Hebrew words. The work was written during the last year of the composer's life, and was published without his name, after his death, in Sulzer's 'Schir Zion,' a collection of compositions adapted for the Hebrew liturgy.

Scheveningen.—At one of the concluding concerts of the season, the Berlin Philharmonic orchestra produced, for the first time, a new orchestral suite, entitled 'King Christian,' by the Finnish composer Jean Sibelius, which on account of the originality of its themes and their masterly polyphonous treatment, was accorded a most enthusiastic reception.

Strassburg.—In connection with the recent annual meeting of German Philologians in this city, an excellent performance was given of the 'Orestiad' of Æschylus, with the incidental music by Max Schillings. The characteristic melodramatic numbers of the latter and the stately final chorus, produced a very marked impression upon the select audience.

Valence.—A monument was unveiled on September 29, erected to the memory of Louis Gallet, the distinguished librettist and co-operator, as such, with Gounod, Massenet, Saint-Saëns, and other well-known French composers. Gallet was born at Valence in 1835. The ceremony concluded with a grand concert, given by the Philharmonic Society and Choral Union.

Venice.—Antonio Smareglia has just completed the score of a new opera, entitled 'Océana,' which is to be brought out both at Vienna and at Carlsruhe. The maestro

has also written an orchestral suite upon themes from the new work, which, it is said, Dr. Richter will introduce to English audiences during the coming winter.

Verona.—A biblical opera, 'The daughter of Jephtha,' by G. Righetti, has been brought out at the Municipal Theatre recently with great success.

Wiesbaden.—A noteworthy feature in one of the recent concerts of the Kur Orchestra was the first performance of an orchestral transcription of the 150th Psalm (originally written for four-part choir) by J. Heymann, which competent critics declared to be a masterpiece of contrapuntal writing, and of high musical value generally. The composer occupies the post of principal Cantor at Amsterdam, and has already contributed several valuable works to the modern repertory of the Protestant Church in the Netherlands.

OBITUARY.

THE FIRST STUDENT OF THE ROYAL ACADEMY OF MUSIC.

On the 22nd of September last there passed away, at Exmouth, in his ninetieth year, Kellow John Pye, whose death has broken another link in the chain of association between our times and those of Mendelssohn, Sterndale Bennett, and other great musicians of the first half of last century. A man of wide sympathies, with the power of attracting and retaining the friendship of a large circle of gifted and kindred spirits, his influence was an undoubted force in the musical world, while his reverential attitude towards the art, and the high ideal he had of its mission, could not but impress all who knew him. He was born at Exeter, on February 9, 1812, and at the early age of eleven received from Cipriani Potter the first lesson ever given at the Royal Academy of Music. His connection with that institution, to which he was elected a Director and Member of the Committee of Management, on May 20, 1864, was a very close one, and was characterised by his never-failing sympathetic interest in the education of students in music, a cause he had very much at heart.

In 1829 began his acquaintance with Sterndale Bennett, an acquaintance destined to ripen into a warm friendship; and shortly afterwards, in 1830, he settled in Exeter as a professor of music, whence, in 1832, he sent up an anthem, 'Turn Thee again, O Lord,' for the Gresham prize medal, which was awarded to him on January 12, 1833. He became a member of the Philharmonic Society in 1846, and in 1853 gave up his professional work in Exeter and went into business in London, devoting, however, all his leisure to what was always his chief interest in life. For the next thirty years Mr. Kellow Pye was actively connected with many musical institutions in London; prominent amongst these was the Madrigal Society, of which he became Hon. Treasurer in November, 1856, and afterwards, on the occasion of the Society's 150th Anniversary in 1891, Vice-President. He it was who induced Lord Beauchamp—their President—to have the old full scores overhauled by W. S. Rockstro and new and correct ones made. His own madrigals, 'Hark, the Lark' and 'Oh fair, sweet face,' gained the Society's prizes in 1888 and 1891. Mr. Kellow Pye joined the Committee of the Bach Choir on its establishment in 1876, and he was a member of the Council of the Royal College of Music from the date of its foundation in 1883. His name found a place on the Committee of the Mendelssohn Scholarships Foundation, and in the formal deed of Trust, dated 1st August, 1871, for the regulation of its proceedings.

Throughout his last years, music was still one of his greatest resources. When over eighty he used to collect in his drawing-room a few men of the working class for the practice of madrigals and glees. Of his compositions, besides those already mentioned, the greater number were anthems and other music for the Church; but he also wrote part-songs, songs, pianoforte duets, and solos, all of which show the wide grasp he had of his subject and bear the stamp of the true artist.

On the 7th ult. at her residence, 67, Adelaide Road, N.W., Ann, widow of the late Henry Charles Lunn, in her 78th year.

CORRESPONDENCE.

THE ANTI-ABBREVIATION SOCIETY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—If your Anti-Abbreviation Society be formed, I will join it. 'Sops.' for 'Sopranos' is bad enough; but I knew a good man, an Assistant Curate, who always described himself in official documents as *Ass. Cur.*

Yours truly,

October, 1901. Rector.

HANDEL'S BORROWINGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The chorus 'Egypt was glad when they departed,' which is practically identical with a canzona published as Kerl's in Hawkins's 'History of Music,' has been regarded as among the most objectionable of Handel's 'borrowings.' But what authority had Hawkins for ascribing the piece to Kerl? Recently I was looking through a publication of Walsh's, where I found the canzona, and it has no composer's name. The publication is entitled:—

'A second collection of Toccates, Volentarys, and Fugues . . . by Pasquini, Polietti, and others, the most Eminent Foreign Authors.'

There are four 'canzone,' but only the second is ascribed to Kerl, the others being anonymous. It is the fourth, on p. 17, which Hawkins printed as Kerl's, not observing that the piece is practically identical with Handel's chorus. Hawkins was often inaccurate in such matters; and the question is worth further investigation, with a lingering hope that after all the piece may turn out to be one of Handel's own. The collection is not in the British Museum; I saw it in the Fétis Library at Brussels. I have not been able to find original editions of Kerl's works.

82, Grand Parade, Brighton. H. Davey.

October 10.

[The canzona printed (and with several mistakes) in Hawkins's 'History of Music' was published at Vienna in 1686, at which time Handel was one year old. In the opening bars can be seen how Handel weakened the Kerl theme to fit his words. Handel, by the way, added a short coda of three bars.—J. S. Shedlock.]

UNIVERSITY INTELLIGENCE.

At the examinations for degrees in music held in Durham in September, the following candidates passed:—

Mus. Doc.

Arnott, Archibald Davidson. | Iggulden, Athelstan Glover.

Final Mus. Bac.

Batten, John Henry.	Stewart, George.
Crawford, Thos. James.	Stratton, John Henry.
Sadler, Sydney Thos.	Waterhouse, Florence Eliot.
Southworth, William.	Young, George Coleman.

First Mus. Bac.

Allwood, Thos. Hy.	Holden, T. W.
Bamford, T.	Jones, G. E.
Brinkler, A.	Knowles, F. W.
Bulmer, A. W.	Lymn, Hy.
Burleigh, Cecilia Anne.	Melling, E. H.
Butcher, F. C.	Mould, J. H.
Crawford, William.	Thompson, Hy.
Govier, W. N.	Thompson, W. Hill.
Hawkins, Rev. H. A. K.	Turner, E.

The examiners were Professor Armes, Sir J. Frederick Bridge, and Dr. F. E. Gladstone.

THE ROYAL ACADEMY OF MUSIC.

The first of the Ada Lewis Scholarships have been awarded to the following competitors:—*Singing:* Soprano, to Ethel Mary Lister (of Birmingham); Tenor, to Lindsey Yorke Squire (of Liverpool). *Pianoforte*, to Julia Harper Higgins (of London). *Violoncello*, to Bertram Walton O'Donnell (of Madras, India) and Leonard Wilfrid Peppercorn (of West Horsley, Surrey). An Extra Scholarship for violoncello playing (presented by the Committee of Management) has been awarded to William Stanley Greening (of London). The Erard Centenary Scholarship for (pianoforte playing) has been awarded to Hubert C. V. Gascoigne, of Leyton, Essex. The Thalberg

Scholarship, which was founded by subscription by Lady Jenkinson, will be competed for in December. This Scholarship is open to female pianists (who must be British-born subjects, between the ages of fourteen and twenty-one years) and is tenable for two years. The income, which amounts to about £20 a year, is appropriated towards the scholar's fees at the Academy. Full particulars may be obtained from the Secretary, Royal Academy of Music, Tenderden Street, London, W.

A successful performance of Mendelssohn's 'St. Paul' (Part I.) was given in the Gordon Mission Hall, Globe Road, Bethnal Green, on the 16th ult., by the choir and orchestra of the Popular Oratorio Concerts, under the direction of Mr. G. Day-Winter. The solo vocalists were Miss Edith Bristowe, Miss Helen De Vere Kerwin, Mr. Horace Hacker, and Mr. W. Royston Rose. The singing of the choir was specially good, and the orchestra on the whole very efficient.

Gounod's 'Redemption' was performed at a special musical service, held in Westminster Chapel, on the 16th inst., when the band and chorus, numbering 180 executants, were ably conducted by Mrs. Mary Layton, and the rendering of the work gave great satisfaction to a large congregation.

The Misses Anna and Louie Löwe have recently appeared with success at the Tivoli Classical Concerts, Copenhagen. Miss Anna Löwe played Schumann's Pianoforte Concerto with orchestra, and Miss Louie Löwe sang arias by Handel, Meyerbeer, and Gluck.

On the 3rd ult., at the Crystal Palace, a successful concert was given by the three Misses Eyre (daughters of Mr. A. J. Eyre), in which they played respectively the pianoforte, violin, and violoncello, and also sang a Trio.

Mr. Harold Hewitt has been appointed conductor of the Catford Choral Society, in succession to Mr. Alfred Furse, who has done excellent work for the Society in past years.

Erratum.—The statement made in our last issue (p. 670), that the first performance of Bach's cantata 'Wachet auf' to English words took place at the recent Gloucester Festival, would appear to be incorrect. Messrs. Boosey and Co. write that their 'English edition, with Mr. Paul England's words, was performed by the Leeds Philharmonic Society in November, 1898.'

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Brighton.—The Patronal and Dedication Festival at St. Michael's Church, was held on September 29 and the 6th ult. Beethoven's Mass in C and Goss's anthem 'O praise the Lord of Heaven,' were impressively rendered, under the direction of Mr. Edwin Stephenson, the organist and choirmaster. A feature of the services at this church is the singing of the choral eucharist from the high gallery at the west end, where the fine organ, recently built by Messrs. Norman and Beard, is placed.

Chesterfield.—At Holy Trinity Church, Gaul's 'Ruth was given, on September 23, with full band and chorus. The soloists were Mrs. Dewe, Mrs. T. Wardle, Miss Sykes, and Mr. Diggins. The leader of the orchestra was Mr. W. Wrigley. Mr. Walter Coupe ably presided at the organ. The whole performance, conducted by Mr. Sadler, was most successful.

Colwyn Bay.—The first musical festival here was held in the Victoria Pavilion, on September 30 and the 1st ult., when the orchestra and chorus comprised 150 performers, conducted by Mr. H. Verbrugghen. The programme on September 30 included: Prelude in C sharp minor, Rachmaninoff, Tschaïkowsky's Pathetic Symphony, the overtures 'Die Meistersinger,' and 'Tannhäuser,' and the 'Ride of the Valkyries.' On the 1st ult. Mendelssohn's 'Hymn of Praise' and selections from Gounod's 'Faust' were given. Miss L. Wormald and Mr. Henry Beaumont were the vocalists, and Mr. D. Lalande played a solo on the cor Anglais. The audiences were unfortunately not as numerous as might have been expected with such excellent programmes.

Exeter.—On the 7th ult., two subscription concerts were given by Mr. S. J. Bishop, the artists engaged being Madame Siviter, Miss Florence Power, Mr. Henry Beaumont, and Mr. Watkin Mills (vocalists), Mr. Montague Pollack (a young and clever violoncellist), Miss 'Usie Chard (pianist), and Mr. Halliley (accompanist).

Grahamstown.—A lecture on Chopin was given on September 5, by Mr. W. Deane, the cathedral organist, with illustrations by Miss Grace Batchelder (Mrs. W. Deane), pianoforte, and Miss Josephine Scruby, vocalist. The programme included: Waltz in A flat (Op. 34); Mazurkas in E and B flat (Op. 6 and 7); Three Etudes (Op. 25); Scherzo in B flat minor (Op. 31); Songs, 'Remembrance,' 'The Maiden's Wish,' and 'Poland's Dirge'; Five Preludes (Op. 28); Sonata in B flat minor (Op. 35) first and second movements; Nocturne in D flat (Op. 27); and Polonaise in A flat (Op. 53).——A most successful musical evening was held, under the auspices of the Grahamstown Athenæum, at Messrs. Jackson Brothers' Music Saloon, on September 18, when Mr. Theophil Wendt gave a lecture on Scandinavian Music, in which he indicated his thorough knowledge of the subject. One of the features of the evening was the well-known Sonata for Violoncello by Grieg, which Mr. P. Jackson and Mr. Wendt interpreted in a most artistic manner. The programme included Grieg's Variations on a Norwegian Romance and Sinding's Variations for two pianofortes, played by Miss M. Watson and Mr. Wendt. The lecturer was also assisted by Mr. E. A. Abbott, who gave a violin solo, and Miss Scruby, who sang several Norwegian songs in a very pleasing manner.

Kimberley.—The second concert of the Musical Association was held in the Town Hall, on September 3, when the programme included Mendelssohn's 13th Psalm, 'Lord, how long wilt Thou forget me?' Mackenzie's cantata, 'The Bride,' the part-songs, 'Lullaby of life' (Leslie), 'Softly fall the shades of evening' (Hatton), and 'You stole my love' (W. Macfarren). Madame Morton Neville sang the solos in Mendelssohn's Psalm, and Miss Dallas and Mr. W. Burnford were the soloists in Mackenzie's cantata. Mr. Frank Proudman conducted.

Perth (Western Australia).—The Musical Association of Western Australia gave a concert at the Mechanics' Institute, on September 7, when the programme included: Sonata in C major (Op. 3, No. 2), Beethoven (Miss Stafford); Mozart's Trio for Strings, in B flat (Mr. F. L. Parsons, Miss Parsons, and Miss W. E. Parsons); and Prelude in C sharp minor, Rachmaninoff (Mr. R. d'Arcy-Irvine). Mr. W. G. Ackray was the vocalist. A musical evening was also given, on September 9, at the Mechanics' Institute, by Miss Stafford's pupils.

Shrewsbury.—The recent Festival Services at Holy Trinity Church were marked by the performance of a very good selection of music. The anthems included Goss's 'O taste and see' and 'The Glory of the Lord'; Lloyd's 'O sing unto the Lord'; and a new setting of 'Great is the Lord,' by Marchant, which were performed with much taste and showed careful preparation. The voluntaries included an 'Offertoire' and 'March in D,' the compositions of the organist and choirmaster of the church, Mr. Frank E. Brant.

A statue to Sir Arthur Sullivan is, we understand, to be placed in one of the aisles of St. Paul's Cathedral. This is a much more fitting position than the crypt, where the Goss memorial is practically hidden from public view.

The Russian Government has sanctioned the erection of a monument at Warsaw to Chopin. The initiators of the projected monument intend inviting designs for the work from British and foreign sculptors.

ANSWERS TO CORRESPONDENTS.

Dot.—(1) *'Timbre' is a French word. If it is uttered with a pronunciation after the best Paris models, no offence against good taste will be committed.* (2) *It would not be an act of impropriety to take one's own accompanist when singing at At homes,' as the home-made accompanist is not always at home in accompanying.* (3) *A knowledge of harmony is undoubtedly of use to singers, as it adds to the completeness of their artistic equipment.* (4) *Yes, it is 'better to count time in singing than to watch the accompanist when there are bars for the accompanying instrument alone.' A still better and probably safer method would be for the singer to follow the interludes, &c., played by the accompanist than, like a detective, to watch him.* (5) *It is almost impossible to determine 'what is the proper time for a teacher of singing to introduce the study of the trill when teaching females.' It would all depend upon the state of the progress of the ladies (if we may use that definition) who are under instruction.*

E. F. D.—(1) *Schumann's Papillons (Op. 2) have no titles. You are thinking of the Carnival (Op. 9). These are given at the head of each piece in the several editions of this familiar work. It is quite certain, however, that Schumann had some poetic basis in his mind when composing the Papillons. In a letter to Henriette Voight he asks her to read the last chapter of Jean Paul's 'Flegeljahre,' in which he says, 'all is to be found in black and white,' the reference being to these typical Schumanesque pieces.* (2) *Play the melody note with the first small note in the left hand.* (3) *Thanks for your suggestion, which we are very glad to receive.*

Orchestra.—*We do not know of 'a book or books of scales and exercises (third and fourth finger) suitable for small orchestra (consisting of strings, cornet, clarinet, flute, and euphonium).' Such technical equipment is generally acquired by the players individually and not in combination; but whether there is any need for the euphoniumist, for instance, to specially cultivate the suppleness of his third and fourth fingers, unless he be a pianist, is doubtful.*

Minor.—*Your idea of how Tonic Sol-faists distinguish the major and minor 6ths of the minor key seems rather confused. The minor 6th is called fah and the major 6th is called ba. These names respectively stand for A flat and A natural in the key of C minor. The two notations show exactly the same thing. See Graduated Exercises in Book 91 of Novello's School Songs.*

S. M.—(1) *There are no turns 'to be found' in Handel's Prelude in F minor (8th Suite); you probably mean trills. For a proper interpretation of all such signs you cannot do better than consult Mr. Dannreuther's 'Musical Ornamentation' Primer.* (2) *We cannot give the names of teachers.*

B. G. P.—*The accentuation of the final 'ed' in chanting the Psalms does not come within the rigidity of a rule. There are instances where it sounds pedantic, and, on the other hand, effective. We do not consider the pointing you mention to be at all satisfactory.*

Dead March.—*There is no 'beautiful trill' in Handel's Dead March in* Saul. *Perhaps no composition suffers from such vulgarity of treatment and perversion of its majestic simplicity than does this noble composition at the hands of organists.*

W. M. P.—*Schumann's Opus 87 is a setting, for one voice with pianoforte accompaniment, of Schiller's ballad Der Handschuh (the Glove).*

H. B.—*A setting for male voices (in harmony and without an alto part) of the Communion Service, by Mr. Hugh Blair, is published by Messrs. Novello.*

Labore.—*For Exercises in Sight-Singing from the Staff Notation, see Novello's School Songs, Book 91.*

Violin.—*Harpists are the only ladies who are professionally engaged in London orchestras.*

DURING THE LAST MONTH.

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Richter Concert.—"The vocalist of the evening was Mr. John Coates, who more than confirmed the high expectations formed of him. He has a tenor voice of exceptional power and quality, and those who heard him last night will not be surprised to hear that he is filling, in a large measure, the sphere so honourably occupied for many years by Mr. Edward Lloyd. He sang 'Lohengrin's Narration' with rare dramatic power and finish, but he was even more enjoyed in Gounod's beautiful recit. and air, 'Lend me your aid.' It was at once a powerful, finished, and artistic rendering, and Mr. Coates thoroughly deserved the repeated calls he received. It is to be hoped we shall soon have the pleasure of hearing him again."—*Burnley Gazette*, Oct 30.

"Mr. John Coates, the vocalist, was the chief singer at the Leeds Festival a fortnight ago, and earned a reputation which made us expect a good deal last evening. He has a good presence and a strong voice—he is about the most powerful tenor we have heard; yet the voice is rich and well modulated, and the heartiness of his reception testified to the fact that he had at once gained friends in the audience. He had repeatedly to acknowledge the plaudits after his splendid rendering of 'Lohengrin's Narration' and 'Lend me your aid.' A most successful and elevating concert—the evening will remain long in the memory of those who were privileged to hear both orchestra and vocalist."—*Burnley Express*, Oct. 30.

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". . . His voice is of a high timbre and well trained, his excellent phrasing being a feature of his singing."—*Birmingham Daily Post*, October 7, 1901.
"The vocal contributions were of a high standard of excellence, and Mr. Henry Dobson, baritone, is entitled to much distinction for his artistic efforts."—*Birmingham Daily Gazette*, October 7, 1901.
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"Hiawatha"—Glasgow, Halifax, Cowes, &c.
"Messiah"—London, Manchester, Kilmarnock, &c.
"Samson and Delilah"—Leeds Choral. "St. Paul"—Hartlepool.
"Israel in Egypt"—Manchester. "Ancient Mariner"—Warrington.
"Golden Legend," Sheffield Musical Union, Nov. 19, 1901.—"Mr. Tree rose fully to all the possibilities of his part. It was intensely dramatic, but did not overrun the limit which art prescribes. The scenes with *Prince Henry*, and at Salerno were finely sustained, and the climax highly wrought.—*Independent*.
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THE TIMES.

The first of two vocal recitals was given in Steinway Hall on Thursday night by Mr. Edward Iles, who has lately made great progress in his art. The voice, a sympathetic baritone of considerable power, has gained many of the qualities which make for effect; and as the singer is a finished musician, his performance of songs of different styles is always pleasant to listen to. Beethoven's "Kuss," Schumann's "Geständniss," Schubert's beautiful "Nacht und Träume," and "Der Einsame" are instances of Mr. Iles's wide knowledge of the classics, and his inclusion of songs by Max Bruch, Eugen d'Albert, Richard Strauss, and Widor, proves him an artist of broad sympathies. He was at his best in Parry's splendidly vigorous Anacreontic "Fill me, boy, as deep a draught" and Stanford's arrangement of "Eva Toole"; and three musicianly songs of his own composition were also given with much success. The first is a charmingly simple and melodious ballad, "As I walked forth," and in the third, "Little soul of disdain," any intelligent singer can hardly fail to make an effect. Miss White's "Montrose's Love Song" ended the recital, and was well sung, although rather faster than usual.

DAILY TELEGRAPH.

A vocal recital was given at St. James's Hall yesterday afternoon by Mr. Edward Iles, a cultivated artist, who, electing to entertain his audience single-handed, succeeded in winning their good opinion and applause. . . . Mr. Iles was entitled to compliment upon his selection of songs and the unfailing earnestness and good taste that characterised his rendering of the various pieces.

STANDARD.

A very interesting and instructive programme was presented by Mr. Edward Iles at his recital in St. James's Hall yesterday afternoon, and it was carried out in a thoroughly artistic manner. Mr. Iles's voice is a baritone, perfectly pure in quality, and entirely under control.

GLOBE.

He sings with great taste and good expression, and is evidently a thorough artist.

DAILY EXPRESS.

The result of his culture and earnestness is very pleasing, and at his recital, yesterday afternoon, at St. James's Hall, he presented a varied and interesting programme that cannot fail to enhance his reputation.

DAILY GRAPHIC.

The song recitals given by Mr. Edward Iles are always interesting, and that which took place at St. James's Hall yesterday afternoon proved no exception to the rule. Mr. Iles is a thoroughly sound musician, and his singing is exceedingly cultivated and refined.

THE STAGE.

In intention and earnestness, Mr. Edward Iles, whose song recital on Friday last must be reckoned among the pleasant musical events, is a great artist.

MUSICAL NEWS.

A vocalist who has not taken long to achieve for himself a high reputation as a singer of taste and culture.

THE MUSICAL TIMES.

Mr. Iles has a voice of sympathetic quality, and he sings with artistic taste and feeling. The programme opened with a group of songs from which we would single out Scarlatti's "La Violette," fresh and graceful as the flower which forms the subject of the poem, and Salvator Rosa's well-known "Star Vicino," both daintily rendered.

LONDON MUSICAL COURIER.

Mr. Edward Iles, in an admirably arranged programme, displayed qualities of voice and style that entitle him to serious consideration.

COURT CIRCULAR.

It is some time since so altogether a pleasing singer as Mr. Edward Iles has made his appearance on the concert platform. His style is eminently good, and his voice beautiful.

MANCHESTER GUARDIAN.

The singer exhibited a fine baritone voice, musical intelligence, and lyrical fervour.

BIRMINGHAM POST.

Mr. Iles has a most sympathetic baritone voice, and sings charmingly.

CAMBRIDGE TIMES.

Mr. Iles has a fine baritone voice; its compass, and his control of it, being little short of marvellous.

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MR. J. CAMPBELL McINNES
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"Mr. J. Campbell McInnes, who gave a singularly poetical and beautiful interpretation of the music assigned to *Hiawatha*."—*The Times*.
"Nothing was better in this evening's performance than the dirge-like section, 'Wahonomin, would that I had perished for you,' set for baritone soloist and accompanying chorus. The baritone soloist was Mr. J. Campbell McInnes, who was in excellent voice."—*Manchester Guardian*.
"The best of the solos was 'Hiawatha's Vision,' sung with great expression and power by Mr. McInnes."—*Manchester Guardian*.
"Mr. J. Campbell McInnes is the best baritone we have heard this season. We were deeply impressed by the masterly way and dramatic expression with which he sang two of Brahms's best compositions."—*Manchester Evening News*.
Blackpool Choral Society.
"Samson."—"Mr. J. Campbell McInnes, the baritone, carried off premier honours. He it was who first quickened the pulse of the performance by his impassioned delivery of the altercation with *Samson*, which reached a sublime climax in 'Honour and Arms.' At a later stage, his conception of the part of *Manoah* was a triumph, and we never before heard so much pathos put into a male voice."—*Blackpool Times*.
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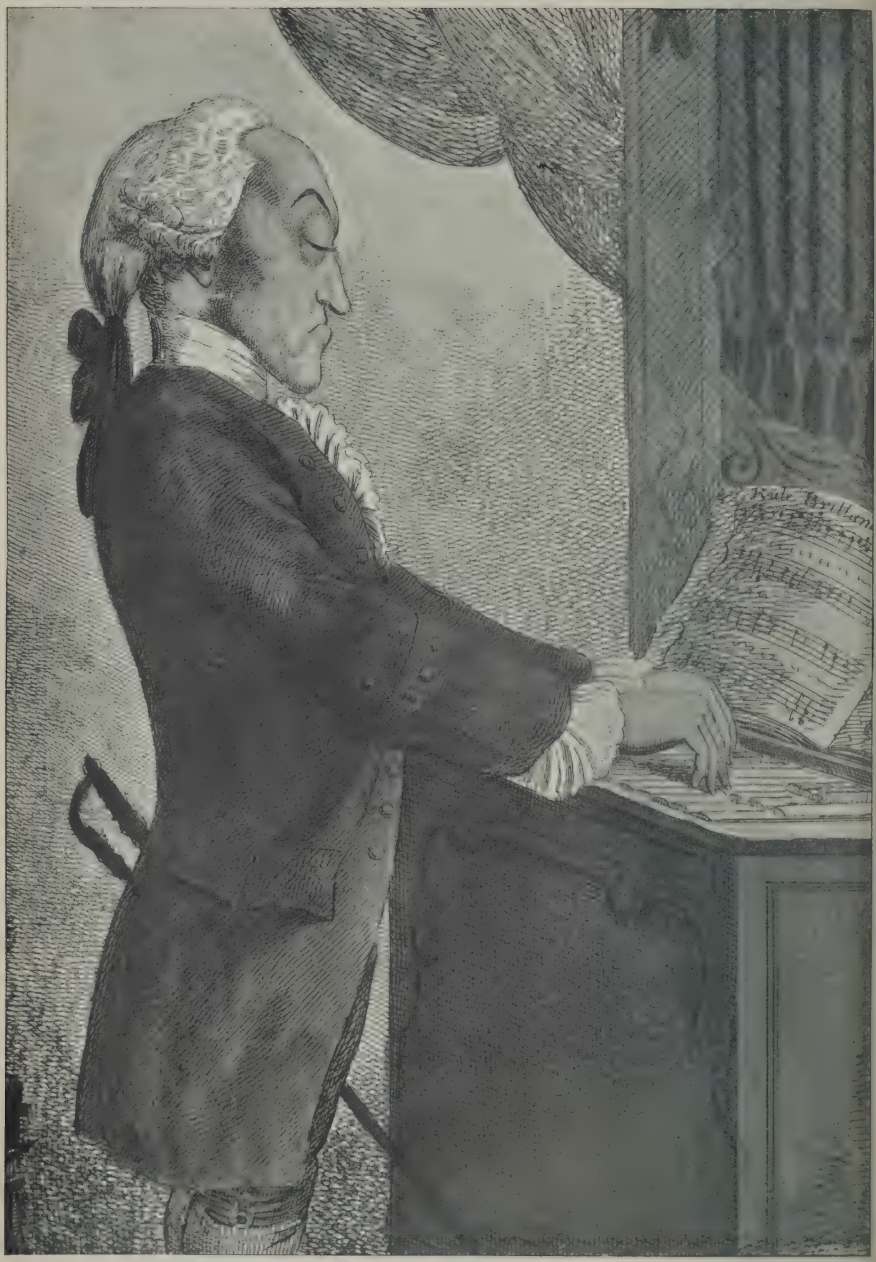

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The Lullaby of Life,
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Resurgam,
We roam and rule the sea,
Song of the Minnesingers,

and many others, forming, with those already published by Messrs. Novello & Co., a practically complete collection of Henry Leslie's Part-Songs.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1901.

CAROLS, ENGLISH AND FOREIGN.

BY THE LATE SIR JOHN STAINER.*

It is not my intention to enter to any extent into the history of Carols: on this subject much interesting information can be obtained from Sandy's 'Christmastide,' Husk's 'Songs of the Nativity,' Bramley's learned Preface to the Library edition of 'Carols New and Old,' Bullen's Preface to his 'Christmas Garland,' and many other well-known and standard works. It ought, however, to be mentioned that the derivation of the word Carol has, after much dispute, been definitely settled: it is one of the many words sprung from the prolific root 'Chor,' which is, as is well-known, always associated with Song or Dance, or both. The present form of the word Carol appears to have reached us through the mediæval form, *Coraula*.

The German word for a carol, 'Weihnachtlied,' speaks for itself. But the French name Noël has only lately been properly explained. For a long time it was thought to be connected with *Nouvelles*, and so, to mean News, good news, but this has been set aside. It clearly is a softened form of *Natalis*, birthday. Sancta Natalia is mentioned by Brachet as having become St. Noële. Moreover, we have the link between Noël and Natal in the provincial French form Nadal, used in Bas-Quercy and elsewhere. But the number of different forms in which this word appears is very remarkable; here are a few :—

Nouël, Nadal (Bas-Quercy);
Nouë (Besançon);
Noa, Noua (Patois d'Ille-et-Vilaine);
Nau, Nadau, Nadalet (Gascoigne);
Nedelek, Nouël (Chansons des Bretons);
Noei (Burgundy);
Nolet.

There can be no doubt whatever that the singing of carols grew out of the mediæval mysteries, and the habit of the priests of placing a crib containing either a living baby or a bambino in the chancels of churches, and in other ways trying to teach rustics by means of pictorial representations. Everyone is probably familiar with the beautiful carol in the Coventry Mysteries, published in the Bramley Collection, and, as regards the realistic functions inside churches, there is an interesting reprint of an account of one in Coussemaker. In this, there is actually a Rubric directing that, at a certain point in the service, a procession of men dressed as shepherds shall enter the church and approach the artificial manger; the priests then address them: *Quem quaeritis in praesepio?* They answer: *Salvatorem Dominum Christum;* then women dressed as midwives draw aside curtains and shew the shepherds the babe. At such services as these, hymns of a popular kind were sung to well-known tunes which, when dissociated from the church and carried into the home, formed the basis of the extensive carol literature to be found in Germany, France, and England. There is a large number of Spanish carols in popular use, but inquiry in Spain failed to trace any printed collection of them; they are, it would seem, handed on by oral tradition. Christmas (*Noche buena*) is kept with great solemnity in the churches, and in many districts a special service is held called 'La Misa del gallo,' the Midnight Mass, or, Mass of the Cock. On this subject a book by M. Achille Fouquier, 'Chants Populaires Espagnols,' should be read.

The transfer of Christmas hymns and songs from the Church to the home would naturally lead to a collateral growth of carols containing allusions to the home-festivity of the season, especially to the abundance of food and drink which hospitality provided. This is exactly what we find. Secular carols grew up, chiefly concerned with eating and drinking. Many of these, however, have a strange, and, to our ears, repulsive mixture of conviviality and theology. This is particularly noticeable in

* A lecture delivered at Oxford, November 19, 1890, by the late Professor of Music. Twelve Old Carols, which he adapted and arranged (and had printed by Messrs. Novello and Co. for the purpose), were sung as illustrations of the various types of carols described.

our old English carols, of which the following is a specimen :—

Now that the time has come wherein
Our Saviour Christ was born,
The larders full of beef and pork,
The garners filled with corn, etc.*

In these next lines theology and conviviality appear together, but in a different order :—

And we do hope before we part
To taste some of your beer.
Your beer, your beer, your Christmas beer,
That seems to be so strong ;
And we do wish that Christmas-tide
Was twenty times so long,
Then sing with voices cheerfully,
For Christ this time was born,
Who did from death deliver us,
When we were left forlorn.†

This curious blending of religion and revelry is, of course, also partly due to the fact that the time of the year which the Church eventually selected for the commemoration of the Nativity, happened to coincide with a heathen feast of great antiquity, handed down from time immemorial through the Druids' Winter Feast, the Roman Saturnalia, and the Scandinavian Feast of the Yule. This word 'Yule' gave some trouble to philologists, but it is now accepted as being derived from a root signifying 'to shout aloud,' possibly 'to howl.'

After our Reformation, the Puritans, as may be supposed, did not encourage the vanity and frivolity which they thought accompanied the feast of Christmas; in fact, they tried hard to stamp out both the sacred and secular observances of the season. In 1644, because Christmas Day fell on their fast-day, the last Wednesday in the month, people were ordered to keep it as a *Fast !* and in 1652 Parliament directed that 'no observation shall be had of the 25th day of December, commonly called Christmas Day.' No services were allowed in the churches on that day, and Evelyn and others were actually arrested for committing a breach of the ordinance of Parliament by receiving the Holy Communion on Christmas morning.

This reactionary tension could not however last long, and we soon find the people clamouring for and obtaining a restoration of their ancient winter feast. That they had felt the loss of the food and drink more than that of their church services, seems to be shown by this portion of a carol written about that time in honour of the revival of Christmas :—

The butler and baker, they now may be glad,
The times they are mended, though they have been bad;
The brewer, he likewise may be of good cheer,
He shall have good trading for ale and strong beer,
All trades shall be jolly, and have for relief,
Plum pudding, goose, capon, minced pies,
and roast beef.‡

There are fifteen stanzas of this worldly-minded carol, which is, with much appropriateness, ordered to be sung to an old tune called 'The Delights of the Bottle.'

* Bullen. A Christmas Garland. 1885. p. xxi.
† *Ibid.* p. 65.
‡ *Ibid.* p. 163. Sandys, Christmas Carols, p. 54.

The suspension of Christmas observances brought about one result to be deplored, the loss of some of the ancient tunes to which carols had formerly been sung; they had hitherto been carefully handed down by tradition, but were now forgotten and, so far as we are concerned, lost beyond recovery. But, on the other hand, one good result followed the suspension of carol-singing, namely, the disuse of the silly *secular* carol. In fact we may say that, in our own times, the 'plum-pudding' and 'mince-pie' carol has practically ceased to exist. A few survive, as, for example, the celebrated Yorkshire 'Wassail' song, of which both words and music are most interesting. It ought, perhaps, to be mentioned that 'Wassail' is really a Saxon expression: 'Wes hál,' 'Be thou hale—or hearty'; it is practically equal to: 'Your good health.' Afterwards, the vessel in which was put the wine for drinking the toast was called a 'wassail bowl,' or 'wassail cup,' then the wine itself was called a 'wassail'; lastly a verb was formed, 'to wassail,' or 'go a wassailing,' signifying simply 'to drink.'

To the realistic tendencies of the mediæval Mystery Play must be ascribed the rapid growth of curious stories, hardly worthy of the name of legends, which abound in the literature of carols. The not yet forgotten Apocryphal Gospels may have supplied the basis of some of them. Take, for instance, the conversations between Joseph and Mary prior to the birth of our Lord. On these is built the Cherry-tree Carol. This describes how Mary, while passing near a cherry-tree, asked Joseph to gather some cherries for her. He gave an unkind refusal, whereupon the branches miraculously stooped down so that she could reach the cherries and gather them for herself. Now, in the Department of France, d'Ille-et-Vilaine, a similar story is told of an apple-tree. Mary said, 'I long to taste this fruit.' Joseph refused to gather the apples for Mary. 'It is a shame,' he said, 'to touch this apple-tree at Noël.' The branches bend down, and Mary plucks the fruit. But here follows an interesting addition : Joseph then tries to gather some apples for himself, but the branches suddenly return on high. Joseph falls on his knees and asks Mary's pardon, which she grants.

Then again we find a whole group of stories relating what sort of offerings the shepherds brought to the Infant Saviour. In the 'York Mysteries' * one shepherd offers a brooch with a little tin bell attached; another, two cobnuts on a riband; a third, a horn spoon big enough to hold forty peas. This play dates back to 1350. Then again, in the 'Coventry Mysteries,' which are probably of the same early date, the first shepherd apologises that he can only offer his oaten-pipe, 'wherein moche pleysure I haue fond'; the second presents his hat,

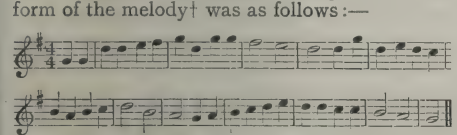
* York Mystery Plays. Lucy Toulmin Smith. 1885. p. 121.

saying, 'For weddur thow hast noo no nede to complain; For wind, ne sun, hayle, snoo, and rayne'; the third shepherd gives his 'myttens' to keep the Child's hands warm.

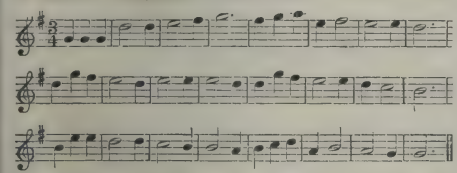
In M. Soleville's valuable collection of the 'Chants populaires du Bas-Quercy,' there is a carol in which the shepherds propose to go into the mountains and catch a bird to take to the Child to amuse him; so shepherd Barthélemy takes a thrush in the folds of his mantle; Michel takes a goldfinch's nest which he carries in the bottom of his hat; François brings a cake; Guillaume a nightingale; Janot, some chestnuts; and Bernard a butterfly. In another carol the shepherds have heard that the Child likes grapes, so one of them presents a hundred bunches of muscats.

It would be easy to fill a volume with these and other most curious stories of various kinds which the simple child-like imagination of rustics has brought into existence.

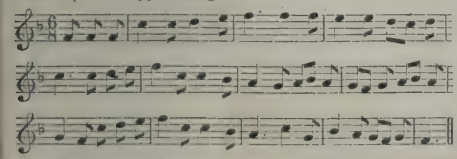
As regards the tunes to which such carols are set, in England they were sung generally to a special tune, sometimes to a well-known secular melody; in France, nearly always to tunes taken from the songs or choruses of comic operas, or to dance tunes; in Germany, chiefly to Volkslieder-tunes. The French tunes are often delightfully bright and rhythmical; a good specimen is that of the Besançon Noël, 'Chantans! Bargies, Noué, Noué,'* one of the large class of appeals to shepherds to leave their flocks and seek the manger. It illustrates the changes which tunes undergo. An old form of the melody† was as follows:—



a variant was‡:—

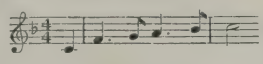


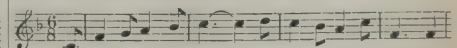
the final development, as given in the celebrated collection 'La Clé du Caveau,' 1816, to the words 'Voilà ce que c'est que d'aller au bois' (No. 627), being:—



The appeals to shepherds to wake and bestir themselves often take the form of a dialogue between angels and shepherds, or between shepherds themselves. When the dialogue is between angels and shepherds, the shepherds always speak their own particular patois, but the angels always answer them in the best Parisian French!

Another dialogue carol* 'Chantons, je vous en prie,' in which Mary is made to answer a long string of questions relating to the Nativity, commences with a short prologue, followed by the questions and answers and closing with a simple and beautiful prayer. It consists of as many as twenty stanzas of eight lines each, and was written by Lucas Le Moigne in 1520. The tune, which is exceedingly graceful, is to be found in the music of the celebrated Saboly collection, No. 49. The music of this collection of carols in the Provençal dialect was not collected till 1856, although the words were published as early as 1668. The title of the tune, according to M. Seguin, the editor of the music, is 'Amants, quittez vos chaînes,' but in other collections it appears as 'Hélas! je l'ai perdue, celle que j'aimais tant.'

The next branch of carol literature to be noticed is that in which the story of the Nativity is related as if it had taken place in some familiar locality close to the narrator. In our English carols I know of no example of this, but I am told by Mr. Bramley that in the Towneley Mysteries the Nativity is made to take place on a well-known Common near Wakefield. The most celebrated French carol of this description is one known as 'Les Bourgeois de Chastres,'† written in the 16th century, in the Department d'Ille-et-Vilaine, by a priest of the name of Crestot. It is also called the 'Arpajon' Noël because this particular town of Chastres was re-named 'Arpajon' in 1720. All the places mentioned will be found in the neighbourhood, in the valley of the Orge: St. Germains, St. Clement, St. Yon, Bretigny, Boissy, and others. The words consist of fourteen stanzas of eight lines, and the Noël became so popular in France that other towns tried to steal it by merely altering the names of all the places mentioned.‡ A version of the tune in common time is to be found in the Clé du Caveau—

but it is not nearly so bright and spirited as the one in six-eight time—



Before leaving this branch, attention should be drawn to a class of carols which we must,

* Twelve Old Carols. Novello & Co. No. 1.
† Noei tò nôvea. (1717.) p. 110. Noei Borguignon. 1736. p. 83. Sur l'air: Il étoit une Brunette, qui tant belle étoit.
‡ *Ibid.* p. 16. *Ibid.* p. 10. Sur l'air: Votre jeu fait ici grand bruit.

* Vieux Noëls. Nantes. 1876, p. 7. Twelve Old Carols. No. 3.
† La Grande Bible de Noëls. Tours. p. 35. Sur l'air: Nous nous mismes à jouer. Twelve Old Carols. No. 4.
‡ Vieux Noëls. Nantes. 1876. Les Bourgeois de Nantes.

I suppose, call 'burlesque.' It is impossible to ignore them if we make the Noël an object of serious study. The words are often absolute rubbish; here is a specimen* :—

A la venue de Noël
Treize chapons dans la marmite,
Si le potage n'est pas bon,
Nous y mettrons un petit chou.

A la venue de Noël
Tripes de porc sur le gril:
Une bouteille de vin blanc
Pour faire chanter le moine blanc.

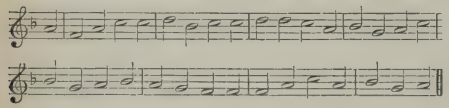
(ENGLISH VERSION.)

Now has come our feast Noël,
Thirteen capons boiling hot,
If the soup doesn't turn out well,
Throw a cabbage in the pot.

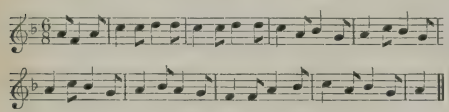
Now is come our Noël-tide,
To the grill your pork-tripe bring,
If the monk with wine is plied,
Better will he chant and sing.

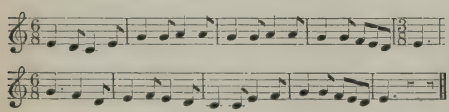
This was sung to the ancient church tune 'Jesu! Redemptor omnium.'

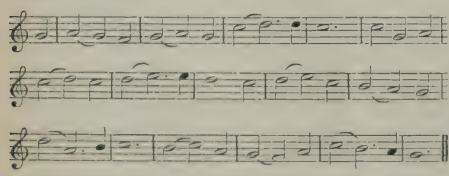
Ancient church melodies were sometimes put through a curious process of transformation in order to make them suitable, or perhaps I ought to say lively enough for carols. Everyone knows the fine old church melody 'Creator alme siderum' :—



Here is a popular version of this tune as sung to a Noël,† in France and in Flanders too :—

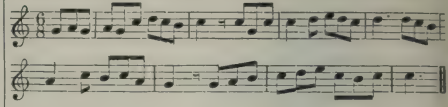


Here is another version from Bas-Quercy‡ still more transformed :—

One more example, the ancient 'Veni Creator,' is known to all :—

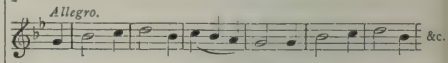


* Bladé. Poésies populaires de la Gascoigne, 1881. I., p. 161.
† Vieux Noëls. Nantes. 1876. p. 1. Coussemaker, Chants populaires des Flamands. p. 139.
‡ Soleville's Chants populaires du Bas-Quercy. 1889. No. 47.

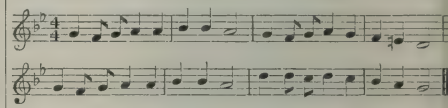
The same tune as sung in Flanders, and taken down in writing by Coussemaker* :—



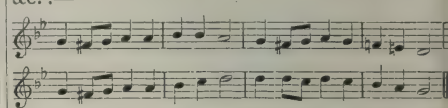
If a Church melody were found to be sufficiently lively without any change, it was taken into use as it stood. For example, the fine old melody 'O Filii et filiæ'† is used in some parts of France as a Noël :—



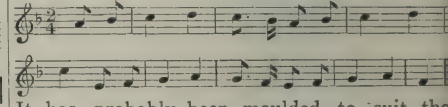
Both the words and music of two very remarkable Noëls of Bas-Quercy‡ call for notice. They are an appeal, first to the birds and next to flowers, to come and worship the Infant Christ. The words in the original patois are not of any literary merit; but there is something very poetical and touching in thus identifying the things of nature with man himself as debtors to God for the gift of the Incarnation. The tune of the Bird-Carol (known as the old church melody, 'Jesu! Redemptor omnium') is ancient and beautiful :—



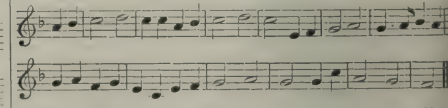
A modernised version given in the Nantes collection§ spoils it by introducing semitones, &c. :—



The tune of the Flower-Carol sounds rather modern, but it is not so :—



It has probably been moulded to suit the metre of the words, and so simplified, out of this old tune (which was old in 1702) :—



We come now to the Lullabies or Cradle-Songs which have sprung up and cluster round

* Coussemaker's Chants populaires des Flamands de France. 1856. p. 32.
† Vieux Noëls. iii., p. 1.
‡ Chants populaires du Bas-Quercy. Nos. 34 and 43.
§ Vieux Noëls. No. 2 of the Airs Notés. Twelve Old Carols. Nos. 5 and 6.

the story of the Nativity. The Latin poetry of the Middle Ages gives us some beautiful specimens of these. Everyone knows the hymn beginning :—

Dormi fili, dormi! mater
Cantat unigenito;
Dormi puer, dormi! pater
Nato clamat parvulo.
Millies Tibi laudes canimus
Mille Mille Millies.

and so it sweetly runs on through eight more stanzas.

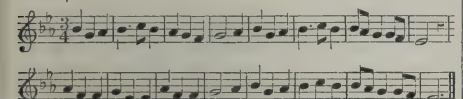
There is a beautiful old English example of a carol of this type in Bramley's Collection. It begins :—

On yesternight I saw a sight,
A star as bright as day,
And all along, I heard a song
Lullay by by lullay.

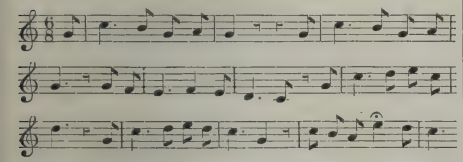
The proper tune to this has been lost, but Dr. Steggall has caught its true spirit and set it to charming music. There is another beautiful old English Lullaby printed by Husk and also by Sandys, which has lost its original tune. It commences* :—

Lulla, la lulla, lulla lullaby,
My sweet little babe, what meanest thou to cry?

Many charming examples are to be found in the French Collections, such as the Gascon carol 'Qu'il est aimable,' to the following tune† :—



This melody, when sung quickly, is adapted to words of a totally different character. The tune 'Scots wha' hae' has also this double function. Another example of a Cradle-Song‡ 'O bienheureuse nuit' has a charming melody —the progressions smooth and very graceful.



[After alluding to the irrepressible love of ridicule which even led to burlesque carols of this type, the Professor gave a short sketch of 'Meditations on the Nativity,' as illustrated by the Flemish carol 'De dryvoudige Geboorte'§ —the threefold Birth—the title referring to the birth of the Son in all eternity; the second birth in this world, as a babe; the third birth in the hearts of all faithful people. This idea is beautifully expressed in the Latin hymn of Prudentius, 'Corde natus ex parentis ante mundi exordium.' Finding that the well-known English translation of this hymn, 'Of the Father's love begotten,' was of the same metre as the Flemish carol, the Professor used it for the Flemish tune,* which is of great breadth and grandeur.]

The next division of our subject is that of Epiphany Carols, of which a large number exist. In a Besançon Noël, the shepherds at the manger are frightened because they hear beating of drums to announce the approach of the Three Kings; then a long dialogue takes place between the shepherds, the kings, Dame Mary, and Sir Joseph. It should be said that in English Carols the Holy Mother is generally called Lady Mary, and her husband Sir Joseph. In one old English carol she is called 'Lady Saint Mary,' which sounds odd!

In another Besançon Noël the shepherds try to stop the entrance of one of the kings because he is black; the others explain that he is an Ethiopian, and therefore it cannot be helped; he is then admitted.

[An old English Epiphany Carol, 'The Golden Carol of Melchior, Balthazar, and Gaspar,'† was then sung to a very beautiful old French tune of the same metre, and the Professor concluded with a few remarks on Carols bidding good-bye to Christmas; two most interesting ones were reprinted by Mr. A. H. Bullen from a book of 'New Christmas Carols' published in 1661. One was sung to 'Well-a-day,'‡ a tune much used at that period for melancholy ditties or 'laments.' Another melody considered suitable for this purpose was 'Bonny sweet Robin,'§ one of the most beautiful, in the Professor's opinion, which it is the good fortune of our nation, or any other, to possess.]

* Sylvester. A Garland of Christmas Carols. 1861. p. 84.
† Delaborde. Essai sur la musique. 1780. Saboly. No. 11. Vieux Noëls. No. 66. Twelve Old Carols. No. 7.
‡ Fleury. Littérature orale de la Basse-Normandie. 1883. p. 216. Twelve Old Carols. No. 8.
§ Coussemaker. Chants populaires des Flamands. p. 45.

* Twelve Old Carols. No. 9.
† *Ibid.* No. 10.
‡ *Ibid.* No. 11.
§ *Ibid.* No. 12.

MUSIC IN SCOTLAND:

A BRIEF HISTORICAL SURVEY.

(*Concluded from page 727.*)

DUNDEE—AN OMISSION REPAIRED.

The epitomising of history is attended with considerable risk, especially when the survey covers so widespread an area as the land o' cakes. The results of the boiling down process are likely to cause someone to boil over with indignation at an assumed intentional neglect of his particular corner of the field. Not so-minded, however, is the editor of that excellent century-old journal, *The Dundee Advertiser*. He kindly calls our attention to the musical history of the flourishing city on the banks of the Tay in these words :—

In the late Alex. Maxwell's two volumes on 'Old Dundee,' and in A. C. Lamb's 'Dundee: its Quaint and Historic Buildings,' there is much information regarding

the Sang Schule before and after the Reformation. The Choristers' House, which was given by David Scrymgeour of Fardill in 1523 as a dwelling for the choir-boys of St. Mary's Church, still stands in the Overgait; and after the Reformation the Town Council had to support 'The Maister of the Sang Schule,' as is shown by numerous entries in the Council Minutes. A building set apart as the Sang Schule was in existence at the time of the Siege of Dundee, in 1651. The famous Dr. Heighington (see the Dictionary of National Biography), who was organist at Dundee in 1757, founded the Dundee Musical Society in that year, and some of the music books used by the performers are still extant. A Choral Society was formed in 1813, and the first Philharmonic Society was founded in 1836, and was succeeded by a similar Society which began in 1850, and expired in 1892.

The Dundee Amateur Choral Union well deserves honourable mention. Founded, January 28, 1858, a century after Dr. Heighington's Society had expired, the Choral Union shows a record of forty-two years' good service in the cause of music. The complete history of the Society may be found in 'The Dundee Year-Book for 1899,' a volume of interesting reprints from *The Dundee Advertiser*. Here it must suffice to say that the Choral Union, under the able conductorship of Mr. David Stephen, worthily maintains the best traditions of choral music in Scotland. The list of works that have been performed would do credit to any musical organization. Long may it flourish!

But to resume this 'Brief Historical Survey' with a few remarks on the subject of Church Music in Scotland.

AN ORGAN TAX.

The Reformation may serve as a starting point. But as in the first instalment of this article reference was made to the Sang Schools of Aberdeen, one or two quotations from an interesting book on that subject may find a place.*

In 1256, there were four singing boys at St. Nicholas Church, Aberdeen, and in 1437 an organ. 'New organs' were erected in 1485, 'for defraying the expenses of which a special tax was imposed on all sheep and swine brought into the town.' The office of 'leader of the church music and organist' was evidently in the nature of a freehold, as that official was to receive '24 markis, for all the dayes of his lyfe—*viz.*, 18 markis from the rent of the overmill, 4 markis from the lands of Bogferlow, and 2 markis from our Kirk bred.' He was, however, much too canny to be 'quite pleased' with such security as the 'Kirk bred' afforded; so he asked for some other 'strenzeabill place, but fraud or gil,' from to draw the 'two markis for all the dayes of his lyfe.'

EARLY PSALMODY.

The music of the Reformed Church of Scotland, however, resolved itself for upwards of three centuries into unaccompanied Psalm-singing. In, or about, the year 1540 there dwelt in the town of Dundee a trio of brothers Wedderburn, of whom John 'translated manie of Luther's dytements into Scottish meeter, and the Psalmes of David.' Full of enthusiasm for the service of praise, as would become disciples of Martin Luther, they may be said to have founded metrical church song in Scotland. The volume issued by them, generally known as the 'Gude and Godlie Ballatis,' contained no music, and their versifications were sung to German tunes. But, 'strictly speaking, 1556 forms the starting point in the history of Scottish Psalmody, considered as a matter of Ecclesiastical Order.'*

The subject soon attracted the attention of the ecclesiastical authorities. Calderwood, the historian, records that—

> In the General Assembly conveened at Edinburgh in December 1562, for printing of the Psalmes, the Kirk lent Robert Likprivick twa hundredth punds [Scottish money] to help buy irons, ink and paper, and to fie craftsmen for printing.

Previous to this, however, the First Book of Discipline (1560) contained the following Exhortation:—

> Moreover, men, women, and children wald be exhorted to exercise thame selvis in the Psalmes, that when the Churche convenith, and dois sing, thai may be the more abill together with commoun heart and voice to prayse God.

Evidence that part-singing was practised as early as 1574 is furnished by the following extract from the diary of James Melville, in which the word 'treables' refers to one of the harmonic parts:—

> Mairower, in these yeirs I learned my music, wherein I tuk graitter delyt, of an Alexander Smithe, servant to the Primarius of our Collage, wha had been treaned upe amangis the Mounks in the Abbay. I learned of him the gam, plean-song, and monie of the treables of the Psalmes, whereof sum I could weill sing in the Kirk.

THE PRECENTOR.

The Precentor soon appears on the scene. He is at first referred to as the 'Takar vp of the Psalmes,' or 'Uptaker of the Psalme.' Many stories are current concerning this important and indispensable official, who has entered so largely into the ecclesiastical and national life of Scotland. In the old days, and especially in country places, his 'principal qualification was poverty, and a loud voice for reading the line, it being a matter of no consequence whether he knew a note of the music or not.' He was frequently noted for his interpolated graces in 'giving out the tune.' As Precentor he occupied a box immediately below the minister, a position favourable to such admonition as that given by an old divine, who, leaning over the pulpit, brought down the psalm-book on the head of the Precentor with

* 'Extracts from the Commonplace Book of Andrew Melville, Doctor and Master of the Song School of Aberdeen, 1621-1640. Edited by W. Walker. Aberdeen, 1899.

* 'The Scottish Metrical Psalter of A.D. 1635. Edited by the Rev. Neil Livingston. Glasgow, 1864.' A most valuable reprint, containing prefaces of great historical interest to all students of this subject of Scottish Psalmody.

the injunction: 'Now come, gie us nane o' your lilts.' Long ago, in Edinburgh, one of these lilting leaders of praise showed an abnormal fondness for the national beverage. The Kirk officials of this 'fashionable congregation' kept a suit of clothes in the Session (not Sessions) House for that chief musician, in order that he might put on the garments of praise and not be clad in the threadbare habiliments of inebriation.

LINING OUT.

Two old Psalmodic customs have now disappeared—a sitting posture while singing, and 'lining out.' At the time of, and subsequent to, the Reformation, churches were not furnished with pews, and worshippers brought their own stools or chairs. 'Lining-out,' and the slow speed at which the Psalms were sung (or drawled), may have conduced to the adoption of the sitting posture as a physical necessity. The 'lining-out'—*i.e.*, the reading of *each* line of the Psalm before it was sung—came from England, as Scotsmen, with pardonable pride at their superior educational advantages, stoutly maintain. So deep-rooted, however, did 'lining-out' become, that it passed into the region of tradition; and, strange to say, its *dis*use was looked upon as an 'innovation.' One old woman quoted the words 'line upon line' as the scriptural authority for the retention of the custom. The late David Kennedy recalls the psalmodic experiences of his boyhood (1840) in these words:—

Everybody sang in the kirk in those days, and, with characteristic Scottish conscientiousness, the auld folk thought themselves in duty bound to sing every word of the Psalms, whether they could keep pace with the precentor or not. One well-known old character, an inveterate snuffer—our grandfather used to tell us—habitually left off in the middle of a verse, deliberately blew his nose with his red pocket 'neepkin,' and, having carefully marked his place, would recommence where he had left off, oblivious of the fact that the precentor and the rest of the congregation were two lines in advance of him!

MR. LEWIS DE FRANCE.

Reference was made on p. 724 to a Mr. Lewis de France, who kindly 'condescended to teach' music in Glasgow in the year 1691. This gentleman has been traced by Mr. Robert A. Marr as having been in Edinburgh seven years earlier. The following application furnishes proof:—

Application by Lewis de France to the Magistrates of Edinburgh as Governors of Heriot's Hospital to be allowed to teach the boys there Church Music, 8th September, 1684.

That your honours were . . . [pleased to appoint] the suplicant to professe and teach musick within the good toune of Edinburgh, and hes farder manifested your honour and respect to that pleasant and alluring art, by the true excercise of which, God himselfe is worshiped and praised, and mens hearts, amidest the cares and toylls of the world, are elevated and cherished, which is the excercise of his never ending praises in heaven; in order to which your honours was so graciouslie liberall to bestow a yearlie salary on the suplicant, who desyres not to be idle nor wanting in his duties, whereby he can be servicable to your honours and the good toune, and therefore seeing theer are a great number of boys in Heriot's Hospitall under your honours patronage, manie whereof may have a good dispositione for musick, the Petitioner is readie and willing to attend them at the school upon such days and hours of the week as your honours shall please to appoint, and there to teach and instruct the schollars in the grounds of musick, and the four parts of the psalms, at least a competent number that may be fitt and able to attend the severall precentors in the Churches of Edinburgh, to assist and bear up the true melodie in the four parts of the Psalmes to the praise of God, as your honours shall judge convenient.

May it therefore please your honours to appoint and allow such of the said boyes as have ane dispositione for the said art, to come to the petitioner's school, that he may instruct them in the grounds of musick and four parts of the Psalmes, to the effect foresaid, and that at such dayes and hours of the week as your honours shall appoint by act of counsell and your honour's answer.

Your honours
most humble and most
obedient servent,
Lewis de France.

THE ART OF PITCHING.

At the beginning of the second half of the eighteenth century, psalmody in Scotland had become so bad that a Reformation of church music became a burning question. The propaganda was set out under the heads of (1) 'the proper teaching of melody, or the music of single parts; and (2) the introduction of harmony, or the united music of several parts.' The movement seems to have originated at Aberdeen, where 'sol-faing was introduced with good results.' An instructive and somewhat amusing article in the *Scots Magazine* of April, 1755, furnishes some curious information concerning the achievements of those old Aberdonians. It is also valuable as throwing light on the introduction of the pitch-pipe and its use—the art of pitching. Here are two extracts:—

As the tune must begin on a pitch neither too high for the tenor and other upper parts ascending to the highest notes the tune requires, nor too low for the bass, the leader must begin with striking such a sound as will answer this end. With this all the performers join in unison; and then the several parts ascend or descend to the notes upon which the respective parts of the tune begin, and after a little pause proceed to the tunes. This is called *pitching*.

As it requires great practice and skill, all at once, and without premeditation, to strike a sound precisely proper for the pitch, and in order to ascertain this in the beginning, and before such expert performers can be had in a parish as are capable of doing it, an instrument is used commonly called a *pitch-pipe*, which, by moving a slider properly divided, gives all the notes, with their subdivisions, which are proper for the tenor-part. Upon this the leader gives one sound, acute or grave as the tune requires; with which all the performers immediately strike in; and the instrument is laid aside. Those who are offended at this (as a gentleman observed upon hearing the objection), might as well be offended at a person's hemming to clear his throat before he begin, which is often done by some precentors with many affected airs.

THE PITCH PIPE—ANATHEMA!

The operation of pitching was regarded by some good people as in the nature of the overthrow of a 'principle.' A certain anti-innovator of Aberdeen said:—

There is a new-fashioned profanation of the Sabbath introduced, by singing the psalms at church with a herd-boy's instrument of music, which gives offence to many serious Christians; and that instead of the proper duties of meditation and prayer, the young people meet to whistle and fife, both before and after sermon, to improve themselves in this exercise.

The Kirk Session by no means approved of this 'herd-boy's instrument of music.' They cast (or pitched) it out as an indecent and disorderly thing, judging from their application to it of the Pauline exhortation: 'Let all things be done decently and in order.'

PSALMODIC REFORM.

Nevertheless the necessity for reform travelled southwards to Edinburgh. In November, 1755, the Town Council of the capital resolved that:

Owing to the very indecent and offensive way in which church music was performed, a master, well skilled both in the theory and practice of church music, should be immediately employed to teach in the city: and for defraying the expense of a music master, printing a book of tunes, and to encourage the teaching of it gratis, a sum not exceeding £25 should be granted by the city.

The opprobrium 'very indecent and offensive way' was none too strong. The result of this 'Act' of the Town Council was the appointment of one Cornforth Gilson, a former chorister of Durham Cathedral, to teach psalmody at 'a fee of 20*d.* per month,' with gratis instruction to the poor. The precentors of the city were ordered to attend Mr. Gilson's classes, 'so as they may learn the art of singing and precenting.' He was re-engaged a second year at a salary of £12 . 10 . 0 *sterling;* and in 1759 the City Treasurer was authorized to purchase sixteen copies of Gilson's 'Lessons on the practice of singing' (issued in 1759), 'for the use of the boys who sing bass [!] in the New Church.' Eight years later, one 'Thomas Franks, from England' was 'appointed to the office of Arch-Precentor of this city (Edinburgh)' to teach 'the bass singers, and such other of the inhabitants, church music gratis.'

ADVICE TO PRECENTORS.

Mr. Robert Bremner (1720?-1789), a music publisher of Edinburgh, afterwards of London, furnishes some interesting side-lights on the old Scottish Psalmody in his book entitled:—

The | Rudiments | of | Music: | or, | A short and easy | treatise on that subject. | To which is annexed, | A collection of the best Church-tunes, | Canons, and Anthems. | The second edition. | With considerable Additions; particularly, Instructions for song; and, A Plan for teaching a Croud.

By Robert Bremner.

Edinburgh: | Printed for the Author, | and sold at his Music-shop at the Harp and Hautboy. MDCCLXII.

Bremner's 'A Plan for Teaching a Croud,' has the following curious title:—

A Plan for Teaching the Four Parts to any Number a House will conveniently hold, with as little Trouble, and as soon as to four People.

In his 'few hints for the better conducting this high Act of Devotion,—*i.e.*, the service of praise—he addresses the chief musicians of the kirks in these terms:—

TO THE CHURCH-CLERKS OR PRECENTORS IN GENERAL.

First, Let it be your particular Care, in giving out the Psalm-tune, to begin the Note as soft as possible, and increase the Sound as you go on, or, in other Words, to swell the Note; and this do at least at the Beginning of every Line; the Consequence of which will be, that the whole Congregation will endeavour to imitate you; and when they can do it, what a striking Effect must a swell of probably a thousand Voices have? On the contrary, if you begin in a bawling Manner, how shocking must the Bawl of such a Multitude be?

The *next* Thing recommended is, that you introduce no Graces, even where they would be agreeable, otherwise they will in like manner copy your Example, and probably go much farther. If the Fancy is once set to work, it is uncertain where it will end.

In regard to what he calls 'these nonsensical graces,' Bremner says:—

Every Congregation, nay, every Individual, had different Graces to the same Note, which were dragged by many to such an immoderate Length, that one Corner of the Church, or the People in one Seat, had sung out the Line before another had half done; and from the whole there arose such a Mass of Confusion and Discord as quite debased this the noblest Part of divine Worship. This they called the old Way of singing, for which there were many Advocates, though in fact it was the new, or rather no Way at all.

PSALMS AND HYMNS.

Our available space is being rapidly filled, and therefore only the barest mention of one or two phases of church music in Scotland can be made. The Scottish Metrical Psalter of 1635—one of the latest editions, and, musically the most complete, of the Reformation Psalm Book first issued in 1564—is a landmark in the history of psalmody North of the Tweed. For more than a hundred years after the present version came into use (in 1650), nothing but metrical psalms were sung in the churches. The General Assembly discussed the subject of Paraphrases for forty years (1741-81) before coming to a decision on that point, and then only an interim permission was given (1781) for their use in the worship of the Sanctuary; this 'interim permission,' by the way, has never been made absolute, even to this day! The use of hymns—'human hymns'—did not become general until after the year 1852 in the United Presbyterian Church; after 1870 in the Established Church; and after 1873 in the Free Church of Scotland.*

The strong conservatism of the Scotch people in matters ecclesiastical has been amusingly portrayed by the gossiping 'A.K.H.B.' in an article on 'The new hymnology of the Scottish Kirk' (*Blackwood's Magazine*, May, 1889). In regard to the

* In 1900 the United Presbyterian and Free Churches joined their forces and became the United Free Church of Scotland.

prejudices against the use of the word Hymnal, one minister held it to be a Puseyite definition; another that it meant Hymn-all, to wit, 'a collection of *all hymns!*' Again: an amiable country parson said that 'he would as soon insert a hymn by the devil, as one by Cardinal Newman.' The Committee on the preparation of the Hymnal had a difficulty in finding a suitable superimposed text for Norman Macleod's robust hymn, 'Courage, brother, do not stumble,' when a grave voice said: 'Don't you see,

Perish, policy, and cunning,
Perish all that fears the light!

of course the text must be "Ye are come to the General Assembly."'

THE ORGAN QUESTION.

'In regard to organs, in this country, at least, the practice can never become universal,' and 'even if authorised he doubts whether there are sixty parishes in Scotland that could afford the expense of an organ and an organist.' Thus prophesied a certain Dr. James Beattie, an Aberdeen Professor, in a trenchant communication addressed in 1778 to the Rev. Hugh Blair, of Edinburgh, entitled 'A letter on the improvement of Psalmody in Scotland.' But there was no organically-minded and millions-possessed Mr. Carnegie forthcoming at that time!

Again, an eminent divine of Edinburgh, in in 1858, expressed the alarm he felt at certain recent movements on behalf of instrumental music in Presbyterian worship, and his dread of the agitation of the question in Presbyterian Churches. He affirmed it to be a question which touched some of the highest and deepest points of Christian theology, and stated it to be his firm persuasion that if the organ were admitted, there would be no barrier, in principle, against the sacerdotal system in all its fulness—against the substitution again, in our religion and our ritual, of the formal for the spiritual, the symbolical for the real. This anti-organ divine was no less a personage than the ruling spirit of the Free Church at that time—the Rev. Dr. Candlish, minister of Free St. George's Church, Edinburgh, from 1833 to 1873—the identical sanctuary which now contains the organ over which Mr. Alfred Hollins so ably presides. *Tempora mutantur, nos et mutamur in illis!*

An attempt was made by the Rev. Dr. Ritchie, a Presbyterian minister, to introduce an organ into his church — St. Andrew's, Glasgow—in 1807, but he was soon sat upon in these words:—

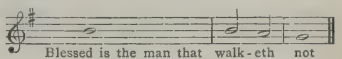
That the Presbytery of Glasgow are of opinion that the use of the organ in the public worship of God is contrary to the law of the land, and to the law and constitution of our Established Church, and therefore prohibit it in all the Churches and Chapels within their bounds.

The only church organ in Glasgow for many years was that in St. Andrew's Episcopal Chapel, which thereby became known to successive generations as the 'Whistlin' Kirk.' In 1863 the Rev. Dr. Robert Lee introduced instrumental music, in the form of a harmonium, into Old Greyfriars (Presbyterian) Church, Edinburgh; an organ followed in 1865. In the following year (1866) the 'Kist o' whistles' was authorized by the Church of Scotland; in 1872, by the United Presbyterian Church; and in 1883, by the Free Church of Scotland.

THE CHURCH HYMNARY AND CHANTING.

The change that has come over Church music in Scotland, largely due to the introduction of organs, is a very remarkable sign of the times. The old Precentor, with his airs and graces, not to mention his ignorance, has given place to the organ and trained choir. In the recently-issued 'Church Hymnary,' edited by the late Sir John Stainer, the two sections of the Presbyterian Church in Scotland have an excellent manual of praise.

As church music in Scotland is likely to remain for the most part congregational in its utterance, there should be full scope for the general use of the chanted (prose) Psalm. To its adequate attainment a well-pointed psalter (Bible version), with singable chants, is, however, a *sine quâ non*. As an example of how *not* to do it, a specimen from one of the authorised pointed Psalters in Scotland may be given:—



Psalm 1. *v.* 1.

No objection could be taken to this pointing as a benediction upon one who has unfortunately been deprived of the use of his legs, but it is a caricature of the initial verse of the Book of Psalms.

The foregoing remarks must by no means be regarded as exhaustive on a subject that has yet to be adequately treated by the historian, rather should they be read as a few side-lights on Scottish psalmody.

To the previously-mentioned names of those who have kindly helped in the preparation of this chit-chat, there must be added that of Mr. William Cowan, of Edinburgh, who had so much to do with the preparation and successful launching of 'The Church Hymnary.'

The consideration of music in Schools and Training Colleges is too important a subject to be briefly treated. It is one eminently suited to the columns of *The School Music Review*; and in the issue of that journal for December, we refer our readers to an article on this educational subject by so competent an expert as Mr. James Gallie, of Glasgow.

MENDELSSOHN'S ORGAN SONATAS.

BY F. G. EDWARDS.*

I venture to think that no apology is needed for bringing before you the subject of Mendelssohn's Organ Sonatas, nor for offering a few remarks on those works which have long been accepted as 'classics' of the instrument. It is not my intention to enter upon any æsthetic description or technical analysis of these familiar compositions; but to refer (1) to the history of their inception and publication, and (2) to point out some of the differences between the composer's autograph manuscript and the published version. In this way some side-lights will be thrown on these masterpieces of organ music which I trust will prove interesting.

In the year 1844, Mendelssohn paid his eighth visit to England. He conducted five concerts given by the Philharmonic Society and entered *con amore* into the doings of that brilliant musical season during his two months' stay in London. Immediately after his engagements in the Metropolis had been fulfilled, he rejoined his wife and family at Soden, near Frankfort-on-the-Main. Here is a picture of his home-life at that time—described in his own words:—

Soden, near Frankfort a/M.,
July 22, 1844.

'After my mad, most mad, life in England—for never before was anything like this season—we never went to bed before half-past one, every hour of every day was filled with engagements three weeks beforehand, and I got through more music in two months than in all the rest of the year—this life at Soden, with its eating and sleeping, without dress-coat, without piano, without visiting-cards, without carriage and horses; but with donkeys, with wild flowers, with music-paper and sketch-book, with Cécile and the children, is doubly refreshing.'

It was at Soden and Frankfort, amid most congenial holiday surroundings, that Mendelssohn wrote his Organ Sonatas during the years 1844 and 1845. But why did he choose this particular period for their composition? The answer to this question is not without interest to English musicians.

Mendelssohn's organ playing—of Bach and his own wonderful extemporisations—had been a remarkable feature of his several visits to England. Some of our leading organists who were fortunate enough to have heard him, wished that he would write some pieces in various styles for their instrument. Mr. Coventry, of the firm of Messrs. Coventry and Hollier, music publishers, 71, Dean Street, Soho, communicated this desire to Mendelssohn during his visit to England in 1844—in fact, Mr. Coventry really *commissioned* him to write these Organ Sonatas. It is, therefore, of peculiar interest to know that the world is indebted to an English music publisher, acting upon the initiative of some English organists, for this important contribution to the literature of the organ.

I have been allowed to see the letters which passed between Mendelssohn and Mr. Coventry upon the subject of the publication in England of the Sonatas. The correspondence, which is entirely in English, also contains some interesting letters relating to the English publication of Bach's Organ Chorales and Preludes, which Mendelssohn edited for Coventry and Hollier, and which were issued by that firm in the year 1845.*

The following extracts from the Mendelssohn-Coventry correspondence relate to the publication of the Organ Sonatas:—

(Mendelssohn to Coventry.)
Frankfort, August 29, 1844.

'I have also been very busy about the organ-pieces which you wanted me to write for you, and they are nearly finished. I should like to call them "3 *Sonatas* for the Organ," instead of *Voluntaries*. Tell me if you like this title as well; if not, I think the name of Voluntaries will suit the pieces also, the more so as I do not know what it means precisely.'

The original scheme, either Coventry's or Mendelssohn's, seems to have been only *three* sonatas. The term 'Voluntary' was doubtless suggested by Coventry, who subsequently wrote to the composer on November 19, 1844: 'I like the term Sonata just as well as Voluntary.'

Mendelssohn, who had promised to send the Sonatas, if possible, before the year was out, wrote to Coventry as follows:—

Frankfort, Dec. 17, 1844.

'I hope to send you soon the promised organ-pieces. 9 are ready, but I want to have 12 before I make a parcel of them.'

May 1, 1845.

'I beg you will let me know whether a letter, which I wrote to you some weeks since, has reached you or not. It contained the communication that I had written a kind of Organ-school in Six Sonatas for that instrument, and the question whether you would like to have the whole work or only one half of it.'

May 26, 1845.

'I duly received your favour of the 29th April, and, as I have no objection to your dividing my Sonatas into two books, I was very glad to see that they are to appear altogether at your house. I even think it would be well to sell each Sonata separately,

* The substance of a Paper read before the Musical Association on November 13, 1894, the President, the late Sir John Stainer, in the chair.

* See The Musical Times, December, 1896, p. 797.

if somebody wants to have them so; but it must always be with the title of "Six Sonatas, &c.; Nos. 1, 2, &c." Pray, if you place it into the engraver's hands, let him be most careful, in order to get a correct edition. I attach much importance to these Sonatas (if I may say so of any work of mine), and accordingly wish them to be brought out as correctly as possible. Perhaps some one of my English friends and brother-organ-players would look them over for me, besides the usual corrections of the proofs. Perhaps Mr. Gauntlett would do it?'

The original proof copy, now in the possession of Mr. Julian Marshall and which he has very kindly allowed me to examine, shows that Vincent Novello, and not Dr. Gauntlett, looked over the proofs.

The following is an exact copy of the original advertisement announcing the publication of the Sonatas; it is from the *Musical World* of July 24, 1845:—

MENDELSSOHN'S

SCHOOL OF ORGAN-PLAYING.

MESSRS. COVENTRY AND HOLLIER

have the pleasure of announcing that they are about to publish, by subscription,

SIX GRAND SONATAS FOR THE ORGAN;

COMPOSED BY

FELIX MENDELSSOHN BARTHOLDY,

Price £1. 1*s.* 0*d. to Subscribers,—and* £1. 11*s.* 6*d. to non-Subscribers.*

The masterly performances of the above highly-gifted Musical Genius, on the noble Organ in the Town-Hall at Birmingham, as well as other large Organs in the Metropolis, were such as to excite the admiration and delight of all the competent judges who were so fortunate as to hear him; and to induce a wish, on the part of the Musical Public in general, and of English Organists in particular, that he would publish some of his own Compositions for that "King of Instruments," in order that they might enjoy the advantage of possessing such excellent models for their study and practice, and thus have an opportunity of availing themselves of such valuable assistants towards the acquisition of the knowledge and emulative cultivation on their part, of so sterling and refined a school of Organ-playing.

With a special view, therefore, to the gratification of the numerous admirers of Felix Mendelssohn Bartholdy, Messrs. Coventry and Hollier have prevailed upon him to write the "Six Grand Sonatas" expressly for publication in England at their Establishment, and which they intend to bring forward immediately, as specimens of what the Composer himself considers his own peculiar style of performance on the Organ.

As the Proprietors of the Copyright of this work are quite aware that any eulogium would be quite superfluous relative to a Composer so universally esteemed as Mendelssohn, they purposely abstain from any attempt of the kind, in reference to his other musical productions; and they wish merely to state, with respect to the particular work which they here announce, that all the English Organists, and other Musical professors who have been indulged with the sight of the M. S. S. have expressed their admiration of these Compositions for the Organ in terms of unqualified approbation.

July, 1845.

London, 71, Dean Street, Soho Square, where a List of the Subscribers to, and supporters of, the work may be seen; and where the names of additional subscribers are received.

The title 'Mendelssohn's School of Organ-playing,' suggested by the composer in his letter to Mr. Coventry of May 1, 1845, was subsequently withdrawn at his (Mendelssohn's) request, and the work was issued in its present familiar form—'Six Sonatas for the Organ.'

The Sonatas were published, as Op. 65, in October, 1845. The work was issued by subscription at one guinea per copy, and 190 copies were subscribed for, one of the subscribers being Miss Elizabeth Mounsey, who, at an interval of over sixty years, retains the pleasantest recollections of Mendelssohn's masterly organ playing at St. Peter's, Cornhill, during her organistship of that old city church. Mendelssohn received the sum of £60 for the English copyright. The metronome indications were added by the composer at the special request of the late Dr. Edward J. Hopkins; Mendelssohn pencilled them into the proof copy. The work was dedicated to Dr. F. Schlemmer, a lawyer, of Frankfort. He was an intimate friend of Mendelssohn's, and subsequently became a relative by marriage.

A long review of the work appeared in the *Morning Chronicle* of March 12, 1846—one of the leading London newspapers of the time—from the pen of Dr. Gauntlett. Here is a specimen of that redoubtable writer's style:—

The fourth sonata will be the favourite in England, and if not the most sublime or the most passionate, is yet the most beautiful of all the six. The first movement is a hymn of praise. It is a Bach prelude, and yet not Bach. Mendelssohn treats him as Melville treats the great Non-conformists and their Cerberus-headed orations. The epoch for expansion and extended analysis has passed away; the novelties of knotty points and subtle analogies are undesired; we want strong emotion, but it must be concentrated—it must strike sudden as the electric fluid—it must draw blood. And this is Mendelssohn. And this is the prelude to the fourth sonata. Turn to the last page (page 47). Look at that second bar with its seventh on the F pedal; dwell on the heart-quivering march up the pedal from the lower E flat to the F on the second and third staves, and then 'give thanks,' and those 'for ever.'

An early copy of the German edition of the work must have fallen into the hands of Robert Schumann, for he, in a charming and poetic

letter to Mendelssohn (dated 'Dresden, October 22, 1845'), refers to them in these words:—

'Only the other day we became quite absorbed in your Organ Sonatas, unfortunately only at the piano, but even without the title-page we should have found out that they were by you. And yet you are always striving to advance still more, and for this reason you will ever be an example to me. These intensely poetical new ideas—what a perfect picture they form in every sonata! In Bach's music I always imagine him sitting at the organ, but in yours I rather think of a St. Cecilia touching the keys; and how delightful that that should be your wife's name! Above all, Nos. 5 and 6 seem to me splendid. It is really a fact, dear Mendelssohn, no one else writes such fine harmonies; and they keep on getting purer and more inspired.'

I cannot find any record of Mendelssohn's ever having played his Organ Sonatas in *public*. He was evidently asked to do so at the Birmingham Festival of 1846, when his 'Elijah' was produced; but (in a letter to Moscheles, conductor of the Festival) he declined the request in these terms:—

'The last time I passed through Birmingham the touch of the organ appeared to me so heavy that I could not venture to perform upon it in public. If, however, it is materially improved, I shall be happy to play one of my sonatas; but I should not wish this to be announced before I had tried the organ myself.'

A private performance of them by Mendelssohn is thus recorded by the late Mr. W. S. Rockstro, who visited the composer at Frankfort in the spring of 1845. Mendelssohn proposed to his English friend that they should go to an 'open-air concert.' Suiting the action to the word, he led the way to a lonely corner of the public gardens, where a nightingale was singing with all its might. 'He sings here every evening,' said Mendelssohn, 'and I often come to hear him. I sit here sometimes when I want to compose. . . . I have just finished some Sonatas for the organ, and if you will meet me at the Catherinen Kirche, at 10 o'clock to-morrow, I will play them to you.' On that occasion he played the whole six Sonatas straight through from the neatly written manuscript. 'I remember,' says Mr. Rockstro, 'the wonderfully delicate staccato of the pedal quavers in the second movement of the fifth Sonata, which he played upon a single 8-foot stop, with all the crispness of Dragonetti's most highly finished *pizzicato*.' In a letter to his sister, Fanny Hensel, Mendelssohn refers to this, or a similar achievement:—

Frankfort, April 20, 1845.

'I will play them [the Organ Sonatas] to you at Ober-Liederbach, that is to say, by three at a time, for all six are too fatiguing, as I found the other day when trying them.'

The late Dr. Chipp, of Ely, an enthusiastic admirer of Mendelssohn, was one of the first—probably *the* first—English organist to play the Sonatas in public, and it was at an Organ Recital he gave at Messrs. Walker's organ factory in April, 1846. On one occasion Dr. Chipp, like Mendelssohn, played the whole six in succession, but entirely from memory! He also had the honour of playing the third sonata to Mendelssohn on the organ in the Hanover Square Rooms, and the performance evoked from the composer the following testimonial:—

'I have heard Mr. Edmund Chipp perform on the organ, and the manner in which he played one of the most difficult of my Organ Sonatas has given me a very high opinion of his talents and his skill as a musician and as a performer.

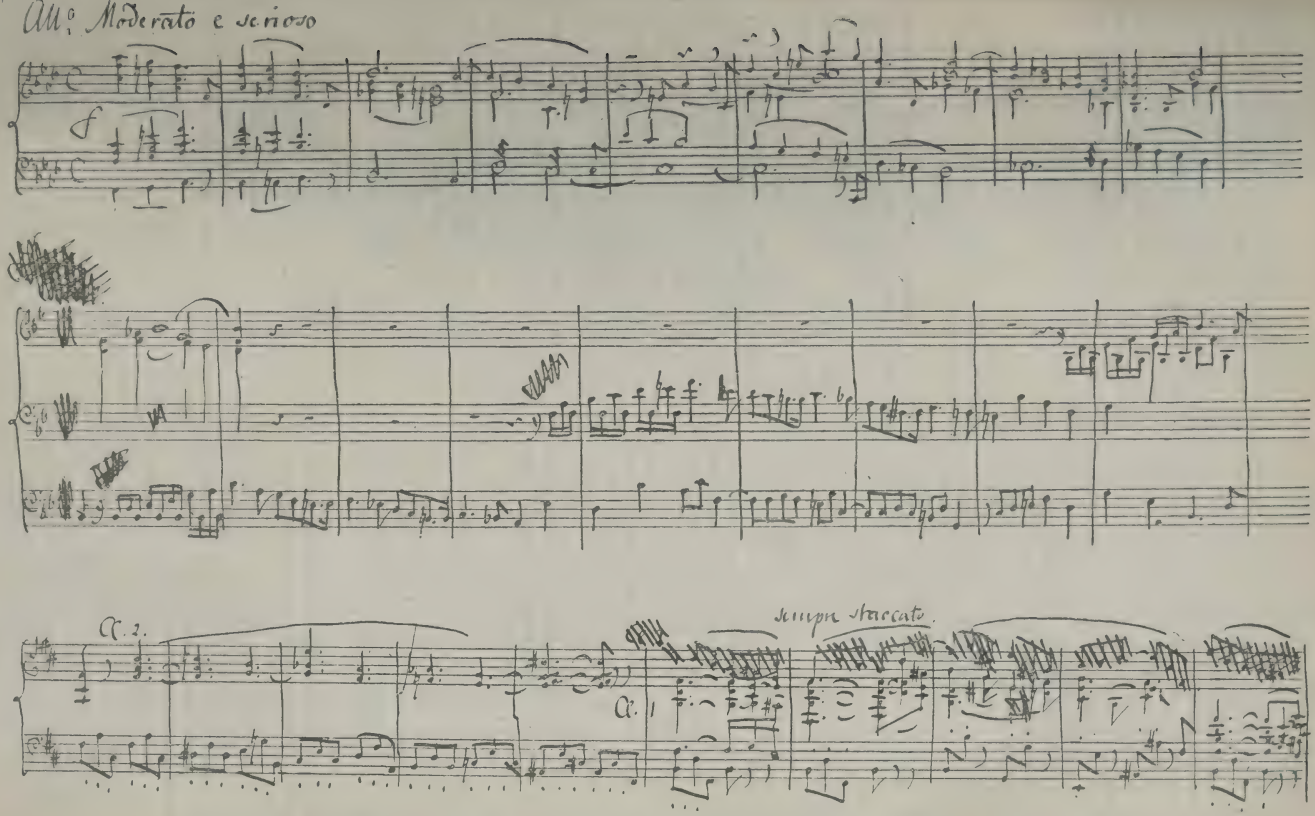
Felix Mendelssohn Bartholdy.
London, 7th Mai, 1847.'

The Sonatas seem to have been very slow in becoming known in England. Chorley, the distinguished musical critic of the *Athenæum*, in recording a performance of No. 1 by the late W. T. Best, on Father Willis's organ in the Great Exhibition of 1851, said: 'The noble organ sonata was new to us.' This was written nearly six years after the date of publication.

[The second portion of this Paper—treating of the differences between Mendelssohn's original autograph and the published version of the Sonatas—may be held over to some future occasion.]

Sir John Stainer, the President, in opening the discussion, said: 'I am sure we are very grateful for this admirable and interesting paper. We shall all, in future, listen to these Organ Sonatas with great interest. I think it was most fortunate that Mendelssohn was asked to write for the organ. I do not know whether many of you have had the same opportunities as I have had of noticing the wonderful organ parts in his oratorios. In England, I am sorry to say, for many years the organ, in the oratorio, was generally looked upon as a great bore, many people thinking that it was only useful to keep the voices in tune, to help them out of a difficulty, or to assist them when they were uncertain. I always played Mendelssohn's organ parts from the full scores, and I found them quite a study as works of art. He never puts a mark, order, or direction which is not of enormous advantage to the general effect. Let me advise young organists therefore to do exactly what he tells them. He was indeed a master of the instrument, and it must be a pleasure for us to know that English people encouraged him to write these Sonatas. . . .

'The speed at which the *Finale* of the First Sonata is taken must depend a great deal upon the size of the building, although Mendelssohn indicated that it was to go as fast as possible.



FACSIMILES OF EXTRACTS FROM THE AUTOGRAPH OF MENDELSSOHN'S ORGAN SONATAS, NOS. 1, 4, AND 5.

Reproduced (full size) from the original manuscripts in the possession of Mr. Arthur O'Leary, and by his kind permission.

In St. Paul's Cathedral I found it necessary to play it slowly. It would be interesting to trace the origin of the Chorales which Mendelssohn introduced into these Organ Sonatas. Several are well known; but I have never been able to trace that used in the opening of Sonata 5. I, however, see someone in the room (Mr. Otto Goldschmidt) whose intimate acquaintance with the literature of German Chorales would enable him to give us valuable information on the subject.'

Mr. Otto Goldschmidt, at a subsequent meeting of the Musical Association (February 12, 1895), said: 'In the First Sonata, Mendelssohn has given in his autograph the name of the Chorale (which for some reason the publisher has omitted) as "Was mein Gott will" ("What God ordains"). I find that it dates from the sixteenth century. Originally a French song, it was annexed by the German Church. It is an eight-lined tune, and as such has been used in its entirety by Sebastian Bach seven times—viz., in six cantatas and once in the "St. Matthew Passion." Mendelssohn, however, has here utilised the first four lines only. The Third Sonata contains the pathetic "Aus tiefer Noth," and is used by Mendelssohn in its original form. It was published in the first hymn-book of the Reformation, in Luther's time (1524). The Fifth Sonata contains a tune on which, regarding its origin, Sir John Stainer laid particular stress and which so far, I have in vain tried to trace. It is five-lined, a metre not often met with in German Hymnody, and my impression is that it is Mendelssohn's own composition. In the Sixth Sonata, Mendelssohn has used the famous six-lined Chorale, "Vater unser im Himmelreich" ("Our Father, which art in Heaven"), which was first published in 1540, and is, I think, justly ascribed to Luther.'

The facsimile specimens of Mendelssohn's autograph manuscript of the Organ Sonatas are reproduced (full size) by the kind and special permission of Mr. Arthur O'Leary, the fortunate possessor of the originals. He sends us the following interesting note on their history:—

In connection with these MSS. it may be interesting to mention the circumstances under which they found their home in England.

Mendelssohn, and his beautiful wife, Cecilia, were on terms of the most intimate friendship with the Preussers, one of the most influential families in Leipzig. A daughter of the house, Miss Annette Preusser, was an excellent musician, and Mendelssohn took great interest in her studies, sending her contrapuntal exercises to work, and other such attentions. On the occasion of this young lady's nineteenth birthday (1846) a party was given in honour of the event, and Mendelssohn and his wife, in common with other notabilities, were among the guests. Upon learning that it was the young lady's birthday party, Mendelssohn expressed his regret to Miss Annette at not knowing of the event before, adding: 'I shall bring something for your acceptance in a day or two.' Accordingly he called a few days later, bringing with him the Sonatas, on which he wrote an appropriate inscription.

Miss Preusser came to England in 1860, and built herself a charming house at Windermere, where she died in 1889. She devoted herself to philanthropic work of all kinds, the chief one being the placing of London Workhouse waifs as foster children amongst the small farmers in the lovely Lake District where she resided. Moreover, she left a large portion of her fortune to aid in the continuation of that excellent work. She always kept these Sonatas and other precious MSS. under lock and key, and rarely allowed them to be seen. At her death she bequeathed them to me.—Arthur O'Leary.

DR. ARNE.

(1710—1778.)

(*Concluded from page 719.*)

The following additional and interesting information concerning the sojourn of Dr. and Mrs. Arne in Dublin during the years 1742-1744 has been kindly furnished by Mr. W. H. Grattan Flood, organist of the Cathedral, Enniscorthy, extracted from his forthcoming book, 'The History of Music in Ireland':—

A reference to the Dublin newspapers of the years 1742 to 1744 will at once settle the oft-disputed dates regarding the musical doings of Dr. and Mrs. Arne in the Irish metropolis. Faulkner's *Dublin Journal* says: 'Last Wednesday (June 30, 1742), the ingenious Mr. Arne, brother to Mrs. Cibber, and composer of the musick of Comus, together with his wife (the celebrated singer), arrived here from London.' Garrick's 'entertainment' was at Smock Alley Theatre on July 19, and, two days later, Mrs. Arne's 'grand entertainment' came off, when Handel, Dubourg, Kane O'Hara, and others were present. On August 14-16 we read that 'last week Lady King, widow of the Rt. Hon. Sir Harry King, and the celebrated Mr. Handel, so famous for his excellent Compositions and fine Performances with which he entertained this town in the most agreeable manner, embarked for England'; and, on August 24, it is announced that Messrs. Delane, Garrick, and Arne sailed for England.' On December 17, 1742, Mrs. Arne sang for the Dublin Charitable Musical Society in 'Acis and Galatea,' accompanied on the violin by Mr. Arne, 'who will introduce comic interludes, amongst which will be selections from "Tom Thumb," "The Dragon of Wantley," "Miss Lucy in Town," &c., *intended to give relief to that grave attention necessary to be kept up in serious performances.*'

An advertisement in *Faulkner's Journal*, November 27-30, 1742, reads thus:—'This is to give notice to the Members of the Charitable Musical Society in Crow Street [this is the Society at which Mrs. Arne sang] who have not already subscribed for tickets, are desired to send their names to Mr. Wm. Mainwaring, at his Musick-shop on College Green, and to inform him whether they will have Silver or Bath-metal, that they may be ready against next Wednesday, as no Ladies are to be admitted for the future without tickets.'

On January 10, 1742-3, Arne's 'Comus' was produced at the Aungier Street Theatre, conducted by Mr. Arne, 'who accompanies on the harpsichord.' It is added that 'an extraordinary band of music will perform'; and Mr. John Neale, 'hautboy from London,' accompanied 'Sweet Echo.' On February 10, Mrs. Arne was given a benefit at Aungier Street Theatre, when were produced a grand serenata, 'Love and Glory'—composed by Mr. Arne in honour of the Nuptials of His Royal Highness Frederick, Prince of Wales with the Princess Augusta—and 'Lucy in Town.' Sheridan had a benefit on February 21, at Smock Alley, when he appeared in 'Richard III.'

At the last concert of the season, at Fishamble Street Music Hall, on May 20, 1743, Mr. Arne performed a solo of his own composition. 'Rosamond' was announced to be performed at the Theatre Royal, Aungier Street, on May 27, but it had to be postponed owing to the illness of Mrs. Arne. However, it was performed on June 11, 'with much applause.'

For the opening of the season 1743-4, Mr. Dubourg and Mr. Arne announced that they would perform 'six oratorios of Mr. Handel's'; and both collaborated in the Birth-Day Ode of His Majesty, words by Rev. Lewis Burroughs, D.D., given on November 20.

In December, 1743, Mr. Arne published his scheme for four performances of 'King Alfred' and 'Abel,'—namely, two of each, 'both composed by Mr. Arne'; and he adds: 'Mr. Arne has for sale the vocal score of "Comus," price 7 shillings. *He will also sell very reasonable* [*sic*] *a curious harpsichord from London, made by Kirchmann, Tabel's foreman.*'

By command of the Viceroy and his lady, the Duke and Duchess of Devonshire, Arne conducted the 'Beggars' Opera,' at the Theatre Royal, Aungier Street, on December 8; and on December 21, he and Mrs. Arne assisted at a benefit for Signor Barbatielli.

On January 9, 1743-4, Mrs. Arne performed a comic part for the first time in the 'Dragon of Wantley'; and she had a benefit on January 28, when Mr. Arne appeared for the first time as an actor, taking the part of Henry, Prince of Wales, with dancing between the acts by M. Dumont and Madame Chateauneuf. Mrs. Arne appeared as *Margery*, at the benefit given to Mr. Sparks, on Thursday, February 9.

Mr. Arne produced the comedy of the 'Rehearsal' on March 1 (1743-4), at Aungier Street Theatre; and on March 15 he conducted the 'Beggars' Opera.' The Serenata of 'Alfred' was given by Arne on March 10, concluding with 'a favourable Ode in honour of Great Britain, beginning "When Britain first at heaven's Command."'

The biographer is beset with snares on every hand. In the first instalment of this sketch the misinformation of all previous writers on Arne was repeated—that concerning the first performance of his oratorio 'Judith' (p. 717). Since then we have discovered that 'Judith' obtained its first hearing three years earlier, in 1761, not 1764. Here is the information, derived from the advertisement columns of *The Public Advertiser* of February 27, 1761:—

At the Theatre Royal in Drury-Lane,
This Day, will be performed a new sacred Oratorio call'd
JUDITH.
The Music composed by Dr. Arne,
with a Concerto on the Organ.
Pit and Boxes will be laid together at Half a Guinea.
First Gallery 5s. Upper Gallery 3s. 6d.
Tickets for the Pit and Boxes may be had of Mr. Varney, at the State-Door of the Theatre.
To begin at half an hour after Six o'clock.

The same journal of the following day recorded the performance in these terms:—

Last Night the new sacred Oratorio call'd *Judith*, was performed at the Theatre Royal in Drury-lane, to a most polite Audience, who gave it the greatest Approbation and Applause ever known on the Occasion. (*The Public Advertiser*, February 28, 1761.)

The work, as one of the Lenten Oratorio performances at Drury Lane Theatre, was repeated on March 4 and 6, and again during Lent, in 1762.

The autograph score of Judith—'formerly the property of Mr. Bartleman, of Berners Street'—is now in the British Museum Library (*Add. MSS.*, 11515-17), in three volumes, which have not wholly escaped the ravages of the binder. Some of the composer's directions are curious: 'No chords' occurs at certain places in the figured bass part, as indicating that the organist is to play only the bass notes; again, 'Bassoons in semibriefs'; and 'Take care of the Instrumental parts where I have mistaken the lines.' The terms (in the chorus) 'contra altos' and 'contra tenors,' against the present-day alto parts, seem to be somewhat loosely employed; but this is a doubtful point. At the end of the score, Arne has written the words, *Laus Deo*.

Among the solo singers who took part in the first performance was the celebrated Mrs. Theresa Cornelys, subsequently of Soho Square, whose name is Italianized in the original word-book as 'Mrs. Corneli'!

Mr. Frank Kidson, of Leeds, has kindly furnished the following information in regard to Arne's places of habitation in London.

Arne had certainly no dread of 'removals.' In January, 1740, he was at 17, Craven's Buildings, near Drury Lane. From there he issued his first work, 'The Musick in the Masque of Comus,' which was engraved for him by William Smith, a noted music engraver in Holborn, who worked for authors rather than publishers. Festing, Arne's master, had much of his work engraved by Smith. It is very probable that he was the Mr. Smith to whom Dr. Arne addressed the note you have quoted on p. 718, and who was a fellow glee-singer of Arne's. It is certain that the engraver was interested in Catches and Glees, for he was a subscriber (for 2 copies) in 1763 to Hall's 'Social Harmony.' As Mr. Smith was a worker in metal, Dr. Arne's anvil allusion is explained!

Unless I am mistaken, Arne resided in Golden Square. Mrs. Cibber was here in 1746 'in the centre house.' Before Arne had published his *Opera quarta* (Book I. of Lyric Harmony') he had gone to reside at Great Queen, Street, near Lincoln's Inn Fields, conveniently near to Drury Lane Theatre. In 1754 he was in Charles Street, Covent Garden, and in 1761 he lived in a house 'in the Piazza, next the Church, Covent Garden,' from whence he published his 'Thomas and Sally,' issuing the work in folio at his own expense, John Walsh, the celebrated music publisher, afterwards buying the plates and copyright. About 1767-8, as we see by Dr. Cummings's letter (p. 718), he was in West Street, Soho, and he died in Bow Street, Covent Garden.

It would be interesting to know in what way Dr. Arne seems to have offended pompous Sir John Hawkins, who in the whole of his five large volumes comprising his History of Music, has not a single reference to the composer of 'Rule, Britannia' or his music.

The early years of Arne's life were not unlike those of his famous contemporary, Handel. There is no doubt that during his professional career the English composer was overshadowed by the great German master. Considering that for forty years they pursued contemporaneously in London the more or less

uneven tenor of their ways, it seems strange that Handel's biographers scarcely mention the name of Arne. That he (Arne) had no great affection for his German rival, before whose serious works his own sank into insignificance, is proved by the elaborate parody so ably described by Mr. Julian Marshall in *Concordia* of January 22, 1876. The title of this work, issued seventeen years after Handel's death, and of which the *libretto* is in all probability by Arne, is as follows:—

Whittington's Feast; | A New Parody on | Alexander's Feast. | Written by a College Wag. | The overture, songs, &c., with all the grand | choruses, new composed | by Thomas Augustine Arne | Doctor of Music.

It would be interesting to know if Arne met little Wolfgang Mozart during the visit of the latter to London in 1764-5. Otto Jahn is silent on this point.

Parke describes Arne as 'rather an eccentric man.' There is no doubt that he was not appreciated in his day, being looked upon as a musical hack who wrote for the theatres. He himself speaks of a composer as 'a poor devil of a crotchet-monger.' Dibdin records that he had 'a cheerful and even temper which enabled him to endure a precarious pittance.' In the later years of his life he wrote his own librettos, *e.g.*, Artaxerxes, The Guardian Outwitted, The Rose, &c., and in so doing furnished proof that his literary attainments were far inferior to his genius as a composer, notwithstanding his own assertion that he was a better poet than musician! To the 'appreciation' of him as a musician by the late John Hullah may be added these words by Sir Hubert Parry: 'Arne left a permanent mark upon the nation by his admirable tunes, such as "Rule, Britannia," and "Where the bee sucks."' Ouseley referred to him as 'the first *Englishman* who can fairly be called an original composer of dramatic music in the eighteenth century'; and Mr. J. S. Shedlock, in his admirable treatise 'The Pianoforte Sonata,' gives Dr. Arne as the first English composer to write a sonata for the harpsichord alone, and says 'Arne's sonatas, if not great, contain some neat, melodious writing.'

An amusing Arne anecdote is related by Dr. Busby (Concert room and Orchestra Anecdotes of Music and Musicians, vol. iii., p. 136), of which it may be said *se non è vero, è ben trovato*. Here it is:—

The Doctor [Arne] went to Cannons, the seat of the late Duke of Chandos, to assist at the performance of an oratorio [doubtless by Handel] in the Chapel of Whitchurch; but such was the throng of company, that no provisions were to be procured at the Duke's house. On going to the Chandos Arms, in the town of Edgeware, he made his way into the kitchen, where he found only a leg of mutton on the spit. This, the waiter informed him, was bespoken by a party of gentlemen. The Doctor (rubbing his elbow—his usual habit) exclaimed, 'I'll have that mutton—give me a fiddle-string.' He took the fiddle-string, cut it in pieces, and privately sprinkling it over the mutton, walked out of the kitchen. Then waiting very patiently till the waiter had served it up, he heard one of the gentlemen exclaim 'Waiter! this meat is full of maggots, take it away.' This was what the Doctor expected. 'Here, give it me.' 'O, sir,' says the waiter, 'you can't eat it, 'tis full of maggots.' 'O, never mind, cries the Doctor, 'fiddlers have strong stomachs.' So bearing it away, and scraping off the cat-gut, he got a hearty dinner.

The following is a catalogue of the various compositions by Dr. Arne, though it is to be feared that the list is not so complete as one could wish. It is very difficult to gather together all the titles—for instance, it was only the other day that, in turning over the leaves of the *General Advertiser* of 1750, we came across an advertisement of a concert to be given (on April 3, 1750), by Master Jonathan Snow, a youth nine years of age, doubtless a son of Handel's trumpeter. This juvenile music-making was announced 'to conclude with A Grand piece of Musick call'd An Ode to Chearfulness, composed by Mr. Arne.' No mention of this Snowdonian music is made by Dr. Arne's biographers, nor of a 'New serenata of one act call'd Beauty and Virtue, written on the late Royal nuptials.'* This work was announced to be performed at Drury Lane in 1762, when Arne directed the Lenten oratorios at that theatre.

COMPOSITIONS.

Operas, Cantatas, and other Dramatic Pieces.

Rosamond	1733	Love in a village (chiefly compiled)	1762
Tom Thumb the Great ('Set to music after the Italian Manner')	1733	The Birth of Hercules (not acted)	1763
Dido and Æneas ..	1733	The Guardian Outwitted. Words also by Arne	1764
The Fall of Phaeton ..	1736	Olimpiade (Italian opera)	1765
Music in Zara.. ..	1736	The Ladies' Frolick (Comic opera, partly composed by a Mr. Bates)	1770
Comus (Masque) ..	1738	Additions to Purcell's King Arthur ..	1770
An hospital for fools, a dramatic fable ..	1739	The Fairy Prince (Masque) ..	1771 (or 3)
The Judgment of Paris	1740	The Cooper (comic opera). Words also by Arne	1772
Alfred (which contains 'Rule, Britannia')..	1740	Elfrida, Music in Mason's Tragedy of	1772
Songs in As you like it	1740	Reffley Spring† ..	1772
Songs in Twelfth Night	1741	The Trip to Portsmouth (Overture and dances) ..	1772 (?)
The Blind Beggar of Bethnal Green ..	1741	The Rose	1773
Songs in The Merchant of Venice.. ..	1742	The Contest of Beauty and Virtue	1773
Britannia (Masque) ..	1743	Achilles in Petticoats	1773
Eliza (English opera)	1743	May Day, or the little Gypsy (Opera) ..	1775
The Temple of Dulness	1745	Phœbe in Court ..	1776
King Pepin's Campaign	1745	Caractacus, Music in Mason's	1776
Music in the Tempest	1746		
Neptune and Amphitrite	1746		
Don Saverio	1749		
The solemn Dirge in Romeo and Juliet ..	1750		
Cymon and Iphigenia (a cantata) ..	1750 (?)		
The Prophetess ..	1759		
The Sultan	1759		
Thomas and Sally	1760 (?)		
Artaxerxes (opera) ..	1762		

* Doubtless the marriage of George III. to the Princess Charlotte, on September 8, 1761.

† According to the title-page, Reffley Spring rises in a little wood about two miles from King's Lynn, in Norfolk.

In addition to the above, he composed many incidental songs, &c., for other plays—*e.g.*, The Tender Husband, The Rehearsal, The Rival Queens, or the Death of Alexander the Great, Almena, &c.

Oratorios—The Death of Abel, 174-? and Judith, words by J. Bickerstaff, 1761. The autograph manuscript of the latter oratorio (to which refer on p. 799) is in the library of the British Museum. *Add. MSS.*, 11515-17.

An Ode upon dedicating a building to Shakespeare, which was erected by the subscription of the Noblemen and Gentlemen in the neighbourhood of Stratford-upon-Avon, 1769.

Love and glory, a grand Serenata in honour of the marriage of Frederick, Prince of Wales, with the Princess Augusta.

Six cantatas for a voice and instruments (1756).

—

Eight overtures, in eight parts, four for violins, hoboys or German flutes, and four for violins, French horns, &c.

Six medley or comic overtures, in seven parts, for violins and hoboys, with a bass for the harpsichord and violoncello, compos'd by Dr. Arne, Lampe, Clarke, &c. (No. 1, in G, by Arne).

Seven sonatas for two violins, with a thorough bass for the harpsichord or violoncello. *Opera terza.*

Eight sonatas, or lessons for the harpsichord.*

Six favourite concertos for the organ, harpsichord, or pianoforte, with instrumental parts for Public and Private concerts.

—

Collections of his songs appeared under the following titles:—

Lyric Harmony (with 'Colin and Phœbe,' in score). Two vols. (Book 1 is *opera quarta.*)

The Agreeable Musical Choice.

Summer Amusement. (Printed for the Author and sold at Pearce's China Shop in the Piazza, next King Street, Covent Garden.)

The Winter's Amusement.

The Syren.

Vocal Melody.

The Vocal Grove, 1774.

There are nearly twenty books of songs sung at Vauxhall, Ranelagh and Marylebone Gardens.

Thirteen glees, ten catches, and six canons are printed in Warren's and other Collections.

The Shakespeare Ode in the above catalogue contains a semi-chorus which has 'a strict fuge for 4 voices' in 'Chapel time.' The 'Six Favourite Concertos' was a posthumous publication. From the publishers' (Harrison and Co.) 'advertisement' thereto, it appears that they purchased of Michael Arne (the composer's son) the copyright of all his father's unpublished works. Dr. Arne wished to issue these particular concertos during his lifetime by subscription, for which he had prepared the following observations by way of dedication, preface, or advertisement:—

To all Ladies and Gentlemen, performers on the Organ, Harpsichord, or Piano e Forte—and every skilful Professor, who liberally wishes to promote a work, which has been executed with the utmost attention, and is offered as an humble contribution towards their general endeavours to cultivate among their pupils an elegant and masterly stile of performance, which they can never possibly attain, by employing their own and master's time merely on puerile productions.

* A Minuet with variations, and Allegro, by Dr. Arne, edited by the late Frederick Westlake (No. 7 of Lyra Studentium), is published by Edwin Ashdown, Ltd.

As an example of Arne's dramatic intuitiveness, his directions prefixed to the music of the Solemn Dirge in 'Romeo and Juliet,' may also be quoted:—

At the beginning of the procession the Trumpets advance with the Kettle Drums and sound the following Solemn notes between which the Bell tolls, till they are off the stage. [The second trumpet and kettle drums are directed to be 'muffled.']

No account of Dr. Arne would be complete without further mention of his gifted sister, Susannah Maria Arne, four years his junior, and his earliest pupil. When only twenty years of age she married that 'ugly ruffian' Theophilus Cibber, son of Colley of that ilk, and she achieved great fame, if she did not enjoy conjugal happiness, as Mrs. Cibber. A curious instance of her brother's devotion came out in a trial—Theophilus Cibber, Gent., *Plaintiff, v.* William Sloper, Esq., *Defendant*—heard in the Court of King's Bench, December 5, 1738. From the evidence of one Stint—'a candle-snuffer at the play-house'—it appears that Arne headed a mob of over a hundred strong and broke into Mr. Stint's house in order to release his (Arne's) sister, who was detained in the candle-snuffer's habitation!

Mrs. Cibber's voice 'was indescribably plaintive, and her powers of expression enabled her to impress most forcibly upon the mind of the hearer the meaning of the language to which she gave utterance.' How much there is in this important qualification! Burney says: 'She captivated every ear by the sweetness and expression of her voice in singing.' Moreover, her remarkable histrionic gifts amounted to genius. 'Her rich plaintive voice, her sensibility, and power of identifying herself with the characters she had to portray,' combined to make her the greatest tragic actress of her day. One of her most recent biographers (Sir Theodore Martin, in the 'Dictionary of National Biography') says: 'Her studies as an actress had no doubt given to her singing the quality of strong emotional expression, based upon that thorough understanding of the author's purpose, which gives to acting, as it does to singing, its principal charm.'

The fact that Handel wrote his contralto solos in the Messiah and the part of *Micah* in Samson expressly for Mrs. Cibber, is an indication of the esteem in which he held her wonderful powers of vocal expression. At the first performance of the Messiah—Dublin, April 13, 1742—after Mrs. Cibber had sung 'He was despised,' Dr. Delany, the friend and companion of Swift, got up, and in moving tones said aloud—'Woman, for this be all thy sins forgiven thee!' It may not be without interest to give a contemporary account of the first performance of Handel's great oratorio as recorded in the leading Dublin newspaper of the day:—

On Tuesday last Mr. Handel's Sacred Grand Oratorio, the Messiah, was performed in the New Musick-Hall in Fishamble-street; the best Judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring

crouded Audience. The Sublime, the Grand, and the Tender, adapted to the moſt elevated, majeſtick and moving Words, conſpired to tranſport and charm the raviſhed Heart & Ear. It is but Juſtice to Mr. Handel, that the World ſhould know, he generouſly gave the Money ariſing from this Grand Performance, to be equally ſhared by the Society for relieving Priſoners, the Charitable Infirmary, and Mercer's Hoſpital, for which they will for ever gratefully remember his Name; & that the Gentlemen of the two Choirs, Mr. Dubourg, Mrs. Avolio, and Mrs. Cibber, who all performed their Parts to Admiration, acted alſo on the same diſinterested Principle, ſatiſfied with the deſerved Applauſe of the Publick, & the conſcious Pleaſure of promoting ſuch uſeful & extenſive Charity. There were above 700 People in the Room, and the Sum collected for that Noble & Pious Charity amounted to about 400*l*, out of which 127*l* goes to each of the three great & pious Charities. (*Faulkner's Journal*, April 13 17, 1742.)

Mrs. Cibber predeceased her brother. She died at her house in Scotland Yard, January 30, 1766, and is buried in the North cloister of Westminster Abbey.

The caricature by Rowlandson, which we reproduce above, has been kindly lent by Sir Frederick Bridge. The 'Musical Doctor' has always been regarded as Dr. Arne. But as the Doctor died in 1778, and Rowlandson did not begin his caricaturing career till 1781,

there is just a doubt as to whether the central figure in the proof *is* the composer of 'Rule, Britannia.' This scepticism, however, does not detract from the comicality of the drawing, especially the unprofessional and domestic nature of the lower part of the picture.

For kind help in the preparation of this article grateful acknowledgment is made to Dr. W. H. Cummings; Mr. Leopold Dix, of Dublin; Mr. William H. Grattan Flood, of Enniscorthy; Mr. Burnham W. Horner, the author of an interesting little monograph on Arne, read before the Sette of Odd Volumes; Mr. C. T. Johnson, for the loan of his copy of the Bartolozzi caricature; Mr. Frank Kidson, of Leeds; Mr. Robert A. Marr, of Edinburgh; and the Rev. E. H. Mosse, M.A., Rector of St. Paul's, Covent Garden.

F. G. E.

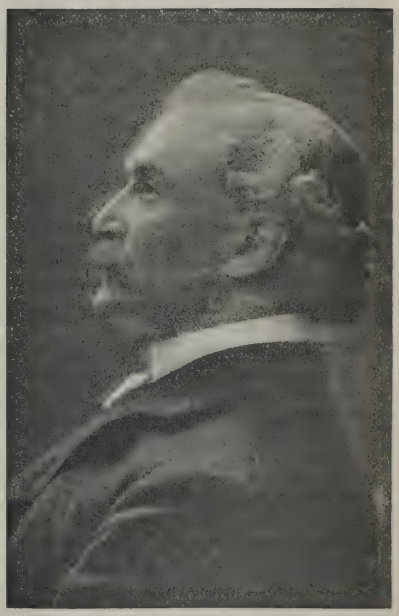
OCCASIONAL NOTES.

MANY HAPPY RETURNS OF THE DAY:—

Sir Frederick Bridge	December 5.
Charles W. Pearce	,, 5.
John E. West	,, 7.
Pietro Mascagni	,, 7.
Algernon Ashton	,, 9.
Wilhelm Kuhe	,, 10.
Henry Gadsby	,, 15.
Charles L. Graves	,, 15.
Moritz Rosenthal	,, 18.
Stephen S. Stratton	,, 19.
Ernst Pauer	,, 21.
George B. Arnold	,, 22.
Edouard de Reszke	,, 22.
Alan Gray	,, 23.
Enrique Fernandez Arbos	,, 25.
William Henry Hadow	,, 27.
Henry Hiles	,, 31.

The recent *Sammelbände der Internationalen Musikgesellschaft* (October-December, 1901), contains an interesting article by Mr. N. Kilburn, of Bishop Auckland, on the subject of 'Additional accompaniments to Handel's Acis.' Mr. Kilburn's paper resolves itself into a careful and complete comparison between the original Handel and the Mozart and the Mendelssohn versions of the orchestral score, a profitable study, in fact, on the instrumentation methods of the three composers. But in justice to Mendelssohn, his re-scoring of the work—a task of the year 1828, as Mr. Kilburn says—should be leniently judged as being, more or less, in the light of a youthful indiscretion. His letters to Devrient, in 1833, furnish abundant proof of this. He says: 'I consider that this matter of re-instrumenting requires the utmost conscientiousness.' He was very anxious to regain possession of the parts he had prepared (at the age of 19) for the Berlin Singakademie performance, but apparently without result; therefore, with this knowledge, it is a pity the additions were ever published. The above-mentioned masters are not the only musicians that have supplied additional accompaniments to 'Acis and Galatea'; Cipriani Potter, in 1831; Tom Cooke, in 1842; and Costa in 1858; thus there are five at least who have tried their hands at the business. The stage representations in England of Handel's tuneful serenata may furnish a subject for consideration on some future occasion.

Mr. Hermann Klein, the well-known teacher of singing on the method of his distinguished master, the veteran Manuel Garcia, is, we regret to learn, about to leave London and settle in New York. He was born at Norwich, July 23, 1856, and owes not a little to the benefit he derived, during a residence of two years in Liverpool, from listening to the weekly organ recitals given by the late W. T. Best. He made the acquaintance of Mr. Garcia in a curious way. For ten years—about 1872 to 1882—the great teacher occupied two rooms on the ground floor of the house in Bentinck Street (London) where Hermann Klein and his parents resided. He overheard numberless lessons that Garcia gave to his many distinguished pupils, and, in the overhearing, picked up much practical knowledge at an impressionable period of his life. He himself studied under Mr. Garcia



MR. HERMANN KLEIN.
(From a Photograph by Mr. H. S. Mendelssohn, Pembridge Crescent.)

for four years—1874 to 1878. But he did not at once, on the termination of his pupilage, start in practice as a teacher of singing. He went through a self-imposed apprenticeship, so to speak, in the study of a voice, its upbuilding, its capabilities, and so on, all the while observing, comparing, and equipping himself by practical experiments. At the actual commencement of his tuition period he came to the conclusion that most European languages interfered with the production of tone as based on the Italian vowels. From 1881 to 1886 he steadily worked out the ideas he had formed on this subject, and, as he maintains, with successful results.

As a professor of singing at the Guildhall School of Music for fourteen years, and director of the operatic class during 1891, in addition to private

pupils, Mr. Klein has had abundant experience in the subject which he proposes to teach in America. For thirty years he has made operatic vocalization a special study. He visited Paris, Brussels, Madrid, and Seville in company with the late Sir Augustus Harris on operatic business. The debut (in 1887), as a tenor, of Jean de Reszke in Italian Opera in London, furnished developments of the utmost importance, without which modern operatic art would be incomplete—*i.e.*, the perfect blending of the declamatory and the cantabile in vocalization. It was at Mr. Klein's urgent request that Jean de Reszke sang the operas of Wagner in the German language, and he holds that this great singer is a model of an artist—one who is equally perfect in Wagnerian interpretations as in the lightest of operas. It is in the acquirement of this 'dual art,' as Mr. Klein designates it, that he proposes to instruct American singers in their own language. A letter of recommendation which he has received from Manuel Garcia—now in his *ninety-seventh* year—may be given :—

Mon Abri,
Cricklewood,
London.

My Dear Mr. Klein,

I hear you are going to live in America, and to establish yourself there as a teacher of singing.

At a moment when the art of singing is in a condition of decadence, I am glad to be able to express my confidence in your ability to carry on those traditions which I imparted to you during a period of four years.

It is gratifying to me to know that the great American people appreciate the sound theories of the old school, and they will assuredly find in you one among its few capable exponents.

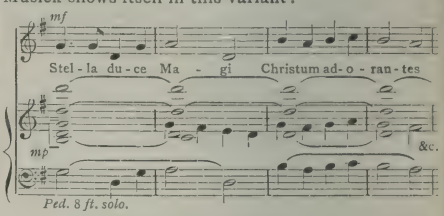
Wishing you every success,
Believe me,
Yours very sincerely,
M. Garcia.

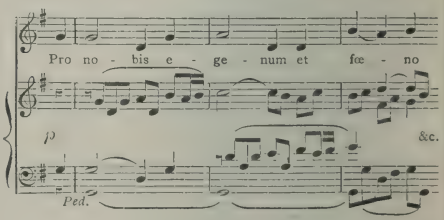
With such testimony to his qualifications, the success of Mr. Klein in America may be assured.

Mr. Klein has been a member of the London press for upwards of twenty-five years—first as musical critic of the now defunct *Examiner*, and since 1881 of the *Sunday Times*. For several years past he has been the London correspondent on musical matters for the *Scotsman* and *Manchester Guardian*, in which dual capacity he has had to telegraph nightly notices of operatic performances and important concerts during the London musical season. He was also on the staff of the *Musical Times* for a considerable period, and his annual volumes of 'Musical Notes,' issued from 1886 to 1889, are useful books of reference. He lectured, in 1897, on 'The progress of Opera during the Queen's reign.'

Herr Nicholas Manskopf proposes to organise a special British Exhibition in connection with the English section of his Musical Museum at Frankfort-on-the-Main during the approaching year of the Coronation. Herr Manskopf, who is a frequent visitor to our shores, and who takes much interest in English music, anticipates the kind co-operation of composers, performers, and others interested in the art in aiding him to make his Exhibition as comprehensive as possible. In this respect we may bespeak for him a cordial response to any application he may make for a signed photograph, a few bars of music, or any other personal memento of our music-makers and music-makings.

The 'Adeste Fideles' is an evergreen theme at Christmastide. The fine old tune, however, comes before us in a new and interesting form—the complete Latin text of eight verses with varied accompaniments by the same number of composers—in Messrs. Novello's *Cantiones Sacræ* series. Among the octet of musicians who contribute to this novel presentation of the familiar Christmas melody are Sir Walter Parratt and Sir Hubert H. Parry. We cannot refrain from giving a four-bar specimen from the version of each of these worthy knights. The reflective temperament of the Master of the King's Musick shows itself in this variant :—



The contrapuntal resource and the characteristic vivacity of the Director of the Royal College of Music are no less exemplified in this highly ingenious example :—

The remaining contributors are Mr. H. B. Collins, the Rev. S. Ould (Editor of the *Cantiones Sacræ*), Dr. C. W. Pearce, Mr. W. Sewell, Dr. A. E. Tozer, and Mr. S. P. Waddington, while Dr. F. E. Gladstone is responsible for an introduction. As these variations are equally suited to the English text of the hymn, the usefulness of the publication at the approaching Nativity season is of such a nature as to appeal to organists and choirmasters of churches generally.

The centenary of the birth of Albert Lortzing, the composer of 'Czar und Zimmermann,' which occurred on October 23, was celebrated all over Germany and in Austria by special performances of one or more of his ever-popular operas. It is a curious fact, by the way, that, until recent times, Lortzing's birth has, upon the strength of the composer's own explicit statement, been stated by all his biographers as having occurred in the year 1803. The genial master, always more or less preoccupied with the problem of how to exist with his wife and family upon a totally inadequate income, was apt to become oblivious in regard to mere biographical trifles concerning himself. It occurred, however, to his son, Hans Lortzing, to verify the date, when, on looking through the baptismal register of the church of St. Peter, Berlin, he discovered the true date to be the 23rd of October, 1801. Thus the son may be said to have been the means of adding two years 'posthumously' to the life of his distinguished father—at all events so far as the musical dictionaries are concerned!

Dr. Edward Elgar's Orchestral Variations were recently produced in Berlin by the Royal Orchestra, under Herr Weingartner. Dr. Otto Lessmann, the foremost of German musical critics, greets the splendid work with a genuine trumpet-blast of enthusiastic appreciation, which will, we hope, be heard throughout musical circles of the Fatherland, and find an echo amongst those musicians and music lovers who can and wish to appreciate the great and beautiful in art whatever its country of origin, and however strange-sounding and unknown the composer's name. After referring to Dr. Elgar's 'Dream of Gerontius,' which Dr. Lessmann heard in Birmingham last year, he writes as follows in the *Allgemeine Musik-Zeitung* of the 15th ult.:—

'In Elgar, an English artist has arisen who has the courage to be himself,—one whose horizon is wider than that of his composing compatriots, and who above all strives not to imitate, but to draw upon his own imagination only, and to find his own particular tone-language for what he has to express. These Variations, and an overture 'Cockaigne,' which I have had the pleasure of reading in Score, have confirmed me in my opinion that England may put her hope for the progress of her musical art in the creative work of Edward Elgar; moreover, these works should convince, if not the public, at any rate cultured and unprejudiced musicians, of Elgar's exceptional talent, of his high aim and extraordinary technical equipment. . . . What the work reveals in respect of inventive power, brilliant (*geistvoll*) workmanship, and sovereign command of the means of expression, equals the best which has been produced anywhere—in the way of orchestral variations—since Beethoven. I do not hesitate, taking them as a whole, to place them on a level with Brahms's famous Haydn-Variations, and even above them as regards the exploitation and handling of the orchestra. . . . An indescribably brilliant performance proved that Herr Weingartner and his orchestra had studied the work with love and enthusiasm. As we have in this case really to do with a great talent, and a work of importance, it would be well if Herr Weingartner repeated the Variations at one of the next concerts. I feel convinced that he would thereby render a service to many serious music lovers amongst his audience, and also to the work itself!

These Elgar 'Variations,' by the way, bid fair to make the round of continental cities. To Professor Julius Buths, of Düsseldorf, belongs the honour of introducing them to a German audience. Since then they have been heard at Mayence (under Professor Fritz Volbach), Wiesbaden (under Professor Franz Mannstaedt), and Berlin (under Herr Weingartner). Early in December they are to be produced at Brussels, under M. Ysaye, while Herr Weingartner has announced them also for Munich. Perhaps the United States, which, in matters musical, always take their cue from Germany, may now be expected to follow suit. The first performance abroad of Dr. Elgar's 'Dream of Gerontius' will take place at Düsseldorf, on the 19th inst., under the direction of Professor Buths. That enthusiastic conductor has provided a really poetical and singable translation of the poem: a very difficult task very ably accomplished. Of this auspicious event, to take place on the 19th inst., more anon.

The Madrigal Society inaugurated the 162nd season on the 21st ult., at the Holborn Restaurant, with one of their pleasant evenings of unaccompanied vocal music. The President, The Lord Chief Justice (Lord Alverstone), occupied the chair and sang his part with all the enthusiasm of the youngest member present. As the opening evening happened to fall upon the anniversary of Purcell's death, 'In these delightful pleasant groves,' was sung, under the genial direction of Sir Frederick Bridge.

A Biographical Sketch of Dr. Boyce appeared in our issue of July. As tending towards a complete compilation of that composer's works, the following manuscript music by him—autograph and copies—in the library of the Royal College of Music, may be added to that already given:—

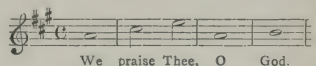
Ode to Charity. For the Leicester Infirmary, 1771. The words by Joseph Cradock, Esq., who gave Dr. Boyce 100 guineas for composing the music.

David's Lamentation over Saul. An oratorio by John Lockman. Full score. Partly autograph.

'Thou soft invader' (duet) and 'Proclaim it through all the east' (chorus), for the Serenata 'Solomon,' differing from those contained in the printed score of the work. In full score.

The Secular Masque, written in the year 1700 by John Dryden. Full score. Autograph.

Te Deum and Jubilate. Verse service in A♯—3d. Vocal score. Autograph. Also thirteen separate voice parts and an organ part. The Te Deum, published with the twelve anthems issued by Boyce's widow in 1790, begins:—



'Blessed is He that considereth the sick and needy.' Anthem. Full score. (*Cf.* British Museum list, p. 446.)

'Blessed is the man that feareth the Lord.' Anthem. Autograph. Score.

The music in John Home's tragedy of 'Agis.' Full score. Autograph.

Concerto in D minor, for Hautboys and Strings.

The Masque in Shakespeare's play of 'The Tempest.' Full score (Copy).

[This music, consisting of a song, two duets, and two recitatives for the characters of *Ceres* and *Hymen*, was written for one of the altered versions of the play. *Cf.* Bodleian list, p. 444.]

Twelve Sonatas for two violins and bass. In score. [Printed in separate parts.]

Anthems: 'Give the King Thy judgments' and 'Sing praises unto the Lord' (copies in the handwriting of Dr. Benjamin Cooke); 'The Lord is my light,' 'Blessed is he' (two voices), and 'Blessed is the man.' (Copies in the handwriting of James Marquet, Lay Vicar of Westminster Abbey.)

'Shall the Son of Saturn' (Recit.) and 'The fatal blessing I resign' (air), from the Masque of 'Pleus and Thetis.' Copied from the autograph score in the Bodleian Library by Edward Taylor, Gresham Professor of Music, from 1837 to 1863.

Birthday Ode. 1758. Copy. Original autograph in the Bodleian Library.

Dr. W. H. Cummings reports the following Boyce manuscripts as among the treasures in his valuable library:—

'The souls of the righteous are in the hands of God.' Funeral Anthem for King George II., 1760. Orchestral full score. [Another copy in the Bodleian Library. See The Musical Times, July, 1901, p. 445.]

Solomon. A Serenata. Orchestral full score. [*Cf.* list of compositions in the Royal College of Music library given above, and British Museum list, p. 446.]

Ode. Hercules, thou son of Jove.

Ode. Lo, on the thorny bed.

Recit. and air. Parent of blooming flowers.

Mr. Robert Newman favours us with a long list of orchestral works performed for the first time in London at Queen's Hall between September 14 and November 2 of the present year. Of the thirty-one Metropolitan first-timers in this catalogue, twelve are by British composers. *Good!*

The Proceedings of the Musical Association, recording the operations of the twenty-seventh season —1900-1901—include the following papers :—

On the Musical Introductions found in certain Metrical Psalters. By Sir John Stainer.
The Teachings of Harmony as a basis of Ear Training. By Frank J. Sawyer.
The Balalaïka. By Algernon S. Rose.
Music and Musicians of the Walloon Provinces of Belgium. By W. W. Cobbett.
The Chester Recorders. By Joseph C. Bridge.
A 17th Century View of Musical Education. By Sir Frederick Bridge.
The Æsthetic Treatment of Bach's Organ Music. By H. Heathcote Statham.
Musicians' Ears. By Miss Miriam A. Ellis.
Chromaticism in Harmony. By Herbert Westerby.

At the annual dinner, held at the Holborn Restaurant, on the 12th ult., Sir Frederick Bridge, in one of his happiest after-dinner speeches, assumed the *rôle* of a recruiting sergeant for the Musical Association, and his remarks not only enlisted the attention of his fellow diners but enlisted some new members. Mr. Walter Macfarren, in felicitously proposing the health of the chairman, Sir Hubert Parry, said that, half-a-century ago, 'when Sir Hubert was a baby, he (Mr. Macfarren) gave some pianoforte lessons to the chairman's father, the late Mr. Gambier Parry,' of whom Mr. Macfarren spoke in appreciative terms. 'My brother, Sir George Macfarren,' continued the speaker, 'gave Sir Hubert some lessons in harmony and counterpoint, and I remember his telling me what a bright youth Hubert Parry was, and how promising he considered him to be.' These autobiographic touches in Mr. Macfarren's happily expressed remarks were much appreciated by the large company, who listened with interest and pleasure to the first movement of a melodious Trio (in B flat), by Dr. C. Harford Lloyd, for the unusual combination of pianoforte, clarinet, and bassoon, ably performed by the composer, Mr. G. A. Clinton, and Mr. E. F. James. Sir Hubert Parry has been elected President of the Association, in succession to the late Sir John Stainer. The right man in the right place.

'Orchestral and Choral Balance' formed the subject of an interesting paper, read by Mr. John E. Borland before the Musical Association on the 12th ult., Dr. W. H. Cummings in the chair. After treating the matter from an historical point of view, the lecturer deduced the following practical points :—

Figures are useless when comparing old bands with the modern full orchestra, because the latter acquires, in eight or ten brass instruments, greater power than is possessed by four times that number of the strings and wood-wind of the old bands.

Acoustics of buildings must be taken into account. No two buildings are quite alike, and neither architects nor acousticians have yet formulated any reliable rules for our guidance. Satisfactory balance must be discovered in each case by experiment.

The position of individual players and listeners makes considerable difference in the effect of orchestras and choirs with regard to balance. But this is unavoidable; and after all, balance and blend are not everything in music. Antiphonal, conversational, and contrasted effects are equally important.

Lastly, the main responsibility for securing a practically satisfactory balance rests on the conductor. He, unfortunately, rarely hears his own band and choir properly, owing to his proximity to them, but much can be done by adequate sectional rehearsals, and by long experience of the same concert-room. Figures are worthless by themselves as authorities for regulating the proportions of bands and choirs, and can be ignored entirely in practice.

'Mr. Manns: an appreciation,' formed the title of an article, written above the well-known initials 'C. L. G.', in the *Spectator* of the 16th ult. The concluding words fitly sum up the subject of the article :—

Among our veterans there is no more picturesque or intrepid a personality than that of Mr. August Manns, and to the old Sydenham *habitués* the thought of a Saturday Concert without the familiar presence of that alert, soldierly figure, with its snowy hair and impatient boyish gesture, is indeed a case of *Hamlet minus* the Royal Dane.

Those who, like the present writer, have pleasant recollections of bygone Saturday afternoons at the Crystal Palace, with their delightful memories of the genial 'G' (the late Sir George Grove), will be prepared to endorse every word that 'C. L. G.' has written in his excellent 'appreciation' of the veteran and greatly esteemed August Manns.

Mr. W. H. Bell, the young composer of 'A Song in the morning,' produced at this year's Gloucester Musical Festival, has been asked by the Directors of the London Philharmonic Society to submit a new work for production during their forthcoming season. Mr. Bell will probably have no difficulty in complying with the request of the Directors. Those who heard his 'A Song in the morning' at the Promenade Concerts, performed under Mr. Wood's baton, will have come away with a much higher opinion of Mr. Bell's gifts than the Gloucester performance, under the composer himself, could possibly have given them.

The *Globe* records the following incident :—

A case of assault was brought against the landlord of a provincial public-house by four itinerant musicians. They had, it seems, just entered the bar and struck up the opening notes of 'Home, sweet home,' when the landlord appeared on the scene and ejected them with quite unnecessary violence. The landlord pleaded that he was merely returning their attentions. He was, he said, beating four in a bar.

But did the policeman on the beat arrive in time, with his baton, to conduct the landlord from *his* home, sweet home to between other bars? In the vernacular of Mark Twain, the guardian of the law probably played his part in that vile inn soon arter.

'An hour with Henry Lawes' was the subject of an interesting paper read before the Incorporated Society of Musicians (London Section) on the 9th ult. In the course of his—may we say?—legal researches, has Sir Frederick discovered the source of the well-known double chant in C, by Lawes?

The *Liverpool Post* reports the receipt of the following amusing note from 'an old friend' :—

The other day I went to the choral service at the Cathedral Church at 5 p.m. Looking to see what the anthem was to be, on the list which is hung up in the porch, I was amused to find it put down as follows :—

'It is a good thing.—Bridge.'

So you see the game has episcopal commendation.

Moral: It is not always a good thing to abridge.

He. What English composer is like a reply?
She. Arne, sir!

A CHRISTMAS PRESENT.

HISTORICAL NOTES ON MENDELSSOHN'S OPUS 72.*

These six little pieces for the pianoforte were composed by Mendelssohn in England. In the summer of 1842 he paid his seventh visit to London, on which occasion he was accompanied by his young wife, this being her first and only acquaintance with the 'smoky nest,' to use Mendelssohn's definition of the Metropolis. They stayed for six weeks with some relatives of Frau Mendelssohn—the Benecke family, who resided on Denmark Hill, in the South of London. The home and pleasant garden of the Beneckes' had a strong attraction for the composer. An abortive search for lodgings in town resulted in the remark he addressed to his hostess: 'Those rooms in London are so stuffy after this pleasant house; may we stay *here* all the time?' A cordial 'yea' to this request gave equal pleasure to host, hostess and guests. It was here, and during this visit, that Mendelssohn wrote his well-known Song without Words in A (No. 30). Moreover, a son of the house afterwards married Mendelssohn's elder daughter, Marie.

Always fond of children, Mendelssohn became on the most friendly terms with the juveniles of 'Benecke Castle,' as he was pleased to call the Denmark Hill house. Nothing gave him greater pleasure than to enter into the enjoyment of their pranks and pleasures. As 'Peter Meffert'—his self-assumed nick-name—he composed for them a highly comical Bear's Dance for the pianoforte which has the following amusing title in his own English:—

> The real, genuine, warranted Bärentanz, as performed with unbounded applause at the Denmark Hill Chamber Concerts, composed and dedicated (by permission) to the Gooseberry-eaters at Benecke Castle, by their humble colleague and servant, Felix Mendelssohn Bartholdy, usually called Peter Meffert.

But this was not the only Mendelssohn composition that those merry little folks called into existence. In two sixpenny manuscript music-books he wrote *eight* little pieces for the pianoforte, of which six only were subsequently published. The autograph manuscripts are model specimens of Mendelssohn's calligraphy in music, even to the corrections. No. 1 (of those published) is thus inscribed:—

> An Lilli Benecke zur freundlichen Erinnerung an Felix Mendelssohn Bartholdy (eigentlich Peter Meffert). London, 24. Juni 1842.

No. 3 of the set, composed three days earlier than that on Midsummer-day (No. 1), is similarly dedicated to Edward Benecke.

There was no thought at that time of this octet of pieces being published. But that Mendelssohn regarded them as something more than *jeux d'esprit* is evident, in that they—or rather six of them—were among the last of his compositions that he revised for the press. The original English edition appeared late in the year 1847, shortly after the composer's death, as Op. 72, with the following title:—

> Six pieces for the Pianoforte, composed as a Christmas present for his young friends, by Felix Mendelssohn Bartholdy.

It may be of interest to add that, in Mendelssohn's autograph, No. 5 is differently barred throughout: the piece begins at the *first* beat of the bar, not at the third beat, as in the printed version.

* These Notes form the preface to a new edition of Mendelssohn's 'Christmas Pieces' (so called), carefully phrased and fingered by Mr. A. Rosenkranz, and just issued by Messrs. Novello.

RUSSIAN AND ENGLISH MUSIC AND MUSICAL CRITICS.

Two important articles on music in the Reviews call for special mention. The first, in the *Edinburgh Review* for October, has for its theme the up-to-date subject of 'Recent Russian Music in England.' The writer—it is an open secret that it is Mr. C. A. Barry—gives a very lucid and interesting, yet comprehensive survey of Russian music and composers; moreover, these twenty-six pages, with a copious supply of dates, furnish a most useful *résumé* of the subject that is invaluable to writers on music. The author gives the year 1857 as the first appearance of a Russian composer in England—viz., Anton Rubinstein at the Philharmonic; Glinka, in his overture 'Life for the Czar,' he traces to the Crystal Palace in 1860. Is this the earliest date in this country for the latter composer? It would not be safe to say for certain when the subject of Russian music was brought before English musicians, but we may point to a series of four articles which appeared in the *Musical World*, July to August, 1840, entitled 'On the present state of music in Russia'; these articles were translations of a series of letters written to *La France Musicale* by Adolphe Adam, relating his experiences of a journey to the land of the Czar. It is certainly easier to read about Russian composers than to talk about them, especially when they possess such a patronymic as Stcherbatcheff!

The other contribution is from the thoughtful pen of Mr. Ernest Newman, in the columns of the *Contemporary Review* for last month. The writer discusses, under three heads, 'English music and musical criticism.' He finds it 'necessary to point out how unduly dependent we still are upon the foreigner for our music and our musicians,' and goes on to say that the native musician 'has peculiar and very serious obstacles in his path.' To remove these hindrances Mr. Newman

> Would suggest three courses, each of which would do something to make the bed of the English musician easier to him, would increase the output of music worth hearing, and would give our budding Wagners and Tschaïkowskys a chance of survival, or—which is still more important—would make it possible for them to live, like any other artists, by the sale of their art.

Here, then, are his 'three plain, simple, and practical proposals for raising English music':—

> We want publishers to believe, and to act on the belief, that there is money to be made by issuing good as well as bad songs and marches and waltzes. We want orchestras all over the country, so that a composer will be able to send his score for perusal to twenty conductors, as an author can send his manuscript round to twenty publishers, or a painter can send his picture to twenty exhibitions. Finally, we want the wealthy amateur to select a musician or two, help him to study the best music, help him to publish his work, at a price that will not kill off the demand for it at the commencement, and help him to have his work produced somewhere or other. These proposals, I venture to repeat, are all plain, simple, and practical.

But however 'plain, simple, and practical' these proposals may be—more or less—they are by no means new.

Mr. Ernest Newman is very outspoken on the subject of musical critics and musical criticism in this country, and what he says is, we fear, not

without a modicum of truth. Here is his indictment:—

At present, with one or two exceptions, the musical writers produce nothing that can be read with even languid interest by any man who is accustomed to good critical literature.

One of the causes of this dearth of decent musical literature is the fact that most of the professional critics are tied to mere concert-reporting. There are signs that the public is becoming rather tired of the daily or weekly column that tells it, for the thousandth time, that Paderewski played or Albani sang at this, that, or the other concert in London.

Again—and no less within the region of the naked truth:—

The journalists fall into the error of supposing that the slating or praising of mere performers is the be-all and end-all of musical criticism, that they themselves are such models of constancy and equilibration that their verdicts upon performers and performances amount to very much, and that the really musical public cares two straws about the matter.

As specimen 'models of that constancy and equilibration' which Mr. Newman asserts our critics think they possess, he gives in a foot-note the following, apropos of a recent pianoforte recital given by Mr. Harold Bauer:—

Critic No. 1.	Critic No. 2.
Mr. Bauer was known to London as an immature young pianist of promise. *He is now a finished artist*, and possesses a beautiful touch, an unerring rhythmical instinct, and a peculiar force which should place him amongst the great pianists.	The performance gave, on the whole, a good impression of the young pianist's technical power. *He is still, however, a long way from artistic maturity.*

Our last quotation is in the nature of a startling charge against the critics—one that seems as if Mr. Newman would like to make a clean sweep of the whole tribe of these scribes. Here are his words:—

The second and third-rate men never say anything worth printing, and the first-rate men are content with that dubious sense of superiority felt by the one-eyed man in the kingdom of the blind.

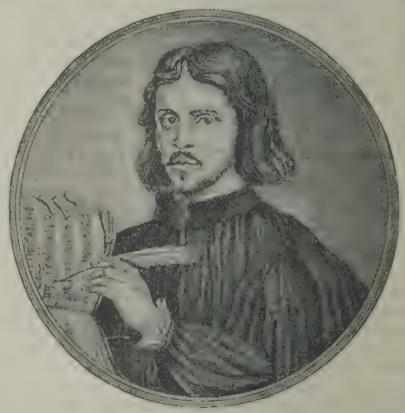
The 'dubious sense of superiority.' To whom does this most particularly apply?

CHURCH AND ORGAN MUSIC.

ANTHEMS AND ANTHEM COMPOSERS.

Mr. Myles Birket Foster has shown wonderful industry in the compilation of his book bearing the above title. The volume treats the subject under two aspects, and is, in the words of the sub-title, (1) 'An essay upon the development of the anthem from the Reformation to the end of the nineteenth century'; and (2) 'A complete list of anthems (in alphabetical order) belonging to each of the four centuries.' There is always a difficulty attending the centurywise division, as followed by our author, by reason of the overlapping. For instance, Mr. Foster gives the list of anthems by Thomas Attwood in his eighteenth century section, but the *biography* of that composer appears among the nineteenth century men. This separation is doubtless an accident, as, although Attwood was born in 1765, he practically belongs to the nineteenth century; true, he was appointed to St. Paul's Cathedral in 1796, but he did not fully enter upon his church-composer career until the year 1801 had passed.

The chief value of the book lies in the exhaustive lists of anthems—the products of composers ranging from 'Archbishops, Princes, and Earls to the most humble of the Monarch's subjects.' Much information in regard to the special circumstances which called forth this or that anthem is herein given which, *per se*, makes the volume exceedingly useful as a book of reference. Moreover, these lists furnish proof of the vastness of anthem literature. The opportunities for studying in detail the biographical portion of the subject are so numerous that this feature of the book need not be regarded as of so much importance; but Mr. Foster's genial style makes the reading of these pages a pleasure. Humour, too, peeps out now and again as, for example, when he refers to the frequent resignations of Dr. Blow—'He seems to have been what one might call a thoroughly *retiring* man!' Mention might have been made that Dr. Ben Rogers was organist of Magdalen College, Oxford; and by way of correction, Dr. E. J. Hopkins was the writer of the article on



THOMAS TALLIS.

(*From Mr. Myles B. Foster's 'Anthems and Anthem Composers,' and by his kind permission.*)

'Accompaniment' in Grove's 'Dictionary of Music and Musicians,' not Mr. Hipkins (p. 55); that the manual compass of Father Smith's old organ in St. Paul's was to CCC, not to CC (p. 96); and that John Hullah was Inspector of Music in Training *Colleges*, not Training Schools (p. 178). The portraits of seventeen representative anthem-composers are scattered throughout the pages—the first being a beautiful reproduction of Clostermann's fine painting of Purcell, the last a photograph of the late Sir John Stainer, to whom the book is appropriately dedicated. 'Anthems and Anthem Composers' should be in the library of all those who are interested in the subject of English Church music.

A memorial to the late Mr. John Hopkins has been erected in Rochester Cathedral, of which sanctuary he was organist for forty-four years. The inscription reads:—

John Hopkins,
Organist of this Cathedral and Master of the Choristers, 1856-1900.
Born 30th April, 1822, died 27th Aug., 1900.

The memorial is near to those of the late Joseph Maas and Charles Dickens.

(*Continued on page 816.*)

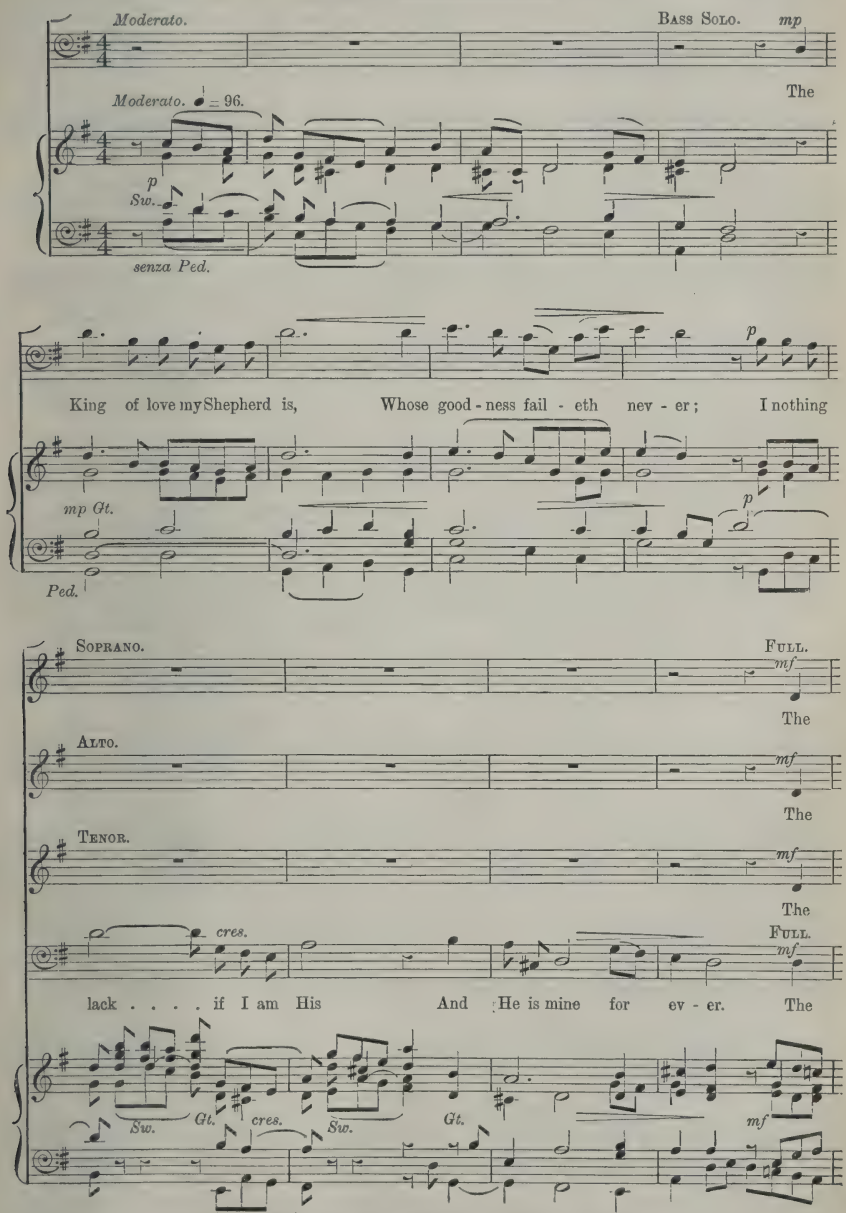
The King of Love my Shepherd is.

ANTHEM FOR BASS SOLO AND CHORUS.

Words by Sir Henry W. Baker.
From *Hymns A. & M.*, by permission.

Composed by A. Davidson Arnott.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.



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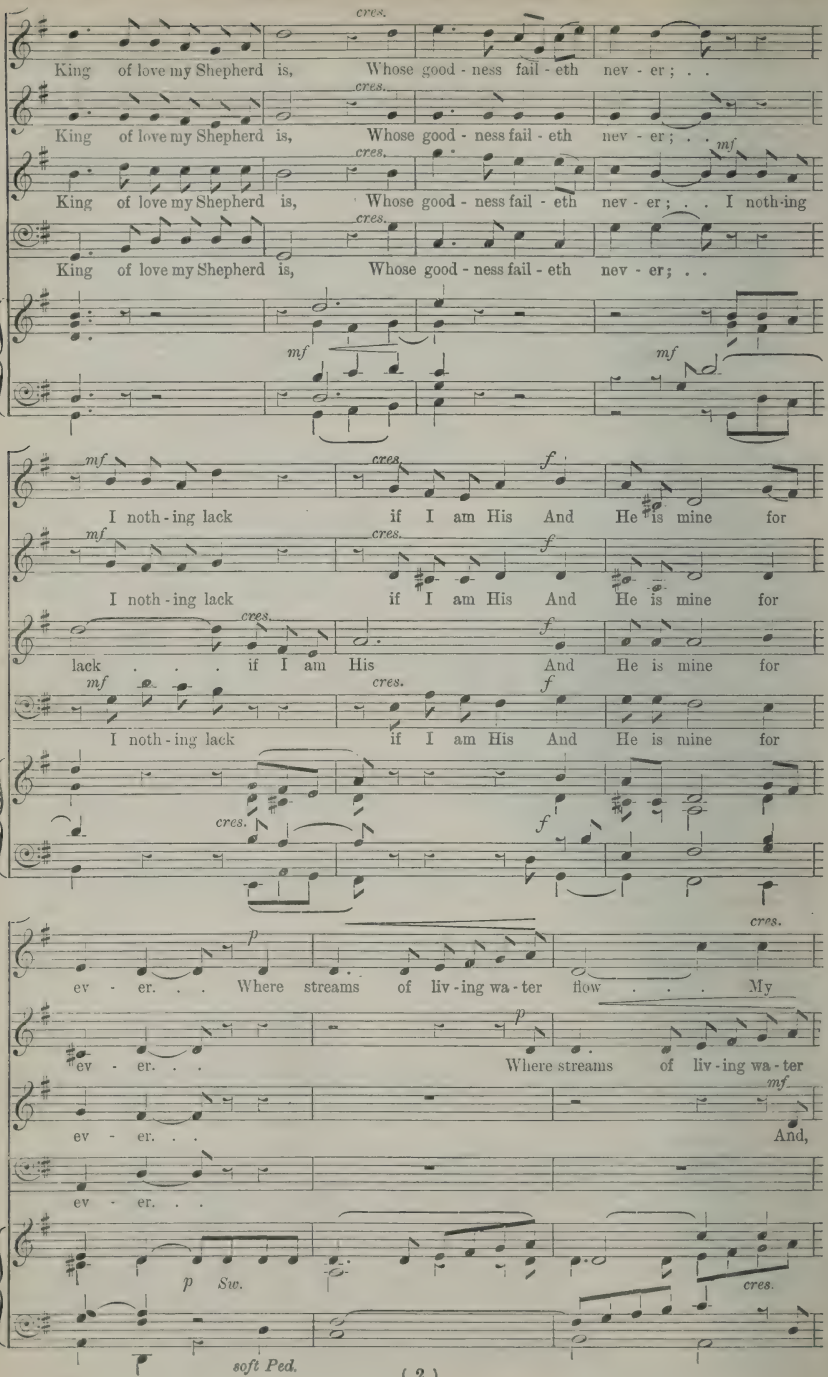
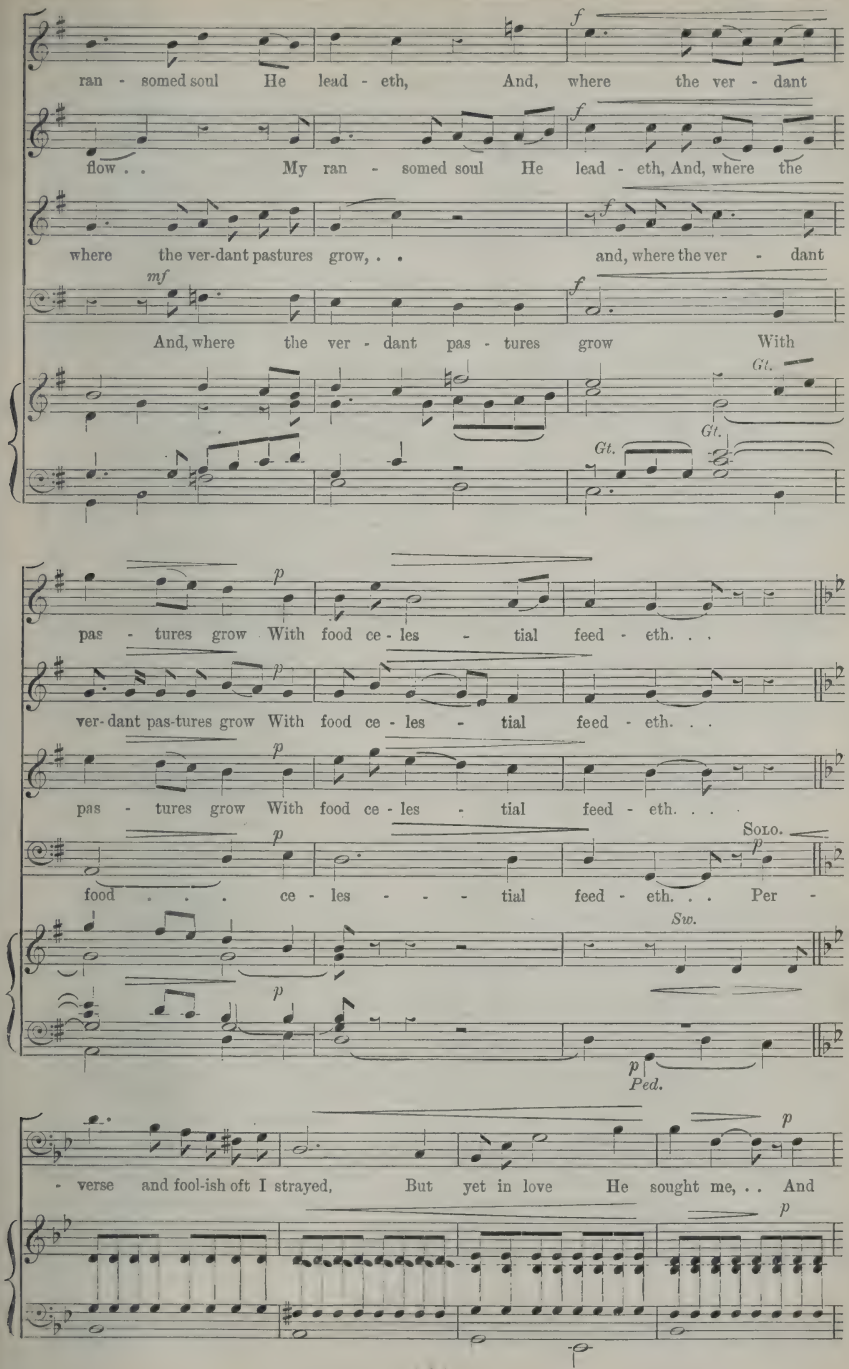
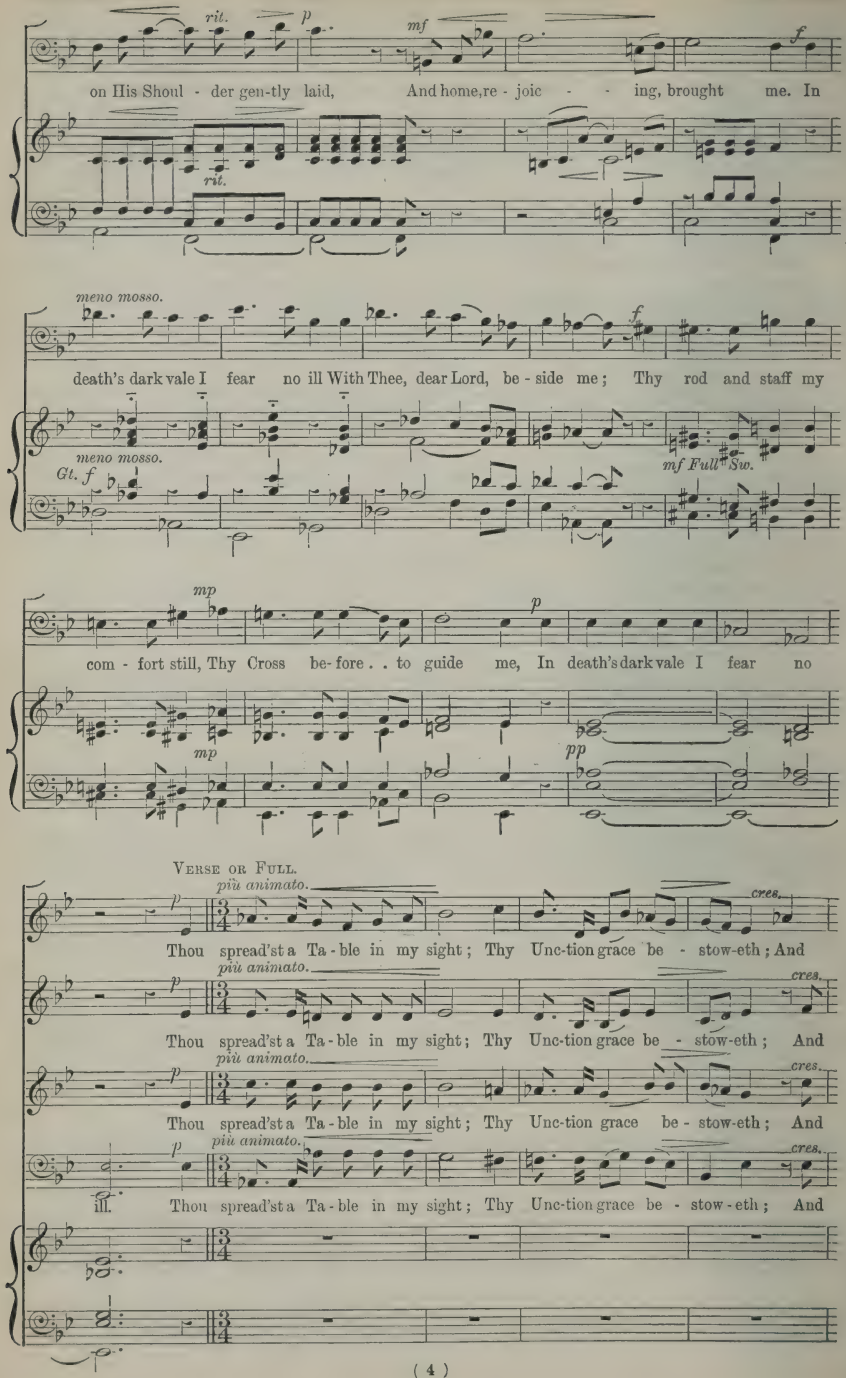
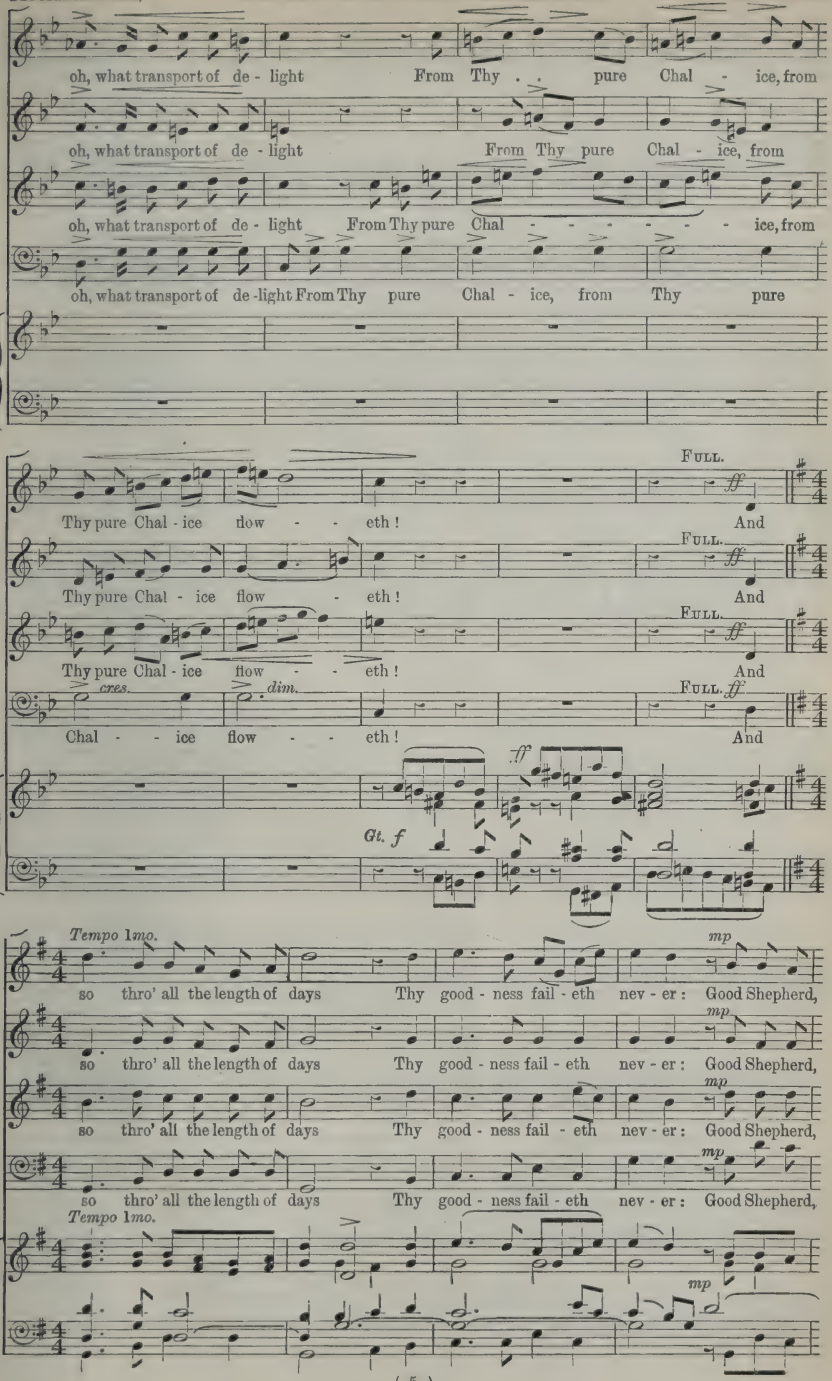
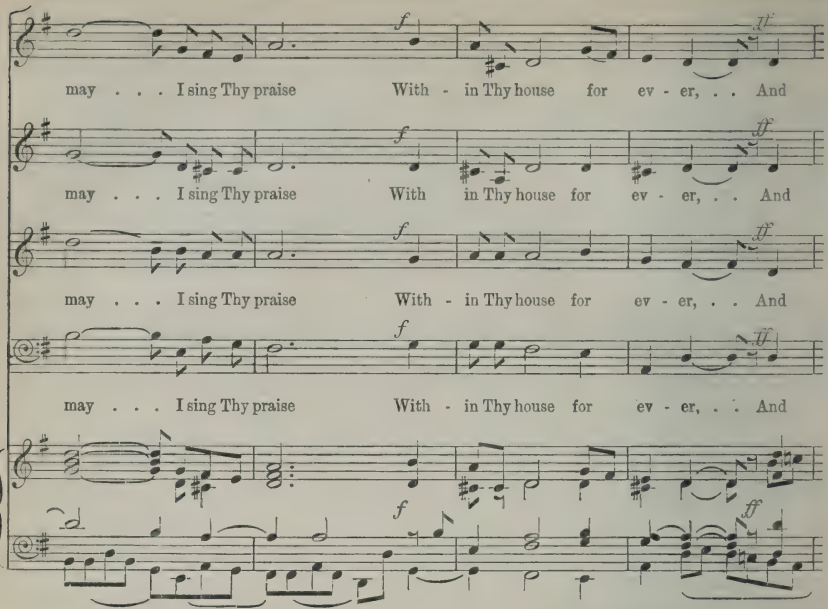
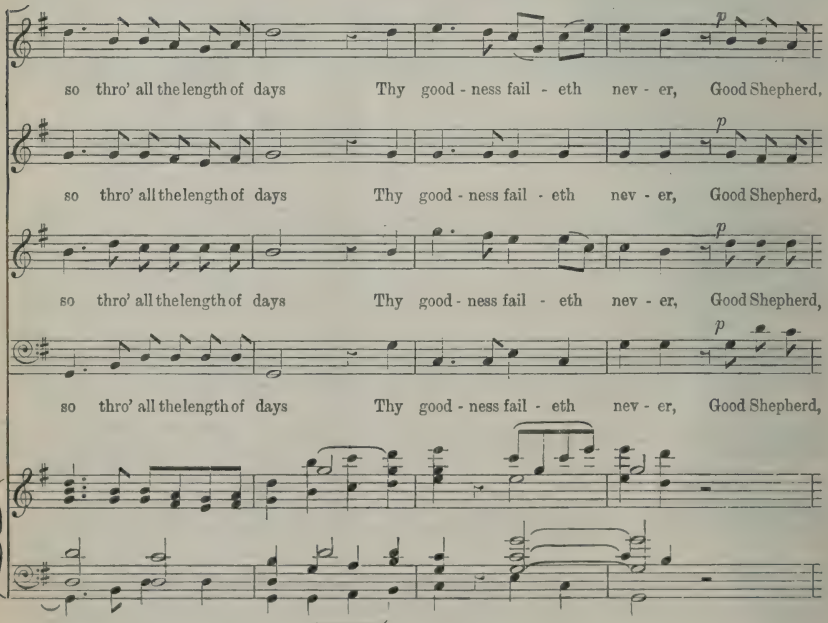

King of love my Shepherd is, Whose good - ness fail - eth nev - er; . .
King of love my Shepherd is, Whose good - ness fail - eth nev - er; . .
King of love my Shepherd is, Whose good - ness fail - eth nev - er; . . I noth-ing
King of love my Shepherd is, Whose good - ness fail - eth nev - er; . .
I noth - ing lack if I am His And He is mine for
I noth - ing lack if I am His And He is mine for
lack . . . if I am His And He is mine for
I noth - ing lack if I am His And He is mine for
ev - er. . . Where streams of liv - ing wa - ter flow . . . My
ev - er. . . Where streams of liv - ing wa - ter
ev - er. . . And,
ev - er. . .
soft Ped.

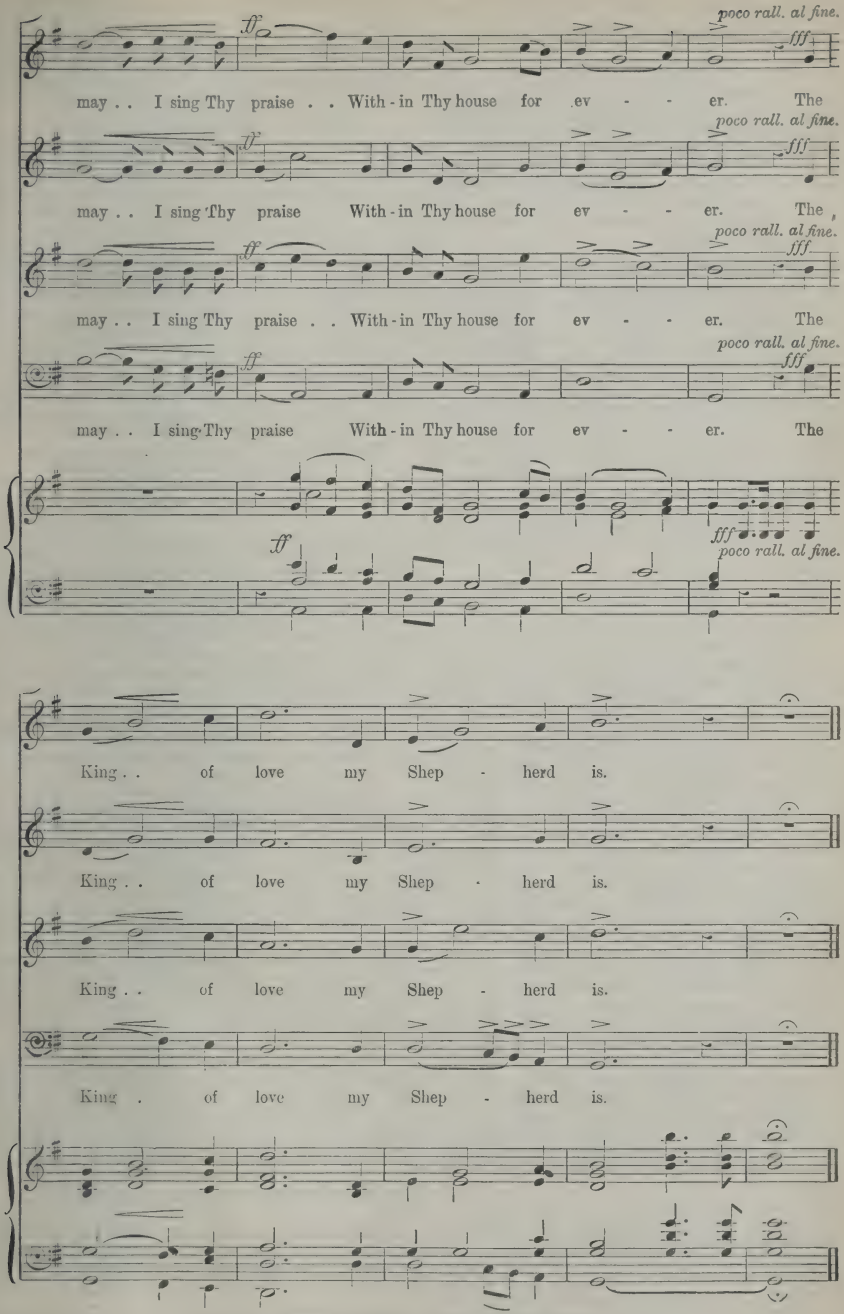

ran - somed soul He lead - eth, And, where the ver - dant
flow . . My ran - somed soul He lead - eth, And, where the
where the ver-dant pastures grow, . . and, where the ver - dant
And, where the ver - dant pas - tures grow With
Gt.
Gt.
Gt.
pas - tures grow With food ce - les - tial feed - eth. . .
ver-dant pas-tures grow With food ce - les - tial feed - eth. . .
pas - tures grow With food ce - les - tial feed - eth. . .
food . . . ce - les - - - tial feed - eth. . . Per -
Solo.
Sw.
Ped.
- verse and fool-ish oft I strayed, But yet in love He sought me, . . And


rit.
p
mf
f
on His Shoul - der gen-tly laid, And home,re - joic - - ing, brought me. In
rit.
meno mosso.
f
death's dark vale I fear no ill With Thee, dear Lord, be - side me; Thy rod and staff my
meno mosso.
Gt. f
mf Full Sw.
mp
p
com - fort still, Thy Cross be-fore . . to guide me, In death's dark vale I fear no
mp
pp
Verse or Full.
più animato.
cres.
Thou spread'st a Ta - ble in my sight; Thy Unc-tion grace be - stow-eth; And
più animato.
cres.
Thou spread'st a Ta - ble in my sight; Thy Unc-tion grace be - stow-eth; And
più animato.
cres.
Thou spread'st a Ta - ble in my sight; Thy Unc-tion grace be - stow-eth; And
più animato.
cres.
ill.
Thou spread'st a Ta - ble in my sight; Thy Unc-tion grace be - stow-eth; And


oh, what transport of de - light From Thy . . pure Chal - ice, from
oh, what transport of de - light From Thy pure Chal - ice, from
oh, what transport of de - light From Thy pure Chal - - - - - - ice, from
oh, what transport of de - light From Thy pure Chal - ice, from Thy pure
Full.
Thy pure Chal - ice flow - - eth! And
Full.
Thy pure Chal - ice flow - - eth! And
Full.
Thy pure Chal - ice flow - - eth! And
cres.
dim.
Full. ff
Chal - - ice flow - - eth! And
ff
Gt. f
Tempo 1mo.
mp
so thro' all the length of days Thy good - ness fail - eth nev - er: Good Shepherd,
so thro' all the length of days Thy good - ness fail - eth nev - er: Good Shepherd,
so thro' all the length of days Thy good - ness fail - eth nev - er: Good Shepherd,
so thro' all the length of days Thy good - ness fail - eth nev - er: Good Shepherd,
Tempo 1mo.
mp


may . . . I sing Thy praise With - in Thy house for ev - er, . . And
may . . . I sing Thy praise With in Thy house for ev - er, . . And
may . . . I sing Thy praise With - in Thy house for ev - er, . . And
may . . . I sing Thy praise With - in Thy house for ev - er, . . And


so thro' all the length of days Thy good - ness fail - eth nev - er, Good Shepherd,
so thro' all the length of days Thy good - ness fail - eth nev - er, Good Shepherd,
so thro' all the length of days Thy good - ness fail - eth nev - er, Good Shepherd,
so thro' all the length of days Thy good - ness fail - eth nev - er, Good Shepherd,


poco rall. al fine.
ff
fff
may . . I sing Thy praise . . With - in Thy house for ev - - er. The
may . . I sing Thy praise With - in Thy house for ev - - er. The
may . . I sing Thy praise . . With - in Thy house for ev - - er. The
may . . I sing Thy praise With - in Thy house for ev - - er. The
King . . of love my Shep - herd is.
King . . of love my Shep - herd is.
King . . of love my Shep - herd is.
King . of love my Shep - herd is.

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CHURCH AND ORGAN MUSIC—*Continued.*

ORGAN ANNOTATIONS BY DR. PEACE.

Dr. A. L. Peace, the worthy successor of the late Mr. W. T. Best in the organistship of St. George's Hall, Liverpool, has recently issued a handy little volume entitled 'Programme Notes' (Novello). Its pages consist of nearly five hundred brief annotations of pieces performed at the organ recitals which the author has given in St. George's Hall. The following may serve as specimens of Dr. Peace's 'Programme Notes':—

PRELUDES AND FUGUES FOR THE ORGAN. *J. S. Bach.*

The Preludes and Fugues by Johann Sebastian Bach are always heard to the best advantage when played upon a grand organ in a large building. These conditions are, however, seldom to be met with. On the other hand, it is only by frequent opportunities of hearing these fine works that they can be adequately appreciated. The popularity of Bach's Organ Fugues has been much retarded by the manner in which they have generally been performed. The writer well remembers the period when the usual method was to play these compositions on the full organ throughout, without any relief or contrast in the tone. At the present day, however, this grinding process has happily given place to a more intelligent and varied reading of these noble works; and a Fugue by Bach, instead of something to be resisted, is now generally and justly regarded as the *pièce de résistance* on the programme.

(1) ANDANTE CANTABILE
(2) SCHERZO .. .. *C. M. Widor.*
(3) FINALE .. ..

From the Organ Symphony, No. 4.

Among the most important publications of organ music in recent years are the Eight Organ Symphonies by Charles Marie Widor, the distinguished organist at the Church of St. Sulpice, Paris. These symphonies (which are on a very extended scale) appear to be the outcome of the great improvements effected in organ construction by the late eminent French builder, M. Cavaillé Coll, who has vastly extended the resources of the instrument by his many ingenious mechanical contrivances—not to speak of his inventions in the department of tone. In the above items the first consists of a beautiful and song-like theme presented in three stanzas, the second and third of which are enhanced by a varied accompaniment for the left hand. The next is a form of movement of unusual application to the organ—namely, a Scherzo, the light and playful character of which receives due expression in the employment of the softer combinations of tone. The bold theme with which the Finale opens forms the principal subject-matter of this movement, and imparts an effective conclusion to a work abounding in much evidence of this composer's highly original and versatile style.

The book contains an illustration of the fine Willis organ in St. George's Hall, Liverpool, and a description of that noble instrument. Dr. Peace, in the preface to his 470 annotations, gives organists free permission to reprint in their own recital programmes any of the notes in the volume, provided an acknowledgment is made of the source whence they are taken. This is very right and proper, and doubtless not a few players on the king of instruments will be glad to avail themselves of the privilege.

The Rev. L. J. T. Darwall writes concerning Dr. Miller (see p. 736 of our last issue):—

The collection in which 'Rockingham' first appeared is interesting for two other reasons. (1) It is the first book in which, since Playford, special tunes are fitted to special words. (2) It introduces occasional rests into the tunes in order to teach singers to mind their stops—a lesson much needed in most of the hymn-singing of the present day. Besides 'Rockingham,' Dr. Miller composed another fine tune for this book, called 'Doncaster.' He set it to the words 'Lift up your heads, eternal gates.' I do not know whether it is ever sung in Winchester Cathedral now; but Dr. Arnold used always to give it us on the Sunday after Ascension Day.

LONDON CHURCH CHOIR ASSOCIATION.

In connection with the retirement of Sir George Martin from the conductorship of this excellent organization, a number of gentlemen connected therewith met, on the 5th ult., in the Trophy Room, high up in the north-west belfry tower of St. Paul's Cathedral, to present him with a token of their appreciation of his invaluable conducting services during the past fourteen years. The Chairman of the meeting (the Rev. E. Collett, M.A.) referred to the early days of the Association, when its respected founder and first conductor (Mr. J. R. Murray) was with them. At his death, Sir John Stainer, notwithstanding his onerous duties and multifarious engagements, took up the work for one year, and conducted the Annual Festival of 1886. Afterwards, Sir George (then Dr.) Martin kindly undertook the conductorship, and worked hard for the Association. Mr. Collett, in the name of the subscribers, then handed to Sir George a handsome silver-gilt loving cup, standing on an ebony pedestal, bearing the following inscription:—

Presented to SIR GEORGE C. MARTIN, Mus. Doc.,
by the members of the London Church
Choir Association, in grateful
recognition of his Services as
Hon. Conductor, 1887-1900.

Sir George Martin, in reply, said that the duties of his office had always been a delight to him. He thanked them all cordially for the magnificent gift, which would remind him of the many pleasant hours they had spent together. His place, he added, had been filled by an accomplished musician, and a man of high instincts; and he hoped that Dr. Walford Davies would receive the hearty support of all, in the work he had undertaken to do.

The annual festival of the Association was held in St. Paul's Cathedral on the 21st ult., at which the chief feature was the new and effective setting of the Magnificat and Nunc dimittis in G composed for the occasion by the new conductor, Dr. Walford Davies, who skilfully controlled an impressive and successful service.

QUEEN'S HALL ORGAN RECITALS.

A series of Wednesday afternoon organ recitals at the Queen's Hall was inaugurated on the 13th ult., by Mr. Henry J. Wood, whose programme included Berthold Tours's fantasia in C, and Bach's fugue in D. Mr. Wood's playing was chiefly characterised by poetic refinement and keen perception of tone colour. Mrs. Henry J. Wood contributed some vocal solos. At the second recital, Mr. Edwin H. Lemare gave masterly renderings of the concert overture in C by Mr. Alfred Hollins, Bach's Toccata in F, and a brilliant Etude Symphonique by Signor M. E. Bossi. Mention is due of a new and most impressive song, entitled 'A Ballad of Trees and the Master," by Mr. G. W. Chadwick, which was finely sung by Mr. Ffrangçon-Davies.

The monthly oratorio services given in Brixton Church on Sunday afternoons, under the direction of the organist, Mr. Douglas Redman, continue their successful course. The choir, which now numbers 115 voices, did full justice to Spohr's 'God, Thou art great' and Stainer's 'Daughter of Jairus,' on the 17th ult., assisted by a full professional band, led by Mr. R. Gray, with Mr. Welton Hickin at the organ. These excellent services, which are attended by large congregations, merit every encouragement.

At the Patronal Festival of All Saints' Church, Putney, on October 31, Mr. John E. West's 'Festival Anthem' (produced at the recent Gloucester Festival), was sung under the direction of Mr. Harry Dancey.

The German Requiem of Brahms will supersede Spohr's 'Last Judgment' at the usual Advent performance in St. Paul's Cathedral, on the 3rd inst., at 7 p.m. There will be a full orchestra, and no tickets of admission are required

n the beginning

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503. All Thy works ... G. H. Ely 4d.
9. All ye who weep ... ... Gounod 3d.
261. And all the people saw J. Stainer 6d.
229. And it was the third hour Elvey 4d.
485. And Jacob was left alone J. Stainer 6d.
658. And Jesus entered into the Temple H. W. Davies 4d.
675. And the Lord said T. W. Stephenson 3d.
357. And the wall of the city Oliver King 3d.
402. And when the day C. W. Smith 3d.
611. Angels from the realms Cowen 3d.
642. Angel voices, ever singing E. V. Hall 3d.
597. A prayer for peace ... Crotch 3d.
228. Art thou weary ... C. H. Lloyd 6d.
311. As I live, saith the Lord E. T. Chipp 3d.
333. As it began to dawn Ch. Vincent 3d.
498. As Moses lifted up F. Gostelow 3d.
643. As the earth bringeth A. H. Brewer 4d.
24. As the hart pants (S.S.T.B.) Gounod 3d.
24.* Ditto (T.T.B.B.) Gounod 3d.
147. Ascribe unto the Lord Traver 6d.
109. Ascribe unto the Lord S. S. Wesley 8d.
399. At the Lamb's High Feast we sing E. V. Hall 3d.
456. At the Sepulchre H. W. Wareing 4d.
700. Awake, awake, put on F. R. Greenish 4d.
56. Awake, awake, put on J. Stainer 6d.
149. Awake, awake, put on M. Wise 4d.
660. Awake, awake ... J. E. West 3d.
199. Awake, thou that sleepest Stainer 6d.
150. Awake up, my glory M. Wise 3d.
578. Be glad and rejoice ... B. Steane 3d.
212. Be glad, O ye righteous H. Smart 4d.
567. Be Thou exalted ... C. Bayley 3d.
440. Before the heavens H. W. Parker 3d.
651. Behold, all the earth G. F. Huntley 4d.
598. Behold, God is great E. W. Naylor 4d.
636. Behold, God is my salvation F. C. Woods 4d.
349. Behold, how good (A.T.T.B.) A. J. Caldicott 3d.
349.* Ditto (S.A.T.B.) A. J. Caldicott 3d.
419. Ditto Hamilton Clarke 4d.
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84. Blessed is He F. E. Gladstone 2d.
292. Blessed is He A. C. Mackenzie 4d.
64. Blessed is the man ...Sir John Goss 4d.
206. Blessed is the man Clarke-Whitfeld 3d.
286. Blessed Jesu (*Stabat Mater*) Dvorák 6d.
5. Blessing, glory, wisdom B. Tours 4d.
378. Bless the Lord ... M. Kingston 4d.
374. Bless thou the Lord Oliver King 3d.
450. Bless thou the Lord C. Bayley 4d.
632. Blow up the trumpet F. Iliffe 3d.
97. Blow ye the trumpet Henry Leslie 3d.
118. Bow Thine ear ... W. Bird 3d.
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323. Brightest and best ... E. V. Hall 4d.
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682. Day of wrath ... J. Stainer 2d.
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COMPOSED BY

CHARLES MACPHERSON

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

Gen. i. 1, 27; ii. 15; Rom. v. 12; St. John iii. 16; and some Verses by the Rev. BERNARD REYNOLDS, M.A., Prebendary of St. Paul's Cathedral.

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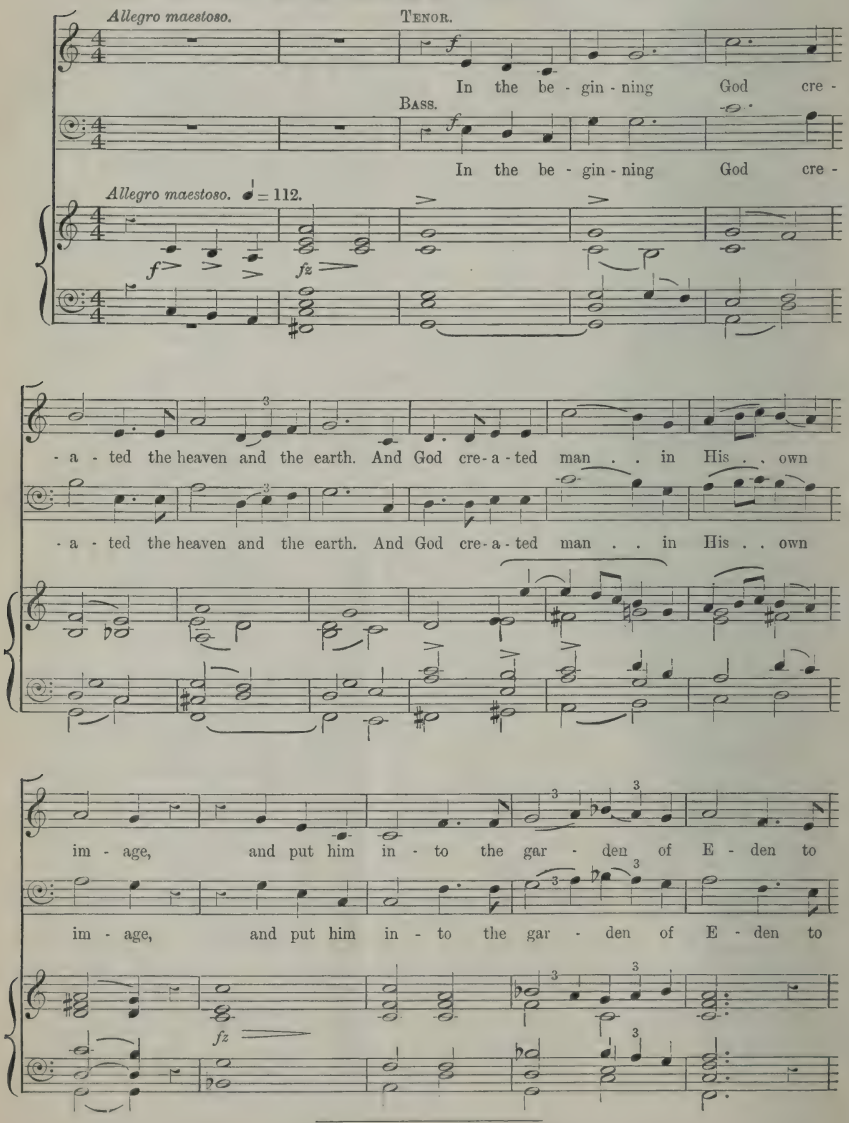
Allegro maestoso.
TENOR.
In the be - gin - ning God cre -
BASS.
In the be - gin - ning God cre -
Allegro maestoso. ♩ = 112.
- a - ted the heaven and the earth. And God cre - a - ted man . . in His . . own
- a - ted the heaven and the earth. And God cre - a - ted man . . in His . . own
im - age, and put him in - to the gar - den of E - den to
im - age, and put him in - to the gar - den of E - den to

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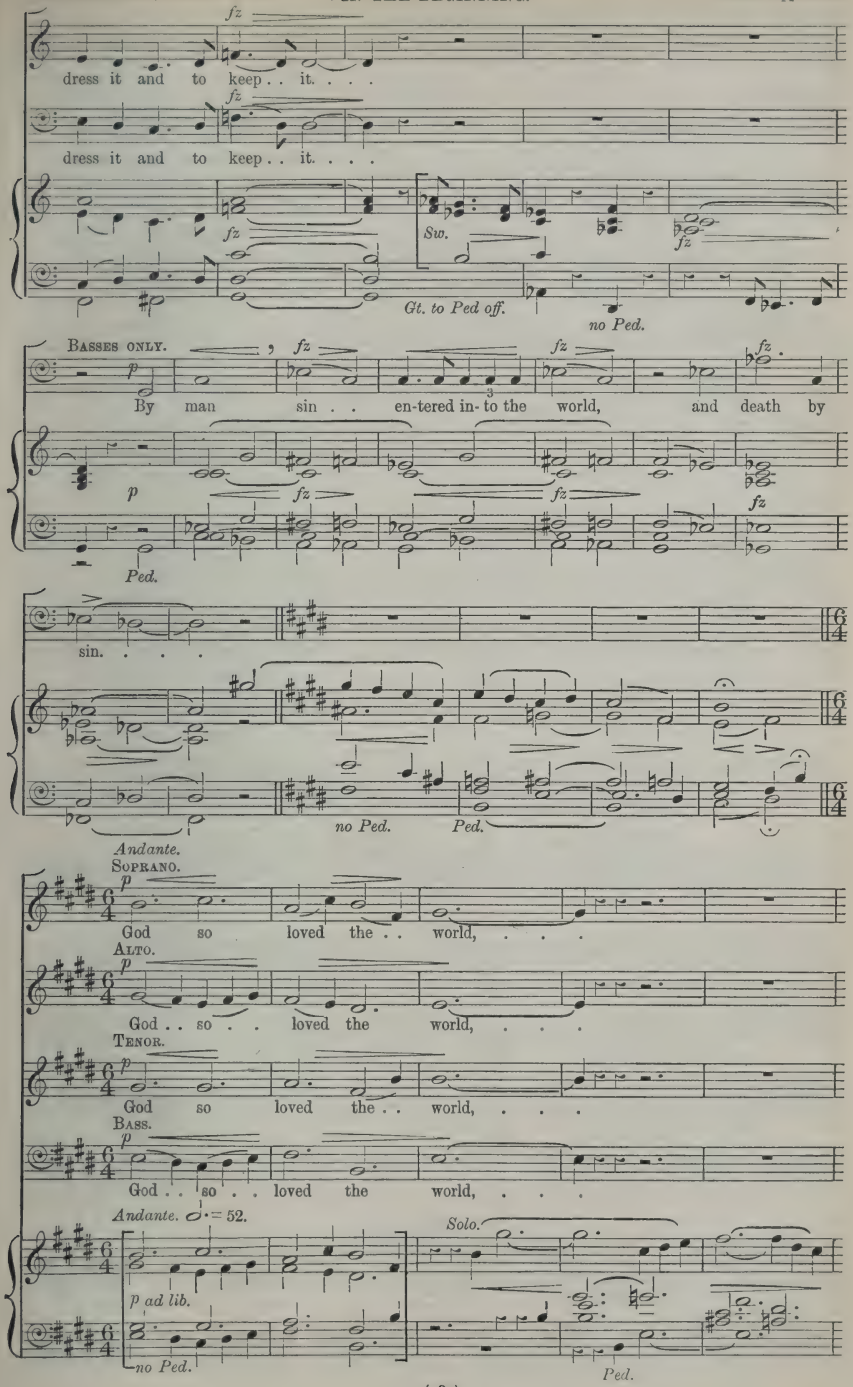
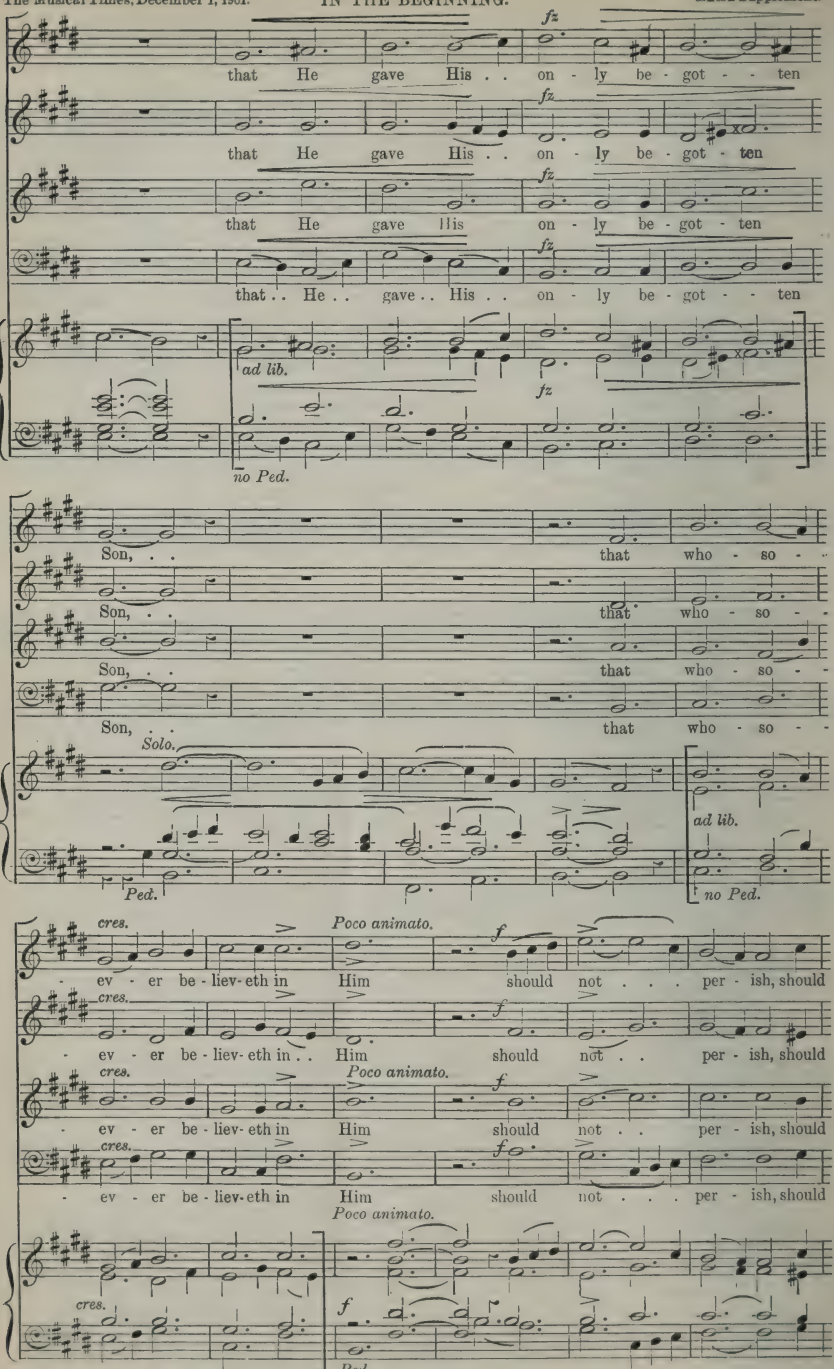
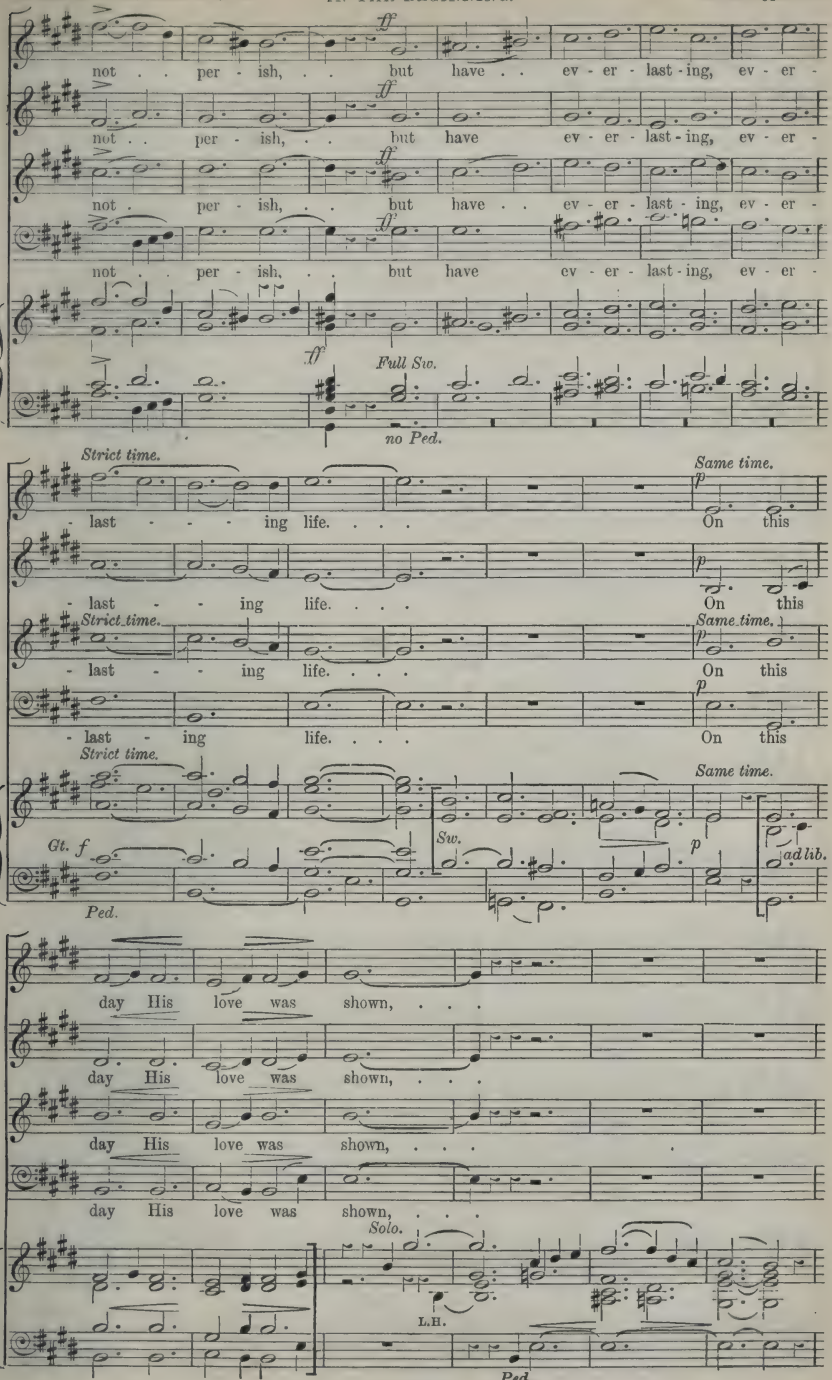
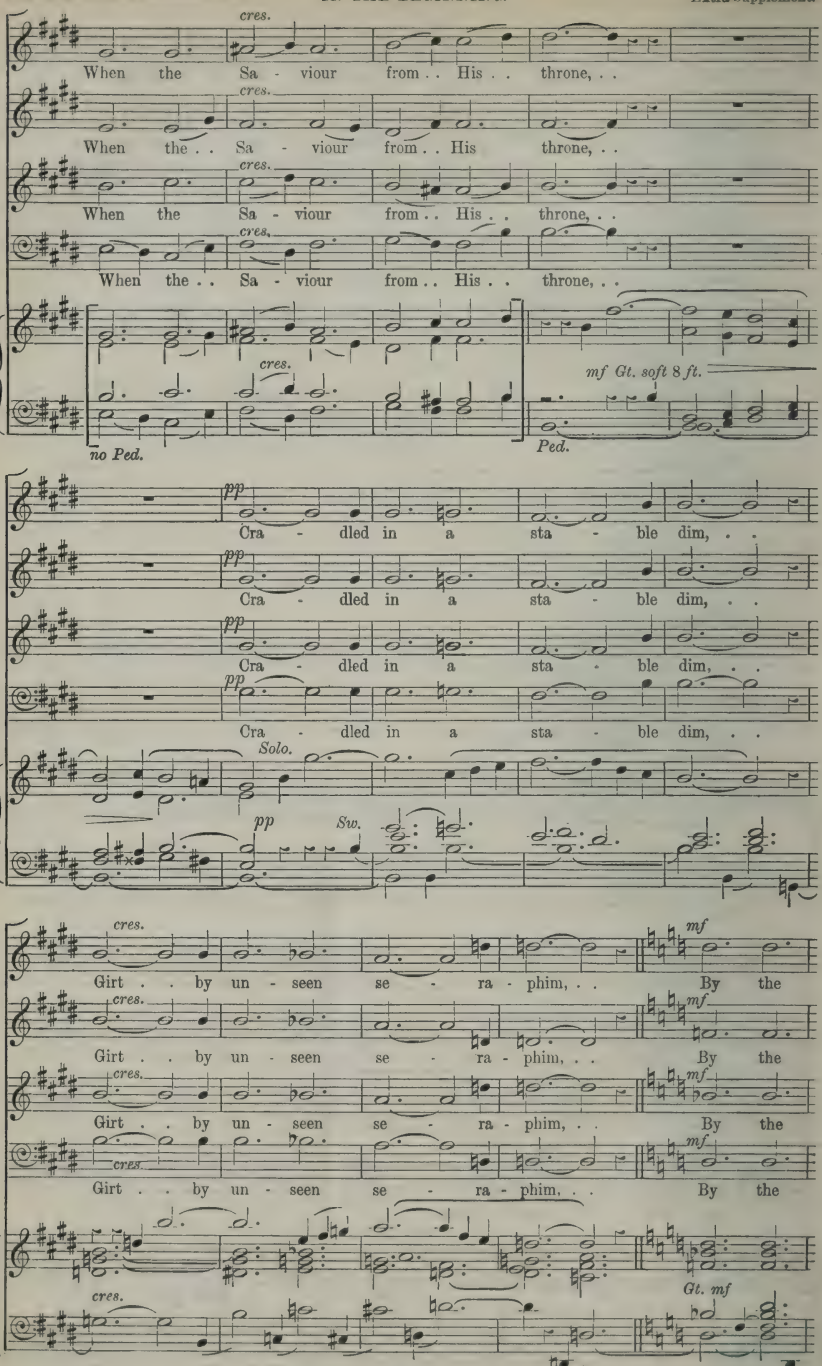
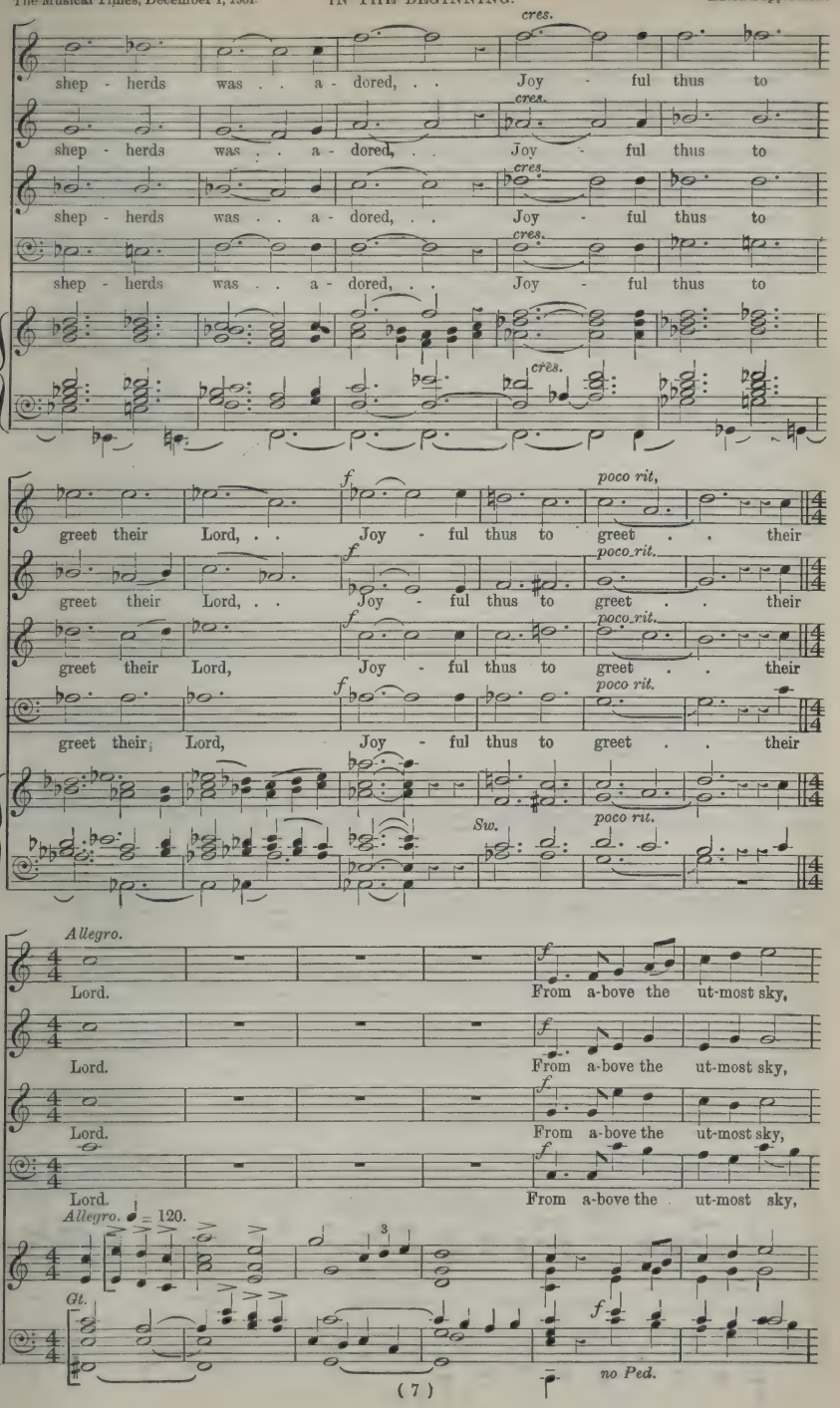
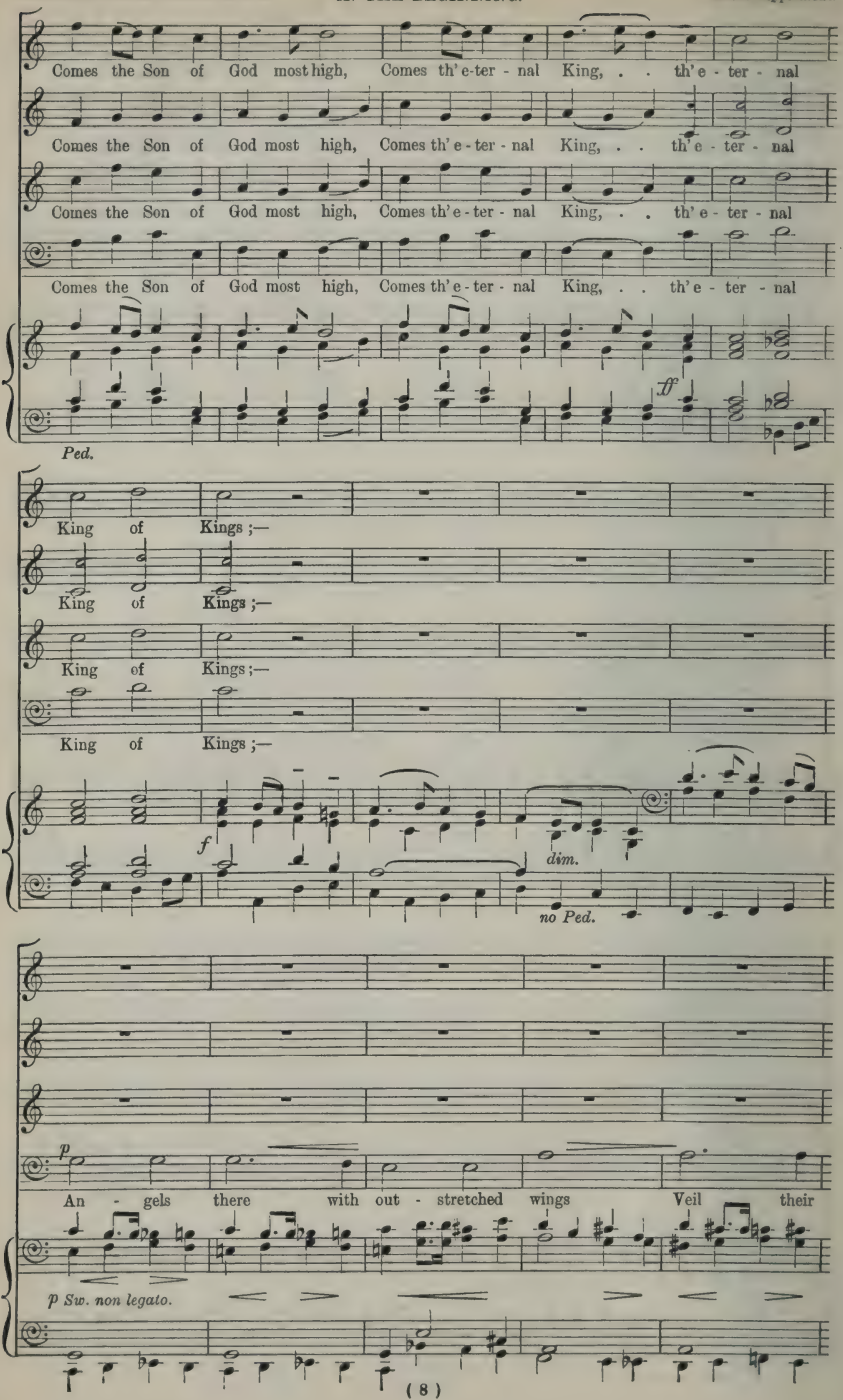
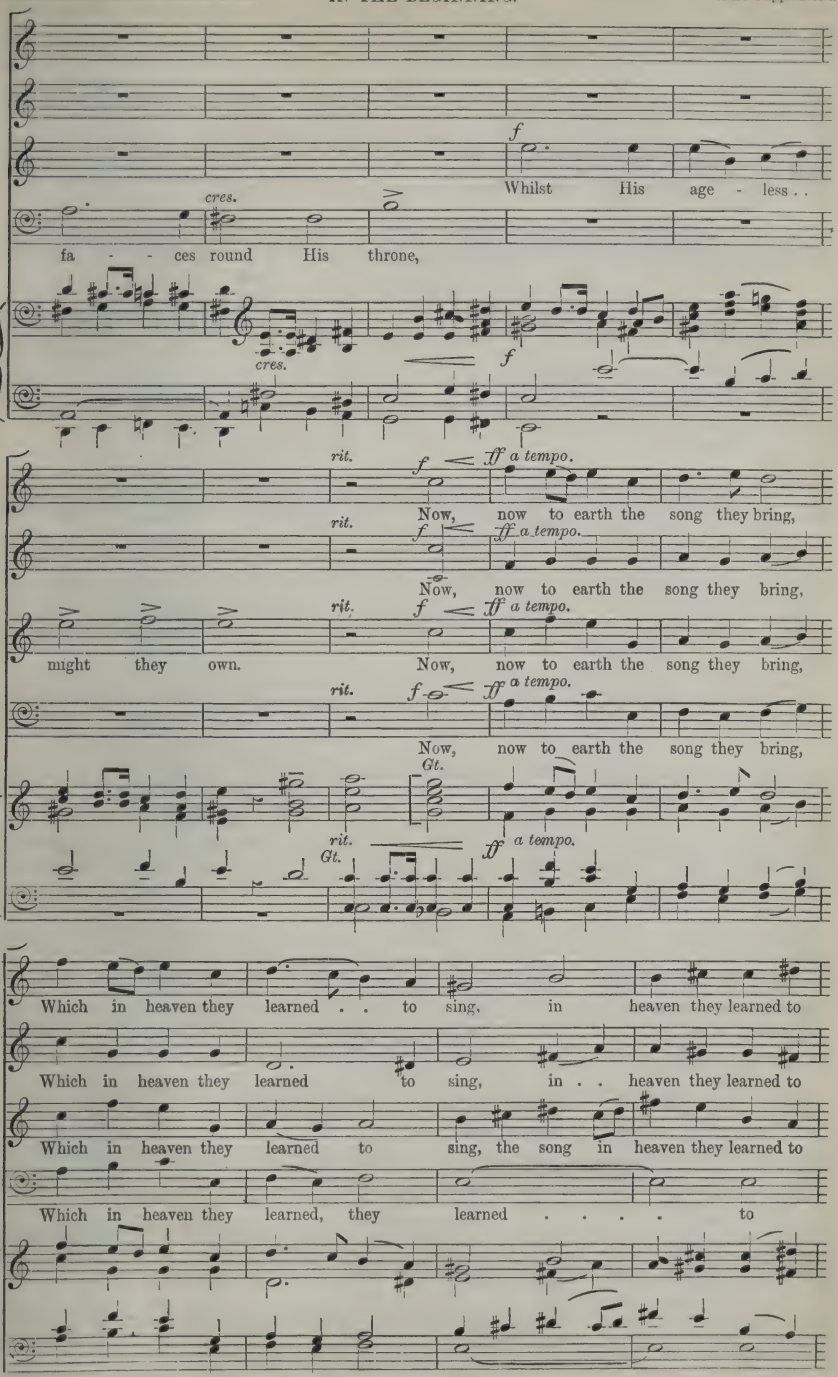
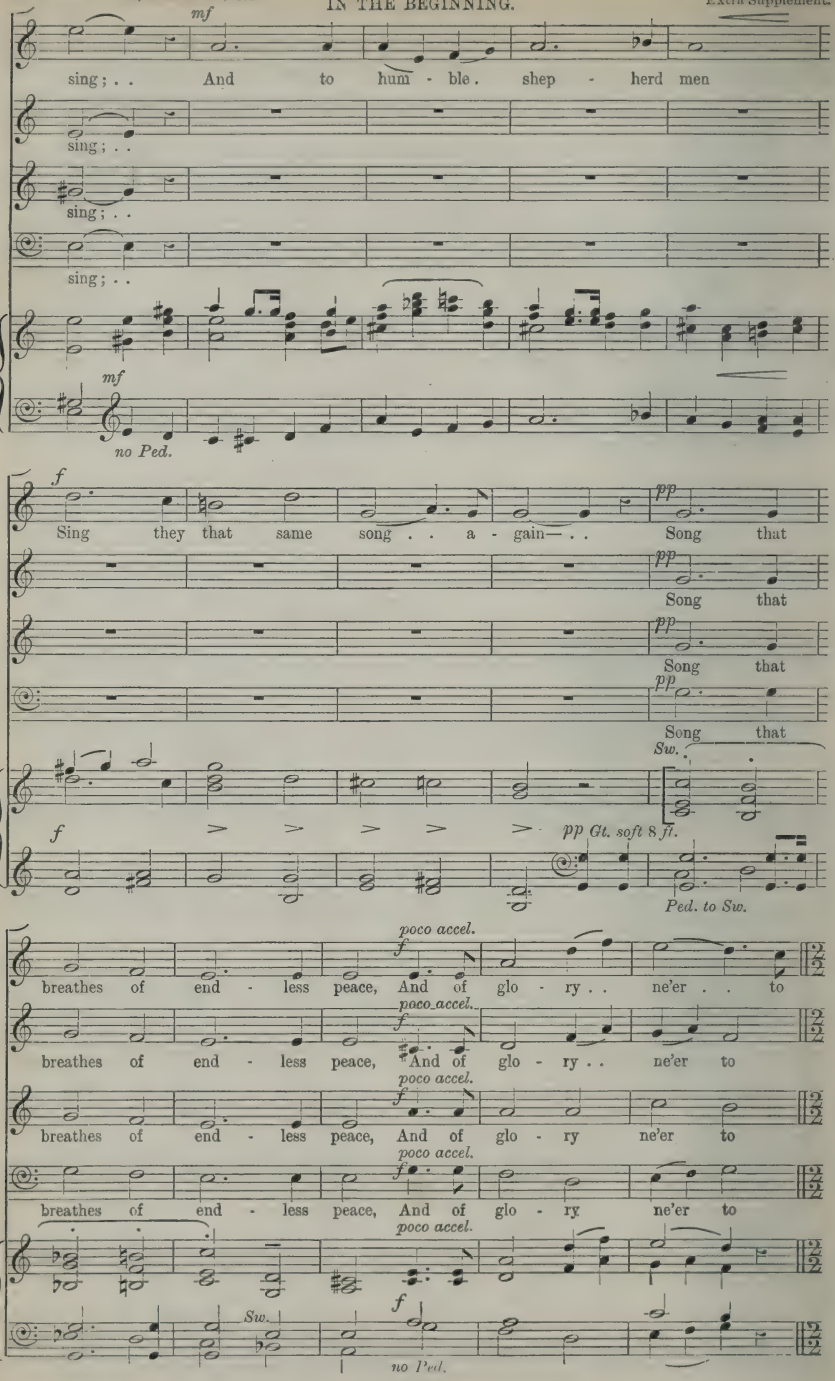
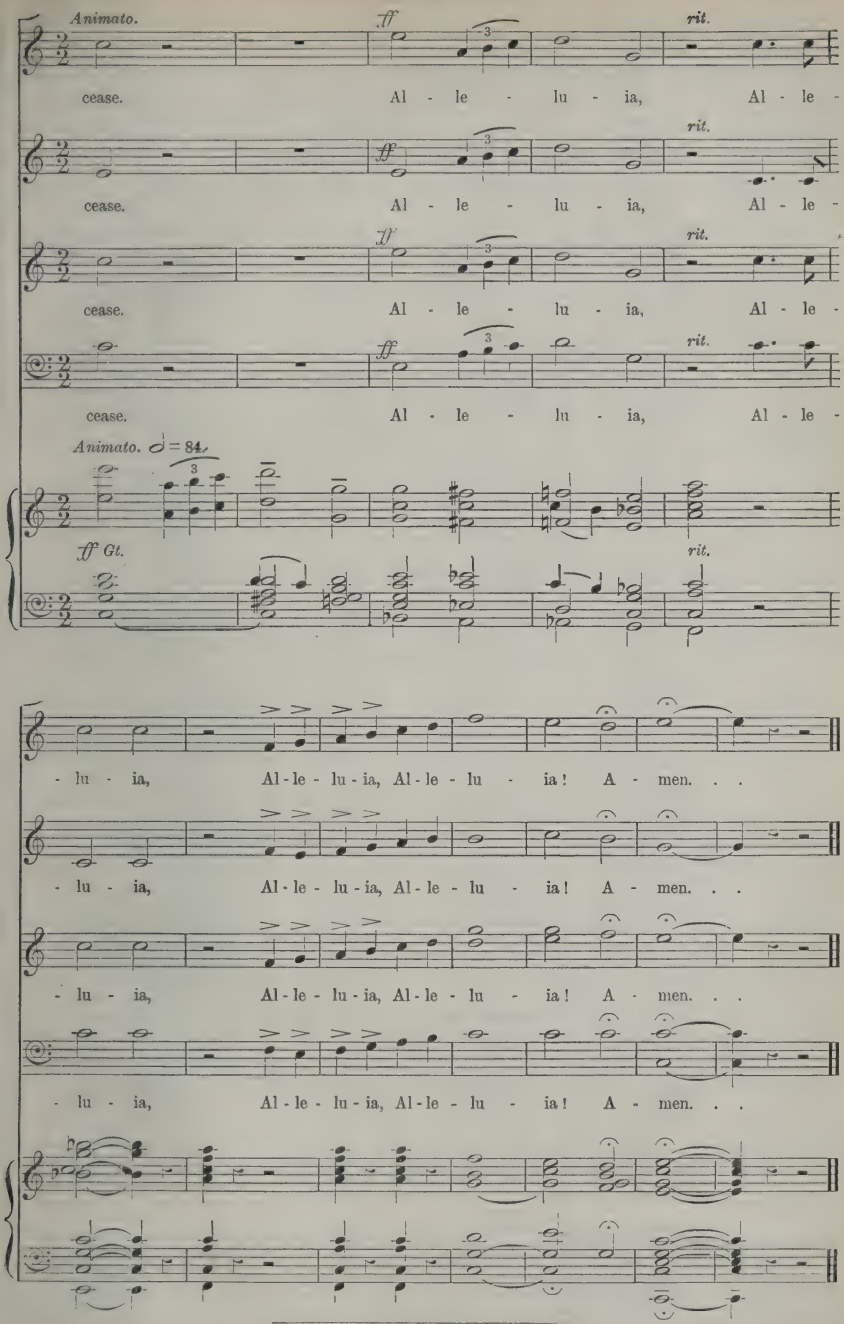

fz
dress it and to keep . . it. . . .
fz
dress it and to keep . . it. . . .
fz
Sw.
fz
Gt. to Ped off.
no Ped.
Basses only.
p
fz
By man sin . . en-tered in- to the world, and death by
fz
fz
fz
p
fz
fz
fz
Ped.
sin. . . .
Andante.
Soprano.
p
God so loved the . . world, . . .
Alto.
p
God . . so . . loved the world, . . .
Tenor.
p
God so loved the . . world, . . .
Bass.
p
God . . so . . loved the world, . . .
Andante. ♩ = 52.
Solo.
p ad lib.
no Ped.
Ped.

fz
that He gave His . . on - ly be - got - - ten
that He gave His . . on - ly be - got - ten
that He gave His on - ly be - got - ten
that . . He . . gave . . His . . on - ly be - got - - ten
ad lib.
no Ped.
Son, . . that who - so - -
Solo.
Ped.
ad lib.
no Ped.
cres.
Poco animato.
- ev - er be - liev - eth in Him should not . . . per - ish, should
- ev - er be - liev - eth in . . Him should not . . per - ish, should
- ev - er be - liev - eth in Him should not . . per - ish, should
- ev - er be - liev - eth in Him should not . . . per - ish, should
Ped.


not . . per - ish, . . but have . . ev - er - last - ing, ev - er -
ff
Full Sw.
no Ped.
Strict time.
Same time.
- last - - - ing life. . . .
On this
Gt. f
Sw.
Ped.
day His love was shown, . . .
Solo.
L.H.


cres.
When the Sa - viour from . . His . . throne, . .
When the . . Sa - viour from . . His throne, . .
When the Sa - viour from . . His . . throne, . .
When the . . Sa - viour from . . His . . throne, . .
no Ped.
mf Gt. soft 8 ft.
Ped.
pp
Cra - dled in a sta - ble dim, . .
Solo.
Sw.
Girt . . by un - seen se - ra - phim, . . By the
mf
Gt. mf

cres.
shep - herds was . . a - dored, . . Joy - ful thus to
f
poco rit,
greet their Lord, . . Joy - ful thus to greet . . their
Sw.
Allegro.
Lord. From a-bove the ut-most sky,
Allegro. ♩ = 120.
Gt.
f
no Ped.


Comes the Son of God most high, Comes th' e-ter - nal King, . . th' e - ter - nal
Comes the Son of God most high, Comes th' e-ter - nal King, . . th' e - ter - nal
Comes the Son of God most high, Comes th' e-ter - nal King, . . th' e - ter - nal
Comes the Son of God most high, Comes th' e-ter - nal King, . . th' e - ter - nal
ff
Ped.
King of Kings ;—
King of Kings ;—
King of Kings ;—
King of Kings ;—
f
dim.
no Ped.
p
An - gels there with out - stretched wings Veil their
p Sw. non legato.


f
Whilst His age - less . .
cres.
fa - - ces round His throne,
cres.
f
rit.
f
ff a tempo.
Now, now to earth the song they bring,
rit.
f
ff a tempo.
Now, now to earth the song they bring,
might they own.
rit.
f
ff a tempo.
Now, now to earth the song they bring,
rit.
f
ff a tempo.
Now, now to earth the song they bring,
Gt.
rit.
Gt.
ff a tempo.
Which in heaven they learned . . to sing, in heaven they learned to
Which in heaven they learned to sing, in . . heaven they learned to
Which in heaven they learned to sing, the song in heaven they learned to
Which in heaven they learned, they learned . . . . to


mf
sing; . . And to hum - ble. shep - herd men
sing; . .
sing; . .
sing; . .
mf
no Ped.
f
Sing they that same song . . a - gain— . . Song that
pp
Song that
Song that
Song that
Sw.
f
pp Gt. soft 8 ft.
Ped. to Sw.
poco accel.
f
breathes of end - less peace, And of glo - ry . . ne'er . . to
breathes of end - less peace, And of glo - ry . . ne'er to
breathes of end - less peace, And of glo - ry ne'er to
breathes of end - less peace, And of glo - ry ne'er to
Sw.
f
no Ped.

Animato.
ff
rit.
cease. Al - le - lu - ia, Al - le -
cease. Al - le - lu - ia, Al - le -
cease. Al - le - lu - ia, Al - le -
cease. Al - le - lu - ia, Al - le -
Animato. ♩ = 84.
ff Gt.
rit.
- lu - ia, Al-le - lu-ia, Al-le - lu - ia! A - men. . .
- lu - ia, Al-le - lu-ia, Al-le - lu - ia! A - men. . .
- lu - ia, Al-le - lu-ia, Al-le - lu - ia! A - men. . .
- lu - ia, Al-le - lu-ia, Al-le - lu - ia! A - men. . .

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278. In that day ... ... Sir G. Elvey 8d.
582. In the beginning ... F. Tozer 4d.
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148. In Thee, O Lord ... J. Weldon 3d.
385. In Thee, O Lord S. C. Taylor 3d.
338. In the fear of the Lord J. V. Roberts 3d.
282. In the Lord ... Sir R. Stewart 6d.
659. In the Lord put I my trust C. Macpherson 4d.
467. Is it nothing (2-pt.) M. B. Foster 3d.
571. Ditto (4 voices) M. B. Foster 3d.
91. It came even to pass Ouseley 4d.
180. It is a good thing ... J. Barnby 6d.
231. It is a good thing T. M. Pattison 4d.
215. It shall come to pass Dr. Garrett 6d.
397. Jesu, lover of my soul ...F. Iliffe 1d.
455. Jesus Christ is risen Oliver King 4d.

654. Jesu, Thou joy ... E. H. Davies 3d.
548. Joy in harvest ... ... B. Steane 3d.
7. Judge me, O God ... Mendelssohn 4d.
677. Just Judge of Heaven ... Garrett 6d.
614. Justorum animæ ... ... Byrd 3d.
179. King all glorious ... J. Barnby 6d.
581. Kings shall be thy nursing fathers G. C. Martin 3d.
37. Lead, kindly Light... J. Stainer 4d.
425. Lead, kindly Light... R. Dunstan 3d.
528. Lead, kindly Light C. L. Naylor 4d.
589. Lead, kindly Light D. Pughe-Evans 3d.
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375. Let God arise T. T. Trimnell 4d.
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391. Lord, I have loved... ...F. Iliffe 3d.
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404. Lord of the rich and golden F. Tozer 2d.
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267. Lord, who shall dwell Dr. Roberts 4d.
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504. Lo! the winter B. Farebrother 3d.
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108. Make me a clean heart J. Barnby 3d.
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436. Man goeth forth ... A. Carnall 3d.
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527. Mercy and truth are met J. Stainer 3d.
211. Mine eyes look unto Thee H. Baker 3d.
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665. Ditto ... Novello 2d.
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617. My God, I thank Thee E.H. Lemare 3d.
10. My God, my God ... Mendelssohn 6d.
288. My God, look upon... J. L. Hopkins 3d.
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190. My soul is weary ... Dr. Beckwith 4d.
586. My soul truly waiteth B. Steane 2d.
295. My soul, wait thou still F. J. Read 4d.
629. Nearer, my God, to Thee T. Adams 3d.
210. Not unto us, O Lord H. Gadsby 6d.
558. Not unto us ... J. E. West 4d.
592. Now is Christ risen T. Adams 3d.
612. Now is come salvation C. Harris 3d.
695. Now late on the Sabbath S. Coleridge-Taylor 3d.
673. Now sinks the sun H. W. Parker 4d.

505. O all ye people ... ...
506. O be joyful in the Lord ...
217. O clap your hands ... T. T.
133. O clap your hands ... D.
82. O clap your hands ... ...
80. O clap your hands ... E. F.
686. O clap your hands J. L.
656. O come and behold W. H. I.
202. O come before ... G. ...
241. O come hither ... W.
569. O come, let us sing M. ...
12. O come near to the Cross ...
11. O day of penitence ...
16. O give thanks ... Sir ...
144. O give thanks ... F.
17. O give thanks ... Wil...
66. O give thanks ... S. S...
42. O give thanks ... Sir J...
520. O give thanks ... ...
599. O give thanks ... E.
596. O give thanks ... H.
35. O God, have mercy... J. ...
698. O God, my soul ... F. R.
106. O God, the King of Glory ...
141. O God, Thou art my God ...
585. Ditto B.
679. O God, Thou art my God ...
34. O God, Thou art worthy A.
188. O God, Who hast ... ...
418. O God, Who hast ... A.
430. Ditto A. W.
507. Ditto J. V.
47. O how amiable ... J.
233. O how amiable T. M.
347. O how amiable ... Oliv...
48. O how plentiful T. M.
490. O Jerusalem, look about E.
301. O Jesu! Victim Rev. J. B.
536. O joyful Light ... ...
543. O Lamb of God ... J.
251. O Lord God ... Ern...
204. O Lord God ... ... D.
184. O Lord, look down ... J. F.
702. O Lord, my God ... ...
306. O Lord of hosts ... Kate...
25. O Lord, our Governor H.
395. O Lord, Thou art ... Ch. ...
690. O Lord, Thy Word J. F.
588. O lovely peace ... ...
3. O love the Lord Sir A.
460. O my heart was glad A.
556. Open to me the gates ... F.
380. O perfect love ... J.
124. O praise God ... D.
40. O praise God T. T.
429. O praise God ... G. C.
355. O praise God Theodor...
479. O praise our God, ye people ...
14. O praise the Lord ... J.
683. O praise the Lord ... ...
232. O praise the Lord T. M.
178. O praise the Lord ... Sir J...
71. O praise the Lord ... ...
266. O praise the Lord ... Zi...
358. O praise the Lord W. G.
166. O pray for the peace E. H.
51. O Saving Victim (No. 2) ...
486. Ditto ...
492. Ditto W. A. C. Cruic...
508. O Saviour of the world (A.T. J. V.
142. O sing unto the Lord H.
551. O sing unto the Lord Cruic...
8. O taste and see ... Sir Jo...
8*. Ditto (Welsh Words) ...
263. O taste and see ... A. H.
87. O that I knew where I might find him ... Sir W. S. ...
663. O Voice of the Beloved H. ...
123. O where shall wisdom Dr. ...
435. O worship the King... E. ...
135. O worship the Lord ... Dr. ...
158. O ye that love the Lord Sir G. ...
196. Ditto H. W. W.

The Musical Times. **EXTRA SUPPLEMENT.** December 1, 1901.

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75. Earth to-day rejoices.
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77. From church to church.
78. In the ending of the year.
79. Royal day that chasest gloom.
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85. Hymn of the angels.. .. *G. M. Garrett*
*86. The anthem of peace .. .. *J. Barnby*
87. The desert .. .. .. *Emma Mundella*
88. Bethlehem .. .. .. *Myles B. Foster*
89. Daybreak .. .. .. *Berthold Tours*
90. In the manger .. .. .. *J. Barnby*
91. The mother and child .. *Myles B. Foster*
92. Christ is born.. .. .. .. *J. F. Bridge*
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97. Sleep, Holy Babe .. .. .. *J. T. Field*
98. Now dies in David's City .. .. *J. Swire*
99. There dwelt in Old Judea .. .. *R. Jackson*
100. Good people, give ear .. .. *J. Swire*
101. Carol for Christmas Day .. .. *J. T. Field*
102. Ye stars of night .. .. .. *J. Swire*
103. Ring out, ye bells .. .. .. *J. H. Wallis*
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*105. Shepherds! shake off your drowsy sleep.
106. Come, shepherds, come! shake off your sleep.
107. Now sing we all full sweetly.
108. The good men all of Chastree.
109. Whence comes this rush of wings afar?
110. { Come with us, sweet flowers, and worship. } 1d
{ Infant so gentle, so pure, and so sweet! }

* *All Carols marked with an asterisk are also published separately in Tonic Sol-fa.*

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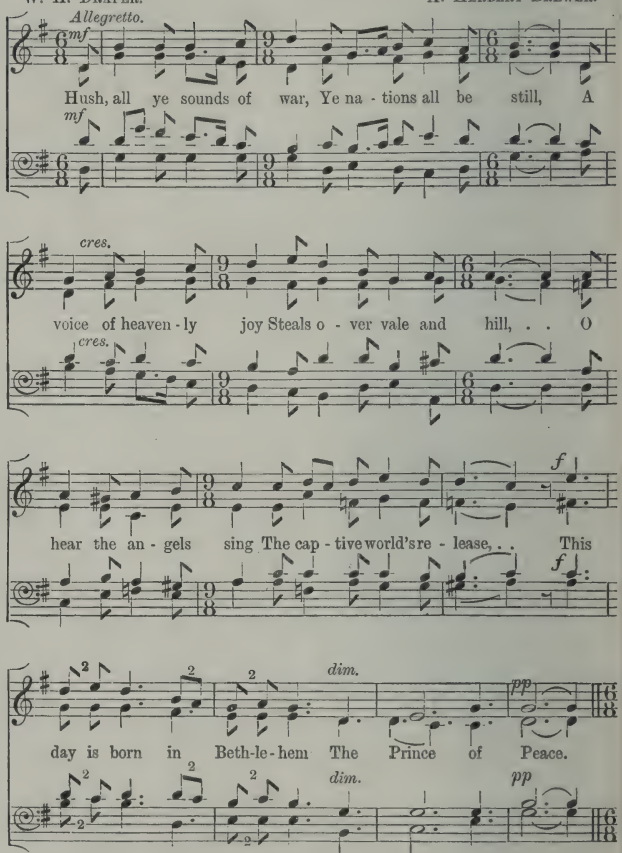
TO SIR WALTER PARRATT.

The Prince of Peace.

A CHRISTMAS CAROL.

W. H. DRAPER. A. HERBERT BREWER.

Allegretto.
mf
Hush, all ye sounds of war, Ye na - tions all be still, A
cres.
voice of heaven - ly joy Steals o - ver vale and hill, . . O
f
hear the an - gels sing The cap - tive world's re - lease, . . This
dim.
pp
day is born in Beth-le-hem The Prince of Peace.

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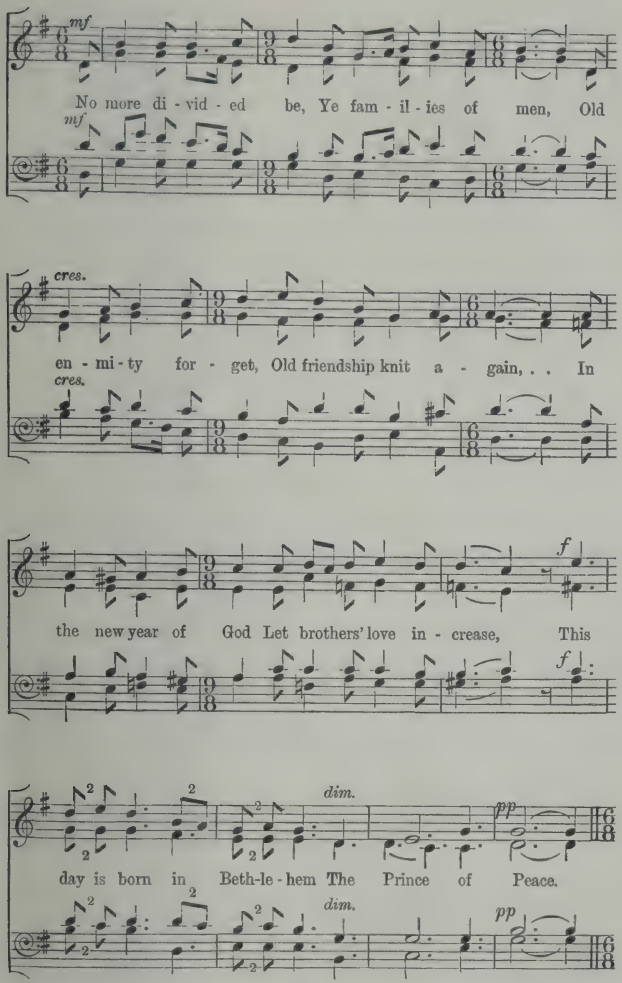
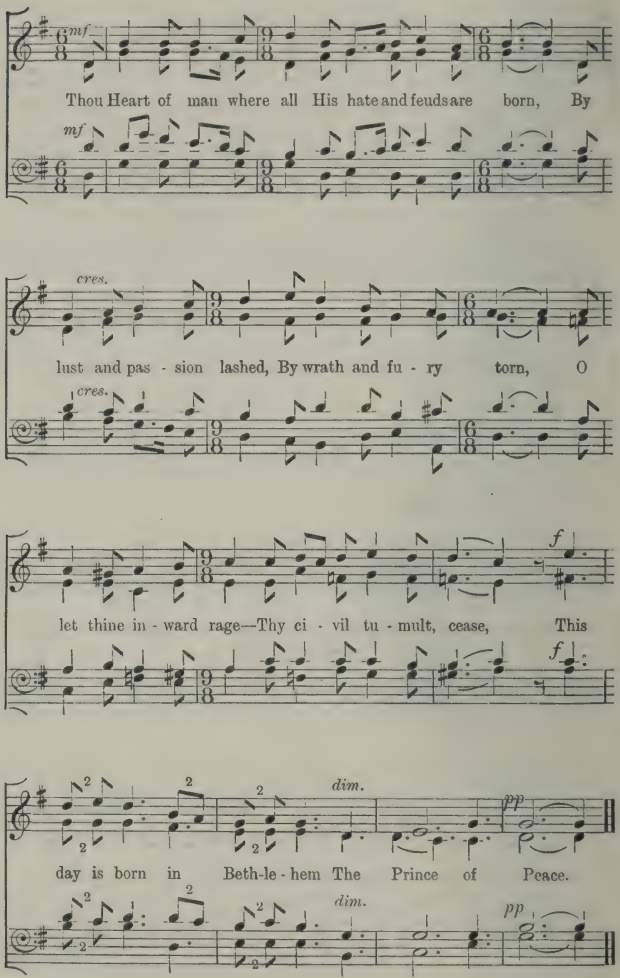
THE PRINCE OF PEACE.


mf
No more di - vid - ed be, Ye fam - il - ies of men, Old
mf
cres.
en - mi - ty for - get, Old friendship knit a - gain, . . In
cres.
f
the new year of God Let brothers' love in - crease, This
f
dim.
pp
day is born in Beth-le - hem The Prince of Peace.
dim.
pp

THE PRINCE OF PEACE.


mf
Thou Heart of man where all His hate and feuds are born, By
mf
cres.
lust and pas - sion lashed, By wrath and fu - ry torn, O
cres.
f
let thine in - ward rage—Thy ci - vil tu - mult, cease, This
f
dim.
pp
day is born in Beth-le - hem The Prince of Peace.
dim.
pp

ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral (entirely from the works of the late Sir John Stainer).—Dr. G. J. Bennett, Lincoln Minster (Organ Sonata in D minor, No. 1, Guilmant).—Mr. Charles Stott, All Saints', Bradford.—Mr. Henry W. Weston, St. Augustine's, Grove Park, Lee (Concert Fantasia on an air by Rode, W. T. Best).—Mr. J. A. Gaccon, St. Woolos, Newport, Mon.—Mr. Maughan Barnett, St. John's, Wellington, New Zealand (Overture Xerxes, Handel).—Mr. Sydney Crookes, Parish Church, Cupar (First Sonata, J. S. Bach).—Mr. Arthur S. James, St. Peter's, Rickmansworth ('Cuckoo and Nightingale' Concerto, Handel).—Mr. S. Philip Thornley, United Free Church, Callander (Barcarolle in F, Sterndale Bennett).—Mr. J. C. B. Tirbutt, St. Mary's, Reading (March for a Church Festival, Best).—Mr. R. E. Parker, Parish Church, Wilmslow (Pastorale, Kullak).—Mr. Wm. Rigby, New Road Congregational Church, Bury (Scherzo, Horatio W. Parker).—Mr. Francis Burgess, St. Mary's, Primrose Hill, N.W.—Mr. Henry Riding, St. Peter-upon-Cornhill (Fantasia, F. E. Gladstone, and Imperial March, Elgar).—Dr. E. C. Bairstow and Mr. C. H. Moody, Holy Trinity, Coventry (Pièce Heroïque, César Franck, played by Dr. Bairstow, and an 'En forme d'ouverture,' Smart, played by Mr. Moody, organist of the church).—Mr. W. Louch, St. John's, Longsight (Andante in A, Smart).—Mr. J. W. Cheadle, St. Michael's, Dumfries. — Mr. Leonard Ellis, St. Mark's, Southampton (Concert Fantasia, Stewart).—Mr. Sidney A. Mosdell, SS. Peter and Paul, Tring (Fantasie Overture, Garrett).—Mr. W. W. Starmer, St. Michael and All Angels, Withyham (Fantasia in C minor, Berens).—Mr. A. H. Allen, SS. Philip and James, Oxford (Fantasia in E flat, Brosig).—Mr. A. Herbert Brewer, Victoria Rooms, Clifton (Dithyramb, Basil Harwood). Mr. Edwin H. Lemare, St. Margaret's, Westminster, who played his own Symphony in G minor.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. W. E. Belcher, St. Asaph Cathedral.
Mr. C. H. Cooper, Soho Hill Congregational Chapel, Birmingham.
Mr. Claude Fowles, Parish Church of St. Mary, Torquay.
Mr. G. D. Gardner, Holy Trinity Church, Paddington.
Mr. William Hutt, Twickenham Parish Church.
Mr. T. E. Murray (organist), Highbury Presbyterian Church.
Mr. F. Isherwood-Plummer, Hawkshead Street Congregational Church, Southport.
Mr. Harold Vincent Read, Hyde Church, Winchester, and assistant music-master at Winchester College.
Mr. Alex. J. Rouse, Highbury Quadrant Church.
Mr. Herbert H. de Witt (Bass), St. Mary the Virgin, Aldermanbury.

REVIEWS.

MUSICAL LITERATURE.

The Opera—Past and Present. An historical sketch. By William Foster Apthorp.
Choirs and Choral Music. By Arthur Mees.
[John Murray.]

These two books are interesting additions to 'Mr. Murray's Musical Series,' contributed by American writers. Mr. Apthorp states that the main object of his historical sketch is: 'To show how a general desire for some such form of dramatico-lyric art as the Opera was manifested in France and Italy considerably before any possibility existed of its coming into actual being; how this possibility was at last realized by the devising of a style of artistic monodic composition by the Florentine Music Reform, and how the Opera itself was among the first practical results of that Reform.' To what extent the author succeeds in his self-imposed task, the reader may be referred to the book itself, in which he will find much to interest him. Mr. Apthorp's contention that Francesco Provenzale, and not Scarlatti, was the 'Founder of the Neapolitan School' is one that is likely to be challenged. By the way, the name of Provenzale, whom the author considers to be one of the greatest and most forgotten geniuses in the history of the opera — is not to be found in any English biographical dictionary of musicians. No one will, however, dispute the assertion—stated under the heading 'The Art of the opera singer'—that 'the singer of to-day must be a musician, or he has a sorry chance of doing great work; but he must also, and even primarily, be a *singer*—which last too many are prone to forget.' True, the possession of brains is not necessarily a voice asset.

The English reader of Mr. Mees's 'Choirs and Choral Music' will almost naturally turn to the pages which treat of 'Amateur Choral Culture in America.' Some interesting particulars are given of William Billings (1746—1800), the first American composer, and a tanner by trade. Of the forty-eight members of his 'Sacred Singing School,'—established at Stoughton, Mass., in 1774—twenty were tenors, of whom thirteen were *women!* From the small beginnings of Mr. Billings to the great Festivals conducted by Dr. Leopold Damrosch and Mr. Theodore Thomas, Mr. Mees succinctly traces the development of choral music in the United States. The ten pages devoted to 'Amateur Choral Culture in England' are inadequate from the historian's point of view. The reference (on p. 178) to the 'celebrated chorus singers from Lancashire and the North of England led by Miss Radcliffe,' who sang at the Gloucester Musical Festival of 1772, is another reminder that the subject of choral singing in Lancashire and Yorkshire is one that wants looking into and historically treating. The statement that the Handel Festivals at the Crystal Palace began in 1862 (p. 137) needs correction; the first triennial meeting took place in 1859, preceded by a preliminary gathering in 1857. There are many points in these readable pages to which we should like to refer if space permitted, as we think, with the author, that it is the first book of its kind on this interesting subject. Both volumes are illustrated with portraits.

Examples in Strict Counterpoint (Old and New). Part II. By Gordon Saunders. No. 41A of Novello's Primer and Educational Series. Edited by Sir John Stainer and Sir C. Hubert H. Parry.
[Novello and Company, Limited.]

'In this Primer the chief aim has been to meet the requirements of those candidates who are preparing for the Mus.B., Mus.D., and Diploma examinations. This will explain the preponderance of Five-part and Eight-part specimens.' So runs the opening paragraph of the preface to this book, which consists of specimens of 'how to contrapuntally do it' in five, six, seven, eight, ten, and twelve parts. The majority of the examples have been contributed by English graduates—including Professor Armes, of the University of Durham, Dr. G. J. Bennett, Dr. F. R. Greenish, Dr. Harding, Dr. G. F. Huntley, Dr. Iliffe, Dr. Keeton, Dr. C. W. Pearce, Dr. Varley Roberts, and Dr. F. J. Sawyer—musicians who have taken their degrees at various Universities, and who therefore set before students in a *practical* way what may be required of examinees for degrees. The old contrapuntal hands are not, however, passed over. We have specimens from Eccard (1553), Lotti, Fétis, and the indispensable Cherubini. The result is a blend of the ancient and modern. As an aid to students, this Primer will be found an invaluable complement to Part I. (examples in four parts), which, we understand, has been revised and somewhat modified.

CHURCH MUSIC FOR MEN'S VOICES.

'*Sing we merrily unto God.*' By F. J. Read.
'*O tarry thou the Lord's leisure.*' By John E. West.
[Novello and Company, Limited.]

Dr. Read's Anthem will delight the hearts of singers who enjoy taking part in well designed contrapuntal music. It is an admirable example of effectiveness and truth of expression obtained by scholastic means. The setting, it should be added, is in three vocal parts, respectively for tenor, alto, and bass. The 'comfortableness' of the

words which Mr. West has set to music, and their exhortation to faith, are impressed by the dignified character of the music, and the *pianissimo* ending which dies away into silence finely suggests 'The Peace which passeth understanding.'

Communion Service. For Men's Voices. By John Stainer. [Novello and Company, Limited.]

This Communion Service was one of Sir John Stainer's latest compositions, and it forms a worthy continuation of the Morning and Evening Services (for men's voices) that emanated from his pen. Although the name of the composer is sufficient indication of the importance and value of the music, a description of its design may be useful. Its most distinctive portion is the setting of the Nicene Creed, which is a fine example of its composer's genius and thorough comprehension of the spirit of English Church music. The passage beginning 'And was Incarnate' is written for tenor solo, the interest of which is much increased by the originality of the organ accompaniment. The fugal writing at the close is extremely clever, and, be it added, effective. This portion makes somewhat exacting demands on the singers, but this has been realised by the composer, who has provided an alternative ending. The Offertory Sentences that have been set are 'Lay not up for yourselves,' 'Godliness is great riches,' 'Give alms of thy goods,' and 'Be merciful after thy power,' the music to each admirably reflecting the spirit of the words. The *Sanctus* is simple but peculiarly impressive; the *Gloria* starts with a fine, bold phrase *alla cappella*, and includes tenor solos. A threefold Amen furnishes an effective conclusion.

NEW SETTINGS OF THE BENEDICITE.

Benedicite, omnia Opera, No. 2 in G, by Arthur E. Godfrey. *In G*, by R. Bernard Elliott. *In C*, by C. Hylton Stewart. *In E flat*, by Edward C. Bairstow.
(Novello's Parish Choir Book.)
[Novello and Company, Limited.]

Mr. Godfrey's setting of the 'Song of the Three Children' is somewhat novel in character, and the canticle is treated in such an ingenious manner that much of its monotony is avoided. It should be added that the unison voice parts are richly harmonised in the organ accompaniment. The music by Mr. Elliott is of the simplest character, three double chants are provided for as many sections of the canticle, with a fourth chant for the *Gloria*. The settings by the Rev. Hylton Stewart and Dr. Edward Bairstow are arranged according to the plan of the Paragraph Psalter, which divides the Benedicite into sections, each of which is differently treated in double chant form. Dr. Bairstow's setting is perhaps the more effective of the two, owing to the organ part being more fully treated, but both arrangements merit the attention of organists and choirmasters.

NEW SONGS.

Fünf Lieder (Op. 18), *Fünf Lieder* (Op. 19), *Wo kann mein trauter Ritter sein?* (Op. 33), *Elfenliebe* (Op. 35), *Rhapsodie* (Op. 37), *Persisches Lied* (Op. 38). *Fitnes Gesang. Ein Cyklus von sieben Gesängen* (Op. 40). Von Bertram Shapleigh. [Breitkopf und Härtel.]

New songs are heavily handicapped, for they are at once mentally compared with the rich heritage of the past. Then again, new songs are at a disadvantage just because they are new; only time can show whether any apparent merit is lasting, or whether any latent beauty will reveal itself. The songs of Mr. Bertram Shapleigh are undoubtedly interesting, and yet we often feel that they are made, and well-made, rather than inspired. Sometimes they run on familiar lines, and it is only by certain quaint and at times forced harmonies that the ordinary character of the music is disguised. In other songs, however, there is individuality and charm. Among the most successful we reckon 'Was I but dreaming' (Op. 18, No. 4), 'Song of a Bird in the Oasis' (Op. 19, No. 2), which has a fresh melody and dainty accompaniment, the Rhapsodie (Op. 37), and especially the 'Fitne' cycle (Op. 40). The excellent English versions of the German poems are by Mrs. Shapleigh.

An Even-Song. Words by Celia Thaxter. Music by Horatio W. Parker.
Songs of the Seasons. Words by J. M. Hadow. Music by H. A. J. Campbell.
[Novello and Company, Limited.]

The words of Professor Parker's 'An Even-Song' are somewhat enigmatical, but the music is graceful, and expressive of the sentiment which is attributed by poets to two people in a boat in the moonlight. The little poems by Mr. Hadow, and set to music by Mr. H. A. J. Campbell, form a song cycle commencing with a swain in a hopeless frame of mind, who in the winter sees 'answering love in his sweetheart's eyes'; in the spring receives prophecies of hope with the return of the swallows, and in the summer finds consummation of his aspiration. Mr. Campbell's music faithfully follows the sentiments of the gentleman and accentuates the spirit of the lines. The addition of parts for first and second violins to the pianoforte accompaniment will doubtless add to the acceptableness of these pleasing compositions.

PART-SONGS.

Close to my Heart. Words by L. Lowndes. Music by William Davies.
The Fisher Boy. Words by Eliza Cook. Music by John E. West.
The Chase. Words by Edward Oxenford. Music by Edward German.
Faithless Nelly Gray. Words by Tom Hood. Music by C. Lee Williams.
The Highland Laddie. Words by Robert Burns. Music by H. Elliot Button.
To a Red Rose. By Hamilton Clarke.
(Novello's Part-Song Book).
[Novello and Company, Limited.]

The composition of Mr. William Davies is an admirable example of solidly harmonised melody. Happy use is made of harmonic transition at the words, 'Oh, cruel Time,' and the return to the key of the piece is effectively managed. Mr. West has allied Eliza Cook's lines to music possessing a lilt that accentuates the poet's opinion that the 'Fisher boy jolly lives.' The part-writing is cleverly designed, and the several voices possess independence which will interest well-trained singers. Hunting songs are not perhaps now so popular as once they were, but 'The Chase' would certainly secure the favour of any audience, for Mr. German's music goes with a swing and dash that stir the pulse. 'Faithless Nelly Gray' has been most cleverly set by Mr. Lee Williams, whose music reflects the wit of Tom Hood's 'pathetic ballad.' The composition requires crisp singing, but it will fully repay any extra trouble bestowed on its rehearsal. Mr. Elliot Button has happily caught the spirit of Burns's lines, and the music has sufficient Scotch character to suggest the nationality of the poet. Grace and daintiness are the distinguishing features of Mr. Hamilton Clarke's part-song, which is eminently suitable to well-trained small choirs.

PIANOFORTE MUSIC.

Happy New Year! A choice collection of pianoforte compositions of medium ability by modern composers.
[Breitkopf and Härtel.]

In this attractive album, twenty-five compositions have been contributed by twenty-two different composers, of whom five are Englishmen. The names of Hermann, Goetz, Raff, the Scharwenkas, John Francis Barnett, Hans Sitt, Graham P. Moore, and others, are a sufficient guarantee of excellence. While the pieces are of the lighter order, they have not the slightest taint of triviality, and we can heartily commend this attractive volume as an appropriate gift book at this present-giving season of the year.

MUSIC FOR FEMALE VOICES.

The Sea Fairies. Cantata for Soprano Solo and Chorus of Female Voices. Poem, by Lord Tennyson. Composed by Battison Haynes.

[Novello and Company, Limited.]

The talent and musicianship of the late Mr. Battison Haynes are very prominent in his setting of Tennyson's 'The Sea Fairies.' The music is simple, but the eerie spirit of the words has been happily caught. The soprano soloist has an important part in the cantata; it is not only interesting, but grateful to sing. The effectiveness of the choruses, written in four-part harmony, is much enhanced by the independence of the pianoforte accompaniment, which also is cleverly designed to support the voices in passages where difficulty might be experienced by some choirs in maintaining the pitch.

LONDON CONCERTS.

ROYAL CHORAL SOCIETY.

The thirty-first season opened at the Albert Hall on the 7th ult., with a remarkably fine performance of Mendelssohn's 'Elijah,' under the direction of Sir Frederick Bridge. The principal soloists were Madame Ella Russell, Miss Ada Crossley, Mr. Ben Davies, and Mr. Andrew Black. The choir, tenors especially, were in fine form, and they evidently enjoyed their congenial task.

PROMENADE CONCERTS.

Mr. Robert Newman's notably successful series of Promenade Concerts at the Queen's Hall terminated on the 9th ult. To the list of novelties mentioned in our last issue must be added the performance, on October 22, of Dr. Edward Elgar's two Military Marches, Pomp and Circumstance, which were received with the greatest enthusiasm (special reference to these fine numbers is made by our Liverpool correspondent); Mr. MacDowell's second 'Indian Suite' (Op. 48)—a picturesque work—on October 23; a dramatic prelude, 'Oreithyia,' of romantic character, by Mr. Reginald Steggall, October 24; a poetically conceived Overture, 'In Autumn,' by Mr. Norman O'Neill; a Suite for Orchestra, 'King Christian II.,'' by J. Siebelius, both on October 26; an Overture 'Solennelle,' in B minor (Op. 73), by M. Glazounoff, October 29; the same night the first performance in London of Mr. W. H. Bell's Symphonic Prelude, 'A Song in the Morning'; a Romance for Orchestra, by Mr. Gerard Cobb, October 31; a Symphonic Poem for Orchestra and Organ, 'Ostern,' by Herr Fritz Volbach, on the 2nd ult.; some interesting excerpts from Tschaïkowsky's Opera, 'La dame de Pique,' and the first performance in London of Mr. Arthur Hervey's descriptive ballad, 'The Gates of Night,' on the 6th ult.; and on the following night, the production of a vivacious and clever Suite de Ballet, entitled, 'Danse Rhythms,' by Mr. Percy Pitt.

ROYAL ACADEMY OF MUSIC.

The most commendable novelties produced at the concert given by the students of the Royal Academy of Music on the 15th ult., at St. James's Hall, were a 'Romance' and 'Caprice' for violin and pianoforte, by Miss F. Margaret Bennett, by whom and Miss Marjorie Hayward they were admirably played. Mention is also due of a Nocturne in D and a Polonaise in F sharp for pianoforte solo, by Mr. Felix G. Swinstead, who was the executant, and a song entitled 'A Lullaby,' by Mr. Yorke Bowen, sung by Miss Winifred O'Connor. A very young pianist, Miss Irene Scharrer, showed remarkable executive facility and sense of climax in Chopin's Rondo in E flat, and other instrumentalists and singers of promise were Miss Margaret Sutton, Miss Katie Moss, Miss Ethel Pettit, Miss Elaine Cliffe, Mr. Alexander Webster, and Mr. Armon Jones.

MR. ROBERT NEWMAN'S SYMPHONY AND ALBERT HALL CONCERTS.

The first performance of a new work entitled 'Toussaint L'Ouverture,' by Mr. S. Coleridge-Taylor, was given at Queen's Hall on October 26. The music is designed to illustrate the character of the remarkable Negro patriot whose name furnishes the title of the composition. In its entirety the overture shows advance on Mr. Coleridge-Taylor's previous writings for orchestra. At the second concert, on the 9th ult., Brahms's Fourth Symphony in E minor furnished the principal feature, and the soloist was M. Ysaye.

An orchestral concert of exceptional importance, the first of a series, was given on the 16th ult., with Mr. Henry J. Wood conducting. The orchestra consisted of 200 executants, and comprised 130 string players, 31 wood-wind, the remainder being players on brass and percussion instruments and harpists. The finest effects were secured in excerpts from Wagner's operas, as the echoes of the building interfered with the interpretative clearness of Beethoven's seventh Symphony. The solo vocalists were Mrs. Henry J. Wood and Mr. Philip Brozel.

POPULAR CONCERTS.

The new series (Saturdays only), at the old locale, St. James's Hall, but with Mr. W. Saunders as director, was inaugurated on October 26, the quartet parts being led by Fraulein Wietrowetz, with M. Pachmann as solo pianist. Neither this nor the subsequent performances call for comment, but the appearances of M. Saint-Saëns at the concerts, on the 9th and 16th ult., merit special mention. On both occasions the programmes were largely devoted to the works of the distinguished French composer.

QUARTET AND CHAMBER CONCERTS.

The Kruse Quartet commenced a series of three Chamber Concerts, at St. James's Hall, on October 30.——Some excellent quartet playing was heard at the Bechstein Hall, on October 30, by the Hans Wessely party.——The Wietrowetz Quartet Party gave a commendable concert on the 4th ult., and Fräulein Wietrowetz a violin recital on the 7th ult., at the Bechstein Hall.——The Chaplin Trio were heard to advantage at a concert given by the party on the 5th ult., at the Steinway Hall.——Two remarkably fine Chamber Concerts were given on the 14th and 21st ult., by M. Ysaye, Herr Becker, and Signor Busoni, a rare combination of talent.——M. Ysaye and Signor Busoni, on the 7th ult., gave a recital at the Queen's Hall of Beethoven's Sonatas in G (Op. 96), in C minor (Op. 30, No. 2), and the Kreutzer, the interpretation of each being of the highest artistic interest.——Mr. Tovey gave Chamber Concerts on the 7th, 14th, and 21st ult., at St. James's Hall, his pianoforte solos including Bach's Goldberg variations.——Mr. Charles Phillips and Miss Ethel Barns began a fresh series of Concerts on the 14th ult., at the Bechstein Hall, when the first performance in London was given of Christian Sinding's Sonata in C for violin and pianoforte, which proved a melodious and pleasing work, and there was produced a new Song Cycle by Mr. William Wallace, entitled 'Lords of the Sea.'

VARIOUS.

The autumn season of Richter concerts was concluded at St. James's Hall on the 4th ult. At the preceding performance, on October 28, the feature of the evening was a fine rendering of Dr. Edward Elgar's 'Cockaigne' Overture.

The pupils of Miss Agnes Larkcom gave an excellent concert-performance of Humperdinck's 'Hänsel und Gretel,' at Bechstein Hall, on the 11th ult., at which the singing of Miss Eleanor Coward and Miss Lilian Kent, as the representatives of the two children, calls for special commendation.

In Memoriam the death of Sir Arthur Sullivan, a performance of the 'Golden Legend' was given, on the 22nd ult., under the direction of Mr. Henry J. Wood, at the Queen's Hall. The chorus, furnished by the Wolverhampton Choral Society, sang excellently.

At Mr. Charles Fry's excellent performance of 'The Tempest' (St. George's Hall, the 9th ult.), the revival of Dr. Boyce's music to the masque in Shakespeare's play was an interesting feature of a very enjoyable representation.

Mr. Edward Iles gave an interesting Song Recital at the Steinway Hall, on the 14th ult., and is much to be commended for including in his programme songs by Sir Hubert H. Parry, Dr. Charles Wood, and Mr. Lane Wilson. Mr. Iles was assisted by Miss Marian Jay (violinist) and Dr. Ernest Walker, who accompanied.

Miss Amy Castles, a very promising young Australian soprano, made her first appearance in England at St. James's Hall, on the 19th ult. It is interesting to find that Greater Britain, as in the case of Miss Ada Crossley, is furnishing us with solo vocalists.

The Royal Artillery Band (under the skilful conductorship of Cavaliere L. Zaverthal) gave one of their enjoyable concerts at Queen's Hall on the 22nd ult. The chief features of the programme were the seldom-heard Reformation Symphony of Mendelssohn, and Sir Alexander Mackenzie's Rhapsodie Ecossaise.

A deluge of concerts, recitals, &c., has visited London during the past month—on one day there were no less than *seven* of these events, for which we were favoured with tickets! The following, however, in addition to the foregoing, are worthy of mention :—

ST. JAMES'S HALL.

Miss Fanny Davies; two excellent pianoforte recitals on October 25 and the 5th ult.

M. Kálman Rónay, a violin recital on the 6th ult.

Miss Ada Crossley, an interesting concert on the 12th ult.

Mr. H. Bramsen's violoncello recital, 18th ult.

BECHSTEIN HALL.

Messrs. Kelly, Cole, and Baxter's vocal recital, 12th ult.

Miss Aline May's recital, 5th ult.

Herr Flesch, violin recital, 11th ult.

Miss Clara Blumenthal and Miss Lilian Foulis' pianoforte and violin recital, 19th ult.

Miss Perry's pianoforte recital, 21st ult.

Madame Steinhauer and Mr. Mallinson's recital, 22nd ult.

STEINWAY HALL.

Mr. Hirwen Jones's concert, 8th ult.

Miss B. Spencer's vocal recital, 13th ult.

Mr. H. W. Charles's pianoforte recital, 14th ult.

QUEEN'S (SMALL) HALL.

Miss Ingleton's pianoforte recital, 20th ult.

The letter from Our Special Correspondent in America will be found on p. 828.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, November, 15.

The honour of inaugurating the new season has fallen this year to the Concertverein, the youngest of our musical institutions, which, though only two years old, has already exercised a most beneficial influence upon the musical life of the city. Under the direction of Ferdinand Loewe, this society is giving two series of grand symphonic concerts, and, in addition, every Sunday and Thursday, 'popular concerts,' where good music, both classical and modern, may be enjoyed at a price within reach of even the most slender purse. Excellent interpretations were given by the orchestra of Schumann's C major Symphony and of that in C minor by Brahms. As seems to be the case with nearly all the more notable conductors of the day, Herr Loewe shows himself more *en rapport* with the works of the romantic and most modern composers, than with those of the classical school. Thus his readings of symphonies by Haydn and Mozart were scarcely as satisfactory as those already instanced; on the other hand, his interpretations of the 'Benvenuto Cellini' overture, by Berlioz, and of 'The Ruler of Spirits,' by Weber, may be characterised as brilliant achievements. The 'popular concerts' are being conducted this season by Herren Müller and Bartlmé, both very capable musicians.

Various and meritorious as is the activity of the Concertverein, its orchestral forces cannot, as yet, be compared for efficiency and brilliancy with the superb orchestra of the Opera, known in the concert-room as the Philharmonic Orchestra. For many years, under the direction of Dr. Hans Richter, this institution could not fail to be raised, by the powerful artistic personality of this incomparable artist, to a very high standard of excellence. Indeed, the performances under his direction will linger permanently in the memory of all whose good fortune it has been to listen to them. His immediate successor, Herr Mahler, the present director of our Opera, succeeded admirably in upholding the high reputation thus acquired by these concerts, albeit, as is inevitable in the case of all strongly pronounced individualities, not without changing to a great extent their artistic physiognomy. In lieu of performances whose most attractive and completely satisfying feature was the approximate realisation of the ideally beautiful, he gave us something so distinctly personal, so peculiarly interesting withal, as to be alternately fascinating and repellent, according to the predisposition of the listener. Hence his interpretations have elicited much praise, and also much censure. The present conductor, Joseph Helmesberger, has introduced himself most favourably in the few performances which have so far taken place, and quite a number of interesting new works are promised during the season. One of these, 'The Golden Spinning Wheel,' by Dvorák, a symphonic poem inspired by a Slavonic legend, was included in the opening concert.

The great choral performances of the Gesellschaft der Musikfreunde, likewise conducted by Herr Loewe, devoted their opening concert to Handel's oratorio 'Saul.' Here, as in so many other compositions of that master, the profound critical insight and eminently practical grasp of detail brought to bear by Chrysander, whose version was used on this occasion, stood the work in excellent stead. The solo parts were admirably sung by Fräulein Kury, Fräulein Walker, and Herren Naval and Frauscher, all of them, with the exception of the first-named, members of the Imperial Opera. Fräulein Walker, who interpreted the magnificent part of *David*, is an American lady, and for many years past has been justly esteemed one of our most gifted dramatic vocalists. She is not only a great singer, but a truly great artist.

Much interest was created by the concert given in Vienna by M. Edouard Colonne, with his Paris orchestra. The famous conductor gave us the great 'Leonora' overture of Beethoven; a symphony in A minor, by Saint-Saëns—new to us; a fantasia, 'Impressions d'Italie,' by Charpentier; a suite, by Lalo; as well as the 'Venusberg' scene from Wagner's 'Tannhäuser,' and several excerpts from 'La Damnation de Faust,' by Berlioz.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society, at the second concert of their season, on the 15th ult., gave a successful performance of Mendelssohn's 'St. Paul.' The soloists were Miss Janet Garnett, Miss Muriel Foster, Mr. William Maxwell, and Mr. Charles Knowles. Dr. F. Koeller conducted. The work of the chorus was excellent, and the orchestra gave a very creditable account of themselves. It is gratifying to have to record that, of the total strength of the orchestra—65—only 8 were 'imported' for the occasion from Manchester and Dublin, while all the remaining performers were professional or amateur players living in Belfast. The Society's Conductor, Dr. Koeller, has, to a large extent, brought about this happy change by his skilful, untiring, and, above all, patient handling of his material—in many instances very raw at first.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The great feature of the performance of 'Samson and Delilah,' already mentioned in these columns, was the admirable work of the principals, Madame Kirkby Lunn (*Delilah*), Mr. John Coates (*Samson*), and Mr. Dan Price (*Priest of Dagon*). The chorus was much too heavy for the work generally, but the singing was excellent, and the band was fairly efficient. Subordinate solo parts were well sustained by Messrs. J. A. Cohen, J. Chambers, W. Evans, and W. Bennett. Mr. F. W. Beard conducted with ability and care.

The Halford Concerts Society commenced their season on October 29, with a good programme :—Gluck's overture 'Iphigenia in Aulis,' with the Wagner reading as well as ending, Tschaïkowsky's fine Symphony in E minor (No. 5), and Liszt's Hungarian Storm March. Mdlle. Wietrowetz was the soloist in Max Bruch's third violin

Concerto (Op. 58), of which a grand performance was given. ——The second concert took place on the 12th ult., when the Town Hall was very well filled. One attraction was the visit of M. Busoni, who gave a poetic reading of Beethoven's Pianoforte Concerto in E flat, and played in brilliant style pieces by Chopin and Liszt. The orchestral works were: Beethoven's Pastoral Symphony, beautifully played; Volbach's symphonic poem, 'Es waren zwei Königskinder,' new here, well given and cordially received; and Wagner's 'Huldigungsmarsch.' Mr. Halford conducted with his customary judgment and skill.

The drawing-room concerts held in the Grosvenor Rooms of the Grand Hotel, under the direction of Mr. Max Mossel, were resumed on October 31. The first function was a vocal and pianoforte recital by Miss Marie Brema and Professor Carl Friedberg. The lady introduced some sacred songs of the 14th century, interesting, but scarcely in harmony with the surroundings. On the 5th ult., Mr. Howard Hadley gave an excellent and much appreciated pianoforte recital in the Masonic Hall. His programme was in the main well chosen, and unhackneyed, and included Chopin's Sonata in B minor (Op. 58), and an Étude by the young Englishman, Clement Harris, who died fighting in the cause of the Greeks, in 1897. Madame Kirkby Lunn was the vocalist.——On the13th ult., Madame Albani and her party gave a concert in the Town Hall, at which the most interesting item was Mozart's aria 'Non temer,' with violin obbligato, the performers being the gifted vocalist and Lady Hallé.——Messrs. W. H. Priestley and Sons gave an invitation concert on the 19th ult., in the New Temperance Hall, with Miss Fanny Davies, Miss Alice Davies, and Miss Edith Robinson as performers. The new hall is a great acquisition, and will soon be in request by concert givers.

The Saturday evening concerts have been of more than usual interest. On October 26, the Amateur Orchestral Society, under Mr. Halford, gave an excellent selection, but the audience was small. At the next, on the 2nd ult., the Town Hall was crowded, when Haydn's 'Creation' was given in its entirety by the Choral and Orchestral Association, conducted by Mr. Joseph H. Adams. On the 9th ult. the Choral Union gave a Sullivan concert, the programme including the cantata 'Kenilworth.' Mr. Thomas Facer conducted. The Midland Musical Society, conductor Mr. H. M. Stevenson, performed Mendelssohn's 'Hymn of Praise' on the 16th ult. Choral works attract the largest audiences at these cheap concerts. On Sunday, October 27 (Hospital Sunday), Gounod's 'St. Cecilia' Mass was performed at St. Catherine's (R.C.) Church, with full chorus and orchestra, Mr. Halford conducting.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The concert which Miss Amy Riseley (niece of the well-known conductor) gave, on the 1st ult., at Redland Park Hall, was largely attended. Miss Riseley's pianoforte playing afforded much gratification, her pieces being Chopin's Nocturne in C minor, Deuxième Scherzo in B flat minor, Liszt's 'Consolation' (No. 6), and Grieg's 'Oisillon' (Op. 43, No. 4). She was assisted by Miss Mabel Bigg, a capable local violinist, and Miss Winifred Bigg (violoncello). Miss Janet Garnett and Mr. Arnold Fraser were the vocalists.

Miss Mary Lock commenced her chamber concerts for the season, on the 4th ult., at the Victoria Rooms. Mr. J. W. Duys was again first violin, Mr. Hubert Hunt (organist of Bristol Cathedral) took the place of Mr. Schöttler as second violin, Mr. Ernest Lane that of Mr. Wetten as viola, and Mr. Percy Lewis again played the violoncello, with Miss Lock at the pianoforte. The well interpreted programme included Sir Alexander Mackenzie's Quartet for pianoforte and strings. Madame Margaret Milward sang songs by Carl Bohm and Orlando Morgan.

There was a crowded attendance at Colston Hall, on the 15th ult., when in addition to songs by Madame Albani and Mr. Santley, Mr. George Riseley's Male Voice Choir gave, with considerable effect, the 'Bacchus' chorus out of Mendelssohn's 'Antigone,' and Grieg's 'Landerkennung,' Mr. Santley taking the solo in the latter. There was an efficient orchestra, and Mr. Riseley directed the performance.

During the residence of Dr. Percy Buck in Bristol, he started some organ recitals at the Victoria Rooms. These have been continued under the management of Mr. W. E. Fowler, of All Saints' Church. There have been large audiences, and the executants, in addition to Mr. Fowler, have been Mr. Hubert Hunt (the Cathedral), Mr. C. W. Stear (Church of the Holy Nativity), and Mr. A. Herbert Brewer (Gloucester Cathedral). At his recital on the 16th ult., Mr. Brewer introduced a Grand Chœur in E flat, his own composition. This was the first public performance, and its spirited and jubilant character so delighted the hearers, that Mr. Brewer, in response to the persistent applause, repeated it.

On the 21st ult. a meeting, convened by the Lord Mayor, was held at the Guildhall, in order to consider a proposition for holding a musical festival in the city next autumn. A committee was appointed to make arrangements, provided that by Christmas the sum of £4,000 was guaranteed.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Musical Society opened its season with two miscellaneous concerts, at which Madame Albani, Mr. Santley, Miss Muriel Foster, and Mr. Melfort D'Alton sang, Lady Hallé played, and the Society's Choir sang some part-songs. The Dublin Chamber Music Union gave its first concert, on the 14th ult., when Mr. Charles Schilsky made his first appearance as first violin in place of Mr. Wilhelmj. The programme included Schumann's A minor String Quartet, Beethoven's Trio in B flat, and Fauré's violin and pianoforte Sonata in A. In all three works, Mr. Schilsky showed himself to be an artist of very great merit, and with the excellent performances of our old friends, Signor Esposito, Herr Bast, Mr. Grisard, and Mr. Delany, the concert was distinctly one of the best we have heard in Dublin for some years.

It is a pleasure to be able to say what an admirable programme was given by Mrs. Coslett-Heller at her first song recital. The lady possesses a well cultivated mezzo-soprano voice of considerable power and sweetness, which she uses with expression and taste. Madame Fromm played Beethoven's seldom heard Sonata Op. 7, and some lighter pieces with considerable technical ability and taste.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

Under the auspices of the Ipswich Sunday School Union, a series of musical competitions, in which scholars and teachers of the affiliated schools took part, was held in the Public Hall of that town on the 5th and 6th ult. The scheme included pianoforte, violin, and vocal solos, vocal duets, and part-songs. Mr. E. Minshall, who acted as judge, spoke in high terms of praise of the efforts of the various competitors, and expressed his pleasure at the distinct improvement shown by each class since his previous visit. The function closed with a concert conducted by Mr. J. Hayward, in which several of the prize winners co-operated.

The Burnham Market Choral Association gave a most successful concert on October 23, when several part-songs and madrigals were given in a style which showed careful training of the choir by Mr. Beaver, who conducted.

We regret that, by an unfortunate error in our last issue, we associated the Norwich Choral Society with the Norwich Orchestral Union. The two Societies are distinct, and it is the latter Society which is preparing Weber's 'Preciosa' and other works for their Concert which is to take place on January 23.

Two unfortunate and regrettable slips of the pen were the cause of two mis-statements in the notice of the Leeds Musical Festival in our last issue. The omitted chorus in Part I. of the 'Messiah' (p. 732) was 'And He shall purify,' not 'His yoke is easy'; and (p. 733) Miss Agnes Nicholls, who appeared at four of the eight concerts, is an ex-student of the Royal *College* of Music.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The most important musical item of the month of November was the recital of our talented townsman, Mr. Paul Della Torre. In Mr. Della Torre we possess a pianist of the first force, and a sound, and highly cultured musician. In conjunction with his pupil, Miss Muriel Kerr Brown—a pianist of remarkable attainments—he placed before an enthusiastic audience a representative programme of pianoforte music, classical and virtuoso, all of which gave pleasure, and some of which quite took the listeners by storm. Special features of the recital were the excellent performances, on a Pleyel Double Grand Pianoforte, of Chopin's Rondo for two pianofortes (Op. 73), and Liszt's Fantaisie Hongroise, arranged by Bülow.

A most interesting song recital was given, on the 4th ult., by a young Edinburgh singer, Miss Olive Milne Rae. She rendered songs in English, French, German, and Italian, with great vocal culture and charming daintiness of style. Miss Rae was assisted by Mr. Sidney Poyser, and Mr. J. A. Moonie was accompanist. Another young local singer, Miss Maie Thom, gave her recital later in the month, and in a well-chosen programme showed herself to be an artist of much promise. Among other earnest artists who have appeared before their friends and the public are Miss Edith Walton and Miss May Elliot. Each gave a pianoforte recital of high-class music, and each achieved distinction. At the first concert of the People's Entertainment Society, on the 16th ult., the Music Hall was crowded. Mr. Maurice Sons delighted with his admirable violin playing, and of the remaining artists, Mr. Atherton Smith was the most successful.

Mr. Alfred Hollins has been very active during the last month. Mr. Carnegie's generosity to the churches of his native country — to quite a number of which he has presented organs — promises this excellent artist much occupation. Besides his organ recitals in his own church —United Free St. George's—Mr. Hollins has given recitals at the opening of several new organs, and, it is perhaps needless to say, always to the satisfaction and delight of his listeners.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

On the 8th ult., Messrs. Leonard Borwick and Plunket Greene gave one of their delightful pianoforte and vocal recitals.——During the last weeks of the International Exhibition, the solo organists were Messrs. Auguste Wiegand and C. W. Perkins.

The City Hall Saturday evening concerts (ballad) continue to run their prosperous course. At the concert on the 9th ult., the song cycle, 'The daisy chain,' was performed, the vocalists being Mesdames Alice Esty and Marian Mackenzie, and Messrs. J. Leyland and Watkin Mills. On the 13th ult., Mr. H. Dickinson gave a recital on the recently erected Walcher organ in Victoria United Free Church. Mr. J. W. Sharpe was vocalist.

Mr. D. B. Johnstone, who for more than twenty years has held the post of professor of music at the Church of Scotland Training College, has, on account of ill-health, resigned. The vacancy thus caused has been filled by the appointment of Dr. D. F. Wilson.

On the 18th ult., Dr. A. L. Peace inaugurated a series of organ recitals in Wellpark United Free Church, with much success.

The Glasgow Amateur Orchestral Society presented a somewhat ambitious programme at its first concert for the season, on the 21st ult. It included Beethoven's Violin Concerto, Bizet's dramatic overture 'Patrie,' and Dr. Elgar's prelude to 'The Dream of Gerontius,' the last-named being performed for the first time in Glasgow. Mr. Louis Pecskai played the solo part in the Concerto, and contributed some solos; Miss Vida Giolli was vocalist, and Mr. W. T. Hoeck conducted.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

It is quite a mistake to suppose that musical enthusiasm in Gloucester is exhausted by the Festival which is held every three years in the Cathedral. Before the echoes of the Three Choirs meeting had died away, preparations were going forward for the present season, which promises to be one of unusual interest and activity.

Taking the Gloucester Choral Society first as being the oldest institution of the kind in the city, the arrangements for the season are practically completed. Amongst the choral works decided upon are Elgar's 'Black Knight,' Stanford's 'Revenge,' 'The Hymn of Praise,' and 'Emmaus,' the work by the conductor (Mr. A. Herbert Brewer) produced at the Gloucester Festival. At the first concert in December it is also intended to give Elgar's two marches, 'Pomp' and 'Circumstance.'

The Gloucester Orpheus Society (which is also conducted by Mr. A. Herbert Brewer) is busy preparing for its concert to be given on New Year's Day. Dr. C. Harford Lloyd has written a part-song for the occasion, entitled, 'Three Men of Gotham,' which has been dedicated to the Society. Amongst other items to be performed are three of Schumann's hunting songs, with horns obbligati.

The first of a series of Chamber Concerts for Gloucester and Cheltenham, arranged by Miss Ellicott and Miss Hirschfeld, was successfully given at the Guildhall, Gloucester, on October 24. The instrumental works were the Trio in D minor (Mendelssohn), and the Trio in B flat (Beethoven), the artists being Herr Wessely (violin), Mr. J. E. R. Teague (violoncello), Miss Hirschfeld (piano). Herr Wessely and this lady also played the Kreutzer Sonata. The second concert took place at the Rotunda, Cheltenham, on the 20th ult., the instrumentalists being Miss Ethel Barns (violin), Herr Paul Ludwig (violoncello), and Miss Isabel Hirschfeld (pianoforte). Mr. Charles Phillips contributed a number of songs, which were ably accompanied by Miss Ellicott.

The Cheltenham Philharmonic Society, under the direction of Mr. C. J. Phillips, had a great success at their first concert, on October 23. The chief works given were Mendelssohn's 'Walpurgis Night,' Beethoven's C minor Symphony, and the same composer's 'Calm Sea and Prosperous Voyage.'

The Cheltenham Musical Festival Society (Mr. J. A. Matthews, conductor) announce that in the course of the season they will produce a new work by Dr. Iliffe, entitled, 'The Power of Song.'

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Concerts of the Philharmonic Society occurred on October 22, on the 5th ult., and on the 19th ult. At the first, Madame Melba was the vocalist, and the orchestra, under Dr. Cowen, relied on Tschaïkowsky's Suite No. 2, Smetana's 'Vysehrad' symphonic poem, Beethoven's 'Congratulation' minuet, and Elgar's 'Imperial' march. At the second concert, Gluck's 'Orpheus' was performed, the vocalists being Miss Helen Jaxon, Miss Teresa Blamy, and Miss Marie Brema, and the orchestra played Dr. Cowen's 'Butterfly's Ball' overture and Glazounow's 'Scène de Ballet.' The chief interest of the concert on the 19th ult. was centred in M. Ysäye's performance of Beethoven's Concerto in D. Sullivan's overture to 'Macbeth,' and Haydn's 'Surprise' symphony, were the chief orchestral items.

The initial concert of the Orchestral Society's Season occurred on the 19th October, in the Philharmonic Hall, under the able directorship of Mr. A. E. Rodewald. Special interest was centred in the performance of Dr. Elgar's two new Military Marches, 'Pomp' and 'Circumstance,' then played for the first time. Both are fully charged with vivid life, robust colouring, individuality, and a particular brightness of orchestration. Herr Frölich was the vocalist, and Mr. Leonard Borwick played Beethoven's C minor Pianoforte Concerto with point and distinction.

The same Society's second concert—namely, the first 'gentlemen's concert' of the season—took place on the 2nd ult. in the huge gymnasium, Myrtle Street. The overture to 'Tannhäuser,' Weber's Concertstuck in F for pianoforte and orchestra (the solo part excellently played by M. Louis Edger), were performed, and Dr. Elgar's marches, 'Pomp' and 'Circumstance,' were repeated. The March in A minor is dedicated to Granville Bantock, the principal of the new Birmingham College of Music, and that in D to the members of the Liverpool Orchestral Society. Mr. Francis Braun made an impression at this concert by his artistic vocal method. The programme concluded with Svendsen's Symphony in B flat (Op. 15). The indefatigable Mr. Rodewald also directed an orchestra (seventy in number) in St. George's Hall, on October 20, when the programme was composed of the overtures to 'Die Meistersinger' and 'Tannhäuser,' 'The Butterfly's Ball' Overture (Cowen), Dr. Elgar's Variations, and Borodin's orchestral sketch, 'The Steppes of Asia.' Mr. Alfred Ross, a young violinist whose ability grows more apparent at each hearing, contributed the *Finale* of Saint-Saëns's Concerto with facility of execution and charm of expression.

The first of Mr. Theodore Lawson's subscription concerts occurred on the 11th ult. in the Philharmonic Hall. The string quartet was composed of Mr. Lawson, Mr. Haydn Inwards, Mr. Emil Krauz, and Mr. Jacques Renard. Mozart's string quartet in F, and Schumann's pianoforte quartet (with Miss Fanny Davies at the keyboard) were offered, and received with appreciation. With Miss Davies, Mr. Lawson played Brahms's Sonata for violin and pianoforte. The pianist also rendered Saint-Saëns's 'Caprice' on Gluck's ballet-music ('Alceste.') The vocalist, Mdlle. Jeanne Douste, displayed a good vocal method applied to a resonant voice. One of the finest ballad concerts given in Liverpool for years was the first concert of the new—to this city—organization, the Orpheus Concert Union, at which Lady Hallé appeared, as well as the Royal Windsor Glee Singers. The 124th concert of Societa Armonica took place, on the 12th ult., in the Small Concert Room, St. George's Hall. Mr. V. V. Akeroyd conducted the orchestra, and in the scheme were the overture to 'Der Freischütz,' the larghetto from a Serenade for strings, by Elgar, and a Symphony—that in B flat—by William Berger, for the first time here. A very meritorious interpretation of this attractive work was secured. Mr. Alfred Ross played the violin concerto in D of Joachim. Miss Harriet Bolton was the vocalist.

Mr. Plunket Greene and Mr. Leonard Borwick appeared at the Philharmonic Hall on October 23, to fulfil one of their usual joint programmes. Miss Mary Hillhouse (vocalist) gave a really admirable concert at the Small Concert Room, St. George's Hall, on October 31, assisted by Miss Florence Nightingale (piano) and Miss Eveline Barry (violoncello). This concert attracted and deserved the large measure of public and critical attention it received.

It has come to my knowledge that an effort is on foot to bring into being in this city 'a choral union' on a very large scale. One of its chief objects will be to introduce into this country works as yet unknown, and to encourage native talent.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The rendering of 'The Symphonie Fantastique,' of Berlioz, at the Third Hallé Concert, on October 31, was a great triumph for the orchestra, also for its conductor, who evidently had taken especial care to secure some of the effects designed by the talented but eccentric composer.

Following the performance of our very old friend, Haydn's 'Creation,'—with Miss Jaxon, Messrs. William Green, and Arthur Barlow, and with the choruses admirably sung by Mr. Wilson's choir—the programme of the Fifth Concert (November 14), afforded a strong contrast. M. Paderewski's pupil—Mr. Harold Bauer—played Brahms's first concerto capitally, and in the 'Air de Ballet' of Saint-Saëns, displayed an exquisitely pearly touch and delicacy of style. Naturally, Beethoven's Second Symphony presented to the band no difficulty whatever. On the 21st ult., Tschaïkowsky's Symphony Pathétique and a Wagner selection were performed.

Mr. Lane was bold to undertake Handel's 'Israel' with a force of about 600 performers; but the result quite justified his courage. Indeed, so long is it since the great oratorio had been attempted here, that a far worse recital of it would have been thankfully accepted. It was, however, a mistake to break the chain of massive choruses by songs selected from other works of the same author, however individually good such interpolated items might be.

We are indebted to Mr. Carl Fuchs for bringing here the Dolmetsch family. The Schiller Hall is a very suitable room for enjoyment of so charming a selection of old works played, as they should be, on the old instruments. Mrs. Dolmetsch added several sixteenth century ditties with great discretion and refinement.

Mr. Brodsky's chamber concerts also were resumed on the 13th ult., with a delightful interpretation of Beethoven's String Quartet (Op. 127), and it is pleasant to be able to record that the connection of our Royal College of Music with the Owens College has been strengthened by the appointment of three of its staff—Mr. Brodsky, Dr. Watson, and Dr. Pyne—as occasional lecturers in the University upon musical subjects. Dr. Hiles has further schemes in view for the fuller recognition of music as an educational force of equal value with classics and literary subjects generally.

Dr. Pyne re-commenced his organ recitals on the 16th ult., and the Town Hall was filled by an enthusiastic audience.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the season given by the Newcastle and Gateshead Choral Union, in the Town Hall, Newcastle, on October 25th, was a great success. The programme consisted entirely of orchestral works played by the Hallé Orchestra, under the conductorship of Dr. Richter, Beethoven's Pastoral Symphony, and Dr. Edward Elgar's new Overture 'Cockaigne,' occupying the most prominent positions. Two movements from Berlioz's 'Romeo and Juliet' Symphony were singled out by the audience for special marks of approval.

Chamber Music Concerts appear to be gaining in popularity in Newcastle. On the 2nd ult., Messrs. Alfred and Sigmund Oppenheim, in conjunction with Miss Effie Smith, Mr. Robert Smith, and Miss Gertrude Smith, performed Dvorák's Dramatic Quintet in A, with other works, in the Assembly Rooms; and on the 4th ult., in the same place, the Newcastle Musical Society gave its seventh concert of Chamber Music, at which Beethoven's Quartet in B flat (Op. 18), and Mendelssohn's C minor trio, were played by Mr. Alfred Wall, Miss E. Thew, Mr. Perry, Miss Helen North and Mr. Oscar Cohen.

For the first concert of its twenty-second season, in the Assembly Rooms, Newcastle, on the 18th ult., the Newcastle Chamber Music Society afforded its patrons a treat which was quite unique. The programme consisted chiefly of sonatas for piano and violin by Beethoven, two of which—the C minor (Op. 30, No. 2), and the Kreutzer—were played by Mons. Ysaye and Signor Busoni.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sacred Harmonic Society performed Elgar's 'King Olaf,' under the direction of Mr. Henry J. Wood, on the 22nd ult. The chorus did its work well, and the solos were safe in the hands of Madame Blauvelt, Mr. Lloyd Chandos, and Mr. Andrew Black. In the second part of the programme the orchestra gave effective performances of Weber's

overture 'Oberon,' Brahms's Academical Festival overture, and Saint-Saëns's Symphonic Poem 'Le Rouet d'Omphale,' and Madame Blauvelt gave a splendid interpretation of the Mad Scene from Ambroise Thomas's 'Hamlet.'

Mr. Ellenberger (violin), assisted by Miss Ellenberger (pianoforte), and Madame Mathesius (vocalist), gave a very enjoyable concert on the 14th ult., the chief interest of which, apart from a choice vocal selection, lay in the Brahms Sonata in A for pianoforte and violin.

The Derby Choral Union made a new departure on the 5th ult., when they gave a performance of 'Maritana.' The vocalists were Miss Lizzie Burgess, Miss Fanny Emerson, Mr. Henry Beaumont, and Mr. T. H. Wood. Mr. Charles Hancock conducted.

At Leicester, the New Musical Society gave their first concert of the season on the 18th ult. The work selected was Mendelssohn's 'Elijah,' and the vocalists were Madame Kate Cove, Miss Lucie Johnstone, Mr. Henry Brearley, and Mr. Dan Price. A large audience attended to hear the oratorio, which was conducted by Mr. Hancock.

The Stapleford Choral Society held their first concert on the 19th ult., when the music was selected solely from the works of Sir Arthur Sullivan. The vocalists were Madame Lizzie Storer, Miss Nellie Oldham and Mr. W. Downing.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The programme of the Sheffield Musical Festival, to be held on October 1, 2, and 3, 1902, has been issued. Choral works predominate, the chorus being given nearly fifty per cent. more work to do than at the last festival. New works by Mr. Coleridge-Taylor and Dr. Coward, entitled respectively 'Meg Blane' and 'Gareth,' are announced, and 'Wandrer's Sturm Lied' (for six-part chorus and orchestra), by Richard Strauss, for the first time in England, will also be in the nature of a novelty. The remaining works will be 'Elijah,' 'The Hymn of Praise,' a half-programme selection from 'Israel in Egypt,' Dvorák's 'Stabat Mater,' Mozart's Requiem, Bach's motet, 'Jesu, Priceless Treasure,' Brahms's 'Triumphlied' (for baritone solo, eight-part chorus and orchestra), Goldmark's sacred opera, 'The Queen of Sheba,' Cowen's 'Ode to the Passions,' Max Bruch's 'Frithjof,' and Parry's 'Blest Pair of Sirens.' The orchestral items will be Dr. Elgar's Variations, Tschaikowsky's Symphonie Pathétique, a Symphonic Poem for orchestra and organ by Fritz Volbach, and Beethoven's overture, 'Leonora,' No. 3. Wagner is represented by the Spinning Chorus from 'The Flying Dutchman.' Mr. Henry J. Wood will conduct the Festival, the chorus-master being Dr. Coward and the organist Mr. J. W. Phillips.

The Sheffield Children's Musical Festival took place in the Albert Hall, on the 7th, 8th, and 9th ult. The musical results of this well-organised affair are far-reaching, and cannot fail to favourably affect the future musical life of the city. Three large choirs of children, with a strong contingent of men's voices, sung well-selected programmes of good-class music, under the direction of Mr. T. Miles Morgan. Mr. T. Westlake Morgan was organist. The Hall was crowded on each occasion.

The Burngreave Choral Society gave a performance of Mendelssohn's 'St. Paul,' on the 14th ult., under the direction of Mr. H. C. Jackson. The choruses were excellently sung, and the principals were Miss E. Lucas, Miss E. Peacock, Mr. P. Watson, and Mr. R. Charlesworth. Mr. G. F. Cawthorne was organist.

The Sheffield Orchestra gave a concert in the Albert Hall, Sheffield, on the afternoon of the 14th ult. Directed by Dr. Coward, the members gave a well-studied and intelligent performance of Tschaikowsky's 'Symphonie Pathétique.' Wagner's 'Rienzi' and Sullivan's 'In Memoriam' overtures were also included in the programme, which terminated with Delibes's 'Air Slave' and Grieg's 'Peer Gynt' suite. Mr. Bantock Pierpoint was the vocalist, Mr. H. Dean led the band, and Mr. Peasegood was the accompanist.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

During the past month there has been a sufficient amount of good music at Leeds to warrant the supposition that the town is making some recovery from the torpor succeeding a festival. There has been one choral concert, one of chamber music, and one of orchestral, while the annual visit of the Carl Rosa Company, which began on the 18th ult., supplied the town with its yearly allowance of opera, and the Sousa band afforded, on the 8th ult., an entertainment which proved within the comprehension of a large section of the population, who apparently found nothing incongruous in the juxtaposition of a Parsifal selection and 'The Washington Post'!

The most important of these concerts was a highly interesting performance of 'Elijah,' by the Leeds Philharmonic Society, on the 6th ult. The soloists were Miss Agnes Nicholls, Miss Muriel Foster, Mr. William Green, and Mr. Plunket Greene, the last of whom sang the part of *Elijah* for the first time in this country. Though even at the low pitch which now happily prevails the music was in some places beyond the effective parts of the voice—and indeed a transposition had to be effected of 'Is not His word'—his dramatic instinct made the reading a highly interesting one, and his power of pathetic expression was strikingly manifested in 'It is enough.' Dr. Stanford, who conducted, had the boldness to observe the indications of *tempi* in the score much more closely than is customary, and the effect went far to prove that Mendelssohn's own interpretation of his music was not an unreasonable one. The chorus, trained by Mr. Fricker, sung with excellent spirit, brightness, and intelligence, and fully maintained the improvement they have shown of late years. On the preceding evening Mr. Edgar Haddock's orchestra formed the chief feature of a concert given for charitable purposes. The material of the band leaves much room for improvement, but Mr. Haddock must be allowed to have made the most of it, and he managed to procure a spirited performance of the Meistersinger overture. Mr. Georg Jacobi conducted some of his bright and rhythmical music, including a suite of pieces from his ballet, 'La Tzigane,' and Mr. Tivadar Nachez was the soloist in Max Bruch's G minor Violin Concerto.

A most enjoyable chamber concert was given on October 30 by the 'Bohemian' Society, an able quartet of local artists, Messrs. Elliott, Wright, Haigh, and Giessing, playing quartets by Haydn, Mozart, and Beethoven very sympathetically. These modest concerts, to which smoking forms an accompaniment—happily *ad libitum* and not *obbligato*—seem to be growing in public esteem, as they well deserve. Finally, one of the Leeds Musical Evenings, on October 29, when Madame Clara Butt appeared, and another on the 19th ult., have to be briefly chronicled.

BRADFORD.

On the 1st ult. the first of the subscription concerts took place, the Hallé orchestra, under Dr. Richter, giving a capital programme, including a fine performance of Brahms's Third Symphony. Dr. Elgar's 'Cockaigne' Overture made its first appearance in the West Riding (it was played for the first time in Yorkshire, also under Dr. Richter, at a Middlesbrough concert on October 16), and Madame Brema sang Joachim's fine 'Marfa' scena—an echo of the Leeds Festival—with good effect. On October 25, the Festival Choral Society, under Dr. Cowen, opened their season—always a busy one—with Berlioz's 'Faust,' Miss Helen Jaxon, Mr. Thomas Thomas, and Mr. Dan Price being the principals. The rival body, the 'Old' Choral Society, followed suit, on the 12th ult., with a miscellaneous concert, conducted by Mr. Hartwell Robertshaw, at which Madame Marie Brema appeared.

OTHER YORKSHIRE TOWNS.

Halifax has crowded all its serious music for the month into two successive evenings. On November 14, the Halifax Orchestral Society showed, under its new conductor, Mr. H. van Dyk, a distinct improvement, playing Mendelssohn's Italian Symphony, the great Entr'acte in

B minor from Schubert's 'Rosamunde,' and the accompaniment to a violoncello concerto by Goltermann (in which Mr. G. Schott was the soloist) in highly creditable fashion, and with a spirit and verve beyond their previous efforts. On the following day the Choral Society, which has also acquired a new conductor in Mr. F. de G. English, the organist of the Parish Church, began its season by playing a safe card in Berlioz's 'Faust.' On this occasion, Dr. Richter conducted, and the highly finished orchestral playing formed a very striking feature of the performance, but the pleasant vocal style and ready intelligence of the chorus was also notable, and a share of the credit for its achievement belongs to Mr. English. The principals, Miss Agnes Nicholls, Mr. W. Green, Mr. Watkin Mills, and Mr. Shepley, were all excellent, and the performance must be reckoned a brilliant one.

The Keighley Musical Union returned to Professor Prout's 'Hereward' for the opening concert on the 12th ult. Under Mr. Summerscales the chorus sang with spirit, but the orchestra was hardly equal to its task. The principal parts were taken by Madame Sobrino, Madame Robertshaw, Mr. C. Saunders, and Mr. Herbert Brown, the last-named a young local singer of much promise.——Under Mr. C. L. Naylor's direction, the Harrogate Choral Society has been doing some excellent work, and it was unfortunate that Madame Brema's absence through indisposition severely handicapped the performance of Saint-Saëns's 'Samson and Delilah,' given on the 15th ult. At a moment's notice a local soprano, Miss Ada Beecroft, very pluckily undertook the part of *Delilah*, while Mr. C. Saunders and Mr. Thornton were the other principals.——At Scarborough the chamber concerts were resumed on October 28, when Dvorák's Pianoforte Quintet and Bach's Concerto in C minor for two pianofortes and strings were included in an interesting programme.

Mr. Coleridge-Taylor's 'Hiawatha' trilogy made so good an impression when introduced to Hull last season that the Hull Harmonic Society thought well to repeat it on the 15th ult. Mr. Walter Porter conducted a good all-round performance, Miss Ethel Wood, Mr. H. Brearley, and Mr. Ivor Foster being the principals.

CHORAL AND ORCHESTRAL SOCIETIES.

The Finsbury Park Choral Association gave, on the 21st ult., at the Northern Polytechnic Institute, those two deservedly popular works, Elgar's 'King Olaf' and Villiers Stanford's 'Last Post,' in such a manner as to rivet the attention of a numerous audience. The soloists were Miss Agnes Nicholls, Mr. Reginald Brophy, and Mr. Ivor Foster, and it is quite sufficient to say that Mr. Allen Gill conducted.

The Dulwich Philharmonic Society gave their first concert of the season at the Crystal Palace on the 2nd ult., when an abridged version of Handel's 'Judas Maccabæus' was performed. The conductor, Mr. Arthur Fagge, must be congratulated upon the singing of the choir, which was particularly good, and the orchestra played the accompaniments in a satisfactory manner. The soloists were Miss Estella Linden, Miss Adelaide Lambe, Mr. Herbert Grover, and Mr. Frederick Ranalow.

The Oxford House Musical and Dramatic Association opened their fourth season at the Excelsior Hall, Bethnal Green, on the 9th ult., when Gounod's 'Faust' was performed in concert form. A marked and gratifying feature of the evening's music was the excellent singing of the 'Oxford House Choral Society,' a choir recruited almost entirely from the neighbourhood, and which is becoming a very efficient body of singers.

The Bach Choir propose to rehearse, among other works, J. S. Bach's eight-part motet 'Singet dem Herrn,' Mendelssohn's 'Walpurgis Night,' Palestrina's mass 'O Admirabile Commercium,' and Part 3 of Schumann's 'Faust.'

The orchestral rehearsals of the Nonconformist Choir Union (Mr. T. R. Croger, conductor), have been resumed on Saturday afternoons at three o'clock, at Essex Hall, Essex Street, Strand.

The prospectus of the seventh series of the Winter Symphony Concerts, Bournemouth, is of the same enterprising and gratifying nature as in former years. Mr. Dan Godfrey, Junr., the zealous conductor of the concerts, may well point with pardonable pride to the fact that *fifty* works by British composers are included in the list of novelties to be produced at the sixty concerts comprised in the scheme. The usual success is sure to attend his efforts.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave performances of (1) the 'Creation,' in Christ Church, Endell Street, on October 23—soloists: The Hon. Margaret Henniker, Mr. Henry Holyoake, and Mr. Robert Grein, with Mr. Edward Croager at the organ; (2) on October 30, the 'Messiah,' at Mansford Street Church, Bethnal Green—soloists: Miss Emmie Tatham, Miss Grace Day-Winter, Mr. Henry Holyoake, and Mr. Arthur Walenn; and (3) on the 13th ult., the 'Stabat Mater' and 'Last Judgment,' at St. Bride's Church, Fleet Street—soloists: Madame Edwards, Miss Kitty Longland, Mr. Francis Baker, and Mr. George Uttley, with Dr. Turpin at the organ.

MISCELLANEOUS.

The annual meeting of the Music Trades Section of the London Chamber of Commerce was held on October 31, at 10, Eastcheap, under the presidency of Mr. H. R. Clayton (Novello and Co., Limited), chairman of the Section. The members present were Messrs. C. Pavone (C. Ricordi and Co.), Algernon S. Rose (John Broadwood and Sons, Limited), Augener and Co., E. Ascherberg, David G. Day, A. Boosey, and William Boosey (Chappell and Co., Limited). The chairman reported that, since the last annual meeting, eighteen meetings of the Sub-section had been held, besides work in connection with attendances by himself and others at the meetings of the Copyright Committee at the House of Lords on subjects of interest to the music trade then before the Committee. A petition had been presented to Lord Monkswell on the question of the infringement of copyright by musical instruments such as the Æolian, and a similar document had been placed before the Board of Trade on the question of hawking of copyright works on the street at about a penny a copy, the only remedy against such piracies being at present the civil one provided by the Act of 1842. The assistant secretary read a detailed report respecting the Musical Instrument Manufacturers' Sub-section, which was duly adopted on the motion of Mr. Arthur Boosey. In connection with the resignation of the deputy chairman (Mr. Algernon Black), the chairman drew attention to the important services Mr. Black had rendered. In taking leave of him, on his retirement from business, he (the chairman) gave a sketch of Mr. Black's career, in the course of which he mentioned his long service in the great house of Broadwoods'—in which he had been preceded by his father and grandfather—his great linguistic capacity and his ability, diligence and zeal in everything he undertook. He is widely respected by the musical profession, and altogether his career has been a remarkable one. The best wishes of his numerous friends accompanied him in his retirement, and they all cherished his memory as an active member of the music trade. It was unanimously agreed, on the motion of Mr. Ascherberg, seconded by Mr. A. Boosey, 'That Mr. H. R. Clayton be re-elected chairman of the Section.' Mr. George Rose (of Broadwoods') was elected to the office of deputy chairman.

Royal Academy of Music.—The competition for the 'Ross Scholarship' (for Vocalists) took place on October 31, and was awarded to George Henry Gardner, a native of New Barnet.

Miss Constance Bache has re-delivered, with much acceptance, her three lectures on Russian Music during the past month at 20, Stratford Place. Miss Gleeson-White furnished the vocal illustrations.

The students of Trinity College (London) received their prizes and certificates at the hands of Mr. Randegger at the Holborn Town Hall, on October 30, in the presence of a large and deeply interested audience.

The Lady Mayoress (Miss Green) presented the annual prizes to the students of the Guildhall School of Music on October 26 at the Guildhall. Dr. Cummings, the Principal, made a statement, in which he referred to the flourishing state of the school over which he so ably presides, and to the efforts of the 143 professors in promoting and popularizing the art of music.

Mr. Stephen Richardson, Organist of Perth Cathedral, has been appointed Conductor of the St. Andrew's Choral Society, in succession to Dr. Allum.

Mr. Philippe Paque has been appointed serjeant-trumpeter to His Majesty the King. Mr. Paque held a similar appointment during the last four years of the reign of Her Majesty Queen Victoria.

FOREIGN NOTES.

Agram.—There should be some inherent vitality in an operatic work presented to an audience, for the first time, some seventy-five years after its original performance. The case in point is that of Weber's 'Oberon,' a thoroughly adequate and highly-appreciated first performance of which took place at the Landes-Theater on October 15.

Brussels.—The new season of the Ysaye Orchestral Concerts was inaugurated on the 3rd ult., when a successful first hearing was given of a new symphonic work by the highly promising young Belgian composer, François Rasse. The work, which is entitled, 'Symphonie-Poëme,' purports to illustrate in its three movements the emotional contents of an imaginary lyrical drama.

Christiania.—An interesting concert, devoted to works by the talented Norwegian composer, Gerhard Schjelderup, was given on October 30 at the new National Theatre, which was crowded in every part. The compositions included a 'Christmas Suite,' the prelude to the opera, 'A Norwegian Wedding,' 'Summernight on the Fjord,' and other instrumental pieces, while Madame Schjelderup contributed a number of her husband's characteristic songs. The composer, who ordinarily resides at Dresden, was present to receive the plaudits of his countrymen.

Cologne.—The opening concert of the season at the Gürzenich Hall was rendered specially interesting by the first performance in Cologne of Handel's oratorio, 'Hercules,' in the Chrysander version, as well as of an unpublished Symphony in F minor, written by Haydn in 1773. The performance, which had attracted a numerous and highly appreciative audience, was conducted, with his usual zeal and artistic insight, by the veteran Dr. Wüllner. A melodious and well-written cantata for soli, chorus, orchestra, harp, and organ, by August Wolff, was received with great favour on its first performance recently by the newly-formed choir, under the composer's direction.

Copenhagen.—A new opera, 'Shepherdess and Chimney Sweep,' by August Enna, the libretto founded upon Hans Andersen's well-known story, was brought out recently with great success at the Royal Theatre.

Crefeld.—An excellent first performance was given, at the opening concert this season of the Conzert Gesellschaft, of the important new choral cantata 'Frühlingsfeier,' for tenor solo, chorus and orchestra, by Anton Urspruch. Herr Müller-Reuter conducted the highly characteristic but difficult work (to which one of Klopstock's Odes has furnished the words), and its reception was a most favourable one. The programme also included the symphonic prologue to 'Œdipus,' and the symphonic poem 'Don Juan,' by Richard Strauss.

Dessau.—August Klughardt's new oratorio 'Judith' was produced for the first time, on October 20, by the united choirs of Dessau, Köthen, Zerbst, and Magdeburg, and with the co-operation of the excellent Ducal Court orchestra, under the composer's direction. The new work, which is distinguished by characteristic invention, brilliant instrumentation, and truly vocal and effective choral writing, was received with acclamation by a numerous audience.

Dresden.—At one of the recent subscription concerts of the Court Orchestra, under Herr Schuch's direction, a highly successful first performance took place of Fritz Volbach's new symphonic poem, 'Three King's children.' At the symphony concert of the Gewerbehaus, conducted by Musik-director Trenkler, two interesting novelties were introduced with much success, viz., a Violoncello Concerto by August Klughardt (interpreted by Herr Schlegel), and a Rhapsody on Suabian folk-songs, by M. Kaempfert.

Frankfort-on-Main.—The first of the season's performances of the excellent Rühl'sche Gesang Verein, under the direction of Professor Bernhard Scholz, consisted in the music to Gluck's 'Orpheus' preceded by Brahms's 'Schicksalslied.' Amongst the solo vocalists was Miss Muriel Foster, whose interpretation of the part of *Orpheus* met with the most enthusiastic approbation on the part of a numerous and critical audience.

Hamburg.—Eugene d'Albert's one-act opera, 'Cain,' was produced at the Stadt-Theater, for the first time, last month, with considerable success.

Königsberg.—The choruses introduced (in imitation of the Greek drama) in Schiller's 'Die Braut von Messina' have been set to music by music-director Berneker, organist and professor at the Conservatorium in this city, and were produced for the first time last month, under the composer's direction, with great success.

Leipzig.—The first performance took place at the third Gewandhaus Concert of the season, under Herr Nikisch's direction, of Siegmund von Hausegger's symphonic poem 'Barbarossa,' a remarkably clever work of the advanced school, which was received with unqualified approval. Hans Koessler's Symphonic Variations, for full orchestra, dedicated to the memory of Brahms, which obtained a first hearing in the preceding concert, were likewise received with much favour.

Mayence.—In memory of the late Empress Frederick, the patroness of the two great Handel festivals which have taken place here in recent years, an excellent and highly impressive performance was given, on the 1st ult., by the Liedertafel, under Professor Volbach's direction, of 'The Messiah.' The performance was repeated on the 3rd and 4th ult., under the auspices of the People's Concert Society, before crowded audiences.

Milan.—Lorenzo Perosi's new oratorio, 'Moses,' was performed for the first time on the 16th ult., in the old church of Santa Maria Della Pace, which has been transformed into a fine concert hall. The numerous audience enthusiastically applauded the prelude, the shepherds' songs, and the intermezzo.

Munich.—At the Chamber Music Society's Concert a new divertissement for wind instruments (Op. 36), by Emil Bernard, admirably interpreted, scored a complete success.

Prague.—In connection with the series of performances in honour of Anton Dvorák recently organised at the National Theatre, a scenic representation was given, on October 30, of the oratorio 'St. Ludmilla.' The work had been well put on the stage, and although somewhat deficient in dramatic action, the manifold beauties of the score helped to sustain the interest of the audience, who enthusiastically greeted the composer at its conclusion. The performance, under the direction of capellmeister Kovarovie, and entered into with much spirit by all concerned, was a very satisfactory one. A musical festival, held from the 6th to the 11th ult., in which the members of the National Theatre, the Philharmonic Society, the Bohemian String Quartet and the Choral Society ('Hlahol') took part, concluded the festivities in honour of Dvorák's sixtieth birthday.——The newly-formed Czechish Philharmonic Society gave its first concert last month, under the direction of M. Celansky, with an interesting programme, including the E flat major Symphony by the gifted, prematurely deceased composer, Zdenko Fibich, as well as the characteristic overture to the opera 'Libussa,' by Smetana, Weingartner's symphonic poem 'King Lear,' and Berlioz's 'Corsair' overture.

Reichenberg.—A new choral work, 'The Palms,' for soprano solo, chorus, and orchestra, by the well-known composer, Rudolph von Prochazka, proved a very effective composition on its recent first performance by the Musik-Verein.

St. Petersburg.—The 150th birthday of the national composer, Dimitri Bortujanski, was celebrated last month by a series of concert performances. He was a *protégé* of the Empress Elizabeth, and conductor of the Imperial

Chapel, and his compositions are still being performed by Church choirs throughout Russia. —— The house at Wychwatinski, in which Anton Rubinstein was born, has been purchased by means of a fund collected for the purpose, and is to be converted into a Rubinstein Museum. ——'Cartouche,' an early opera by Heinrich Hofmann, has been successfully brought out at the Théâtre Marie.

Stockholm.—Wagner's 'Das Rheingold' was produced, for the first time in one of the Scandinavian countries, at the Royal Theatre, last month. King Oscar, who had taken much interest in the rehearsals, was present at the very successful performance.

OBITUARY.

MRS. HENSCHEL.

Much sympathy has gone out to Mr. Henschel during the last few weeks, in the loss he, with the art of music, has sustained in the death of his gifted wife. This, we much regret to record, took place at 45, Bedford Gardens, Kensington, on the 4th ult., the anniversary of Mendelssohn's death. Lilian June Bailey, who was born in the State of Ohio, U.S.A., January 17, 1860, studied singing first under her uncle, C. Hayden, and subsequently under Madame Viardot Garcia, in Paris. She made her first appearance in England at the Philharmonic Concert of April 30, 1879, when, in the second part, she sang with Mr. Henschel the *duo* 'Caro! Bella,' from Handel's 'Giulio Cesare.' She became a pupil of her partner in the duet, and two years later, at her home in Boston (U.S.A.), they were married, on March 9, 1881. Since 1884, Mr. and Mrs. Henschel have made England their permanent place of abode, and for twenty years past they have given those delightful song recitals of which they were the pioneers. There was a homely naturalness in these music-makings which invested them with a peculiar charm all too rare in public performances, and Mrs. Henschel, with her sweet sympathetic voice, never for one moment indulged in those exaggerations that are among the besetting sins of some vocalists. The admirable blending of the voices of the earnest-minded duettists was a marked and commendable feature of their vocal ensemble. Only a few days before Mrs. Henschel's lamented death, her only daughter made her debut as a vocalist, and with much success, in London. It is to be hoped that, after a natural period of retirement, Miss Henschel will take her mother's place at her father's side on the concert platform, and in so doing maintain a continuity of those art-joys in the realm of song.

MR. FREDERICK ARCHER.

Frederick Archer, once a prominent organist in this country, died at his residence, 5525, Ellsworth Avenue, Pittsburg, U.S.A., on October 22, aged sixty-three. Born at Oxford, June 16, 1838, he became at the age of nine a chorister of All Saints' Church, Margaret Street, then Margaret Street Chapel (London). On his return to Oxford, he held the first of those numerous church organ appointments of which probably he himself could not have furnished a complete list. Here is an attempt:—St. Clement's Church and Merton College, Oxford; Banbury Parish Church; St. Mary's, Spring Grove, Middlesex; St. Mark's, Surbiton; St. Peter's, Belsize Park, Hampstead (the first organist of that church); St. Peter's, Notting Hill; Christ Church, Kensington Park; Christ Church, Hampstead; Christ Church, Lancaster Gate; Westminster Chapel (Nonconformist); Farm Street Roman Catholic Church; Holy Trinity, Lee; and St. Joseph's Retreat (Roman Catholic), Highgate. In these various chief-musicianships, he showed quite a Vicar of Bray catholicity.

On this side of the Atlantic, Archer is best remembered by his organistship of the Alexandra Palace, which he held from 1873 to 1880, except during the period of rebuilding after the fire in 1873, at which he lost all his music, printed and manuscript. He had previously made a reputation as a concert-organist at the Panopticon, Leicester Square, in succession to the late Dr. E. T. Chipp, and at the recitals he gave during the International Exhibition of 1862. He succeeded the late Henry Weist Hill as conductor of the Alexandra Palace orchestra (1877-80), and he held a similar post in connection with the Glasgow Select Choir (1878-80), and the provincial tours of the Blanche Cole Opera Company. Twenty years ago, Mr. Archer settled in America. He became organist of Henry Ward Beecher's church at Brooklyn, and afterwards of the Church of the Incarnation, New York, and he probably held other church appointments on the other side, though perhaps not quite so many as in England. He tried his hand at journalism when he founded (in 1885) and edited *The Keynote*, a musical paper. He conducted the Boston Oratorio Society in 1887. In November, 1895, he was appointed musical director of the Pittsburg Carnegie Institute, where he conducted the orchestra, gave many interesting free organ recitals, and lectured with much acceptance. His published compositions for the organ are not so well known as they deserve to be. He has left his mark on the literature of the instrument on which he was so skilful a performer, in his Theoretical and Practical Treatise.

COLONEL MAPLESON.

The death, on the 14th ult., of James Henry Mapleson, at the age of seventy-three, removes one of a race of opera managers who had a remarkable experience of the exciting feuds, rivalries, and the ups-and-downs—more downs than ups—of that walk in life. From Mr. Burnham Horner's letter, which appears in another column (p. 828), it seems that Colonel Mapleson made his first appearance on the stage as a baby in long clothes! The infant lived to play many parts: a student of the violin at the Royal Academy of Music; a fiddler in the opera orchestra during the Jenny Lind fever of 1848; a vocalist; proprietor of a musical agency; colonel of volunteers; author; and opera impresario! During his long managerial career, dating from 1862, he introduced to English audiences many distinguished singers, and the popularity of Gounod's 'Faust' and Bizet's 'Carmen' is largely due to his influence and enterprise. The Colonel's operatic operations in the United States were on a large scale, and the doughty manager achieved great popularity among our kinsmen across the water. His scheme for the erection of an Opera House on the Thames Embankment proved to be abortive, although the foundation stone was laid with all due pomp and ceremony. The building, when completed, became the headquarters of the Metropolitan Police,—the Scotland Yard of to-day. *Sic transit gloria opera!*

MR. JOHN MACFARREN.

A link with the past is broken by the demise, on the 15th ult., in his eighty-fourth year, of John Macfarren, the husband of a once well-known pianist; the intimate of Sterndale Bennett and the musical critic, J. W. Davison; the brother of Walter and of the late Sir G. A. Macfarren, and himself formerly a scenic artist and water-colour painter of good repute.

Doyle.—On the 12th ult., at his residence, 9, Essex Villas, Argyll Road, Kensington, Charles Wesley Doyle, Professor Guildhall School of Music and member of her late Majesty's private band, in his eightieth year. Mr. Doyle, who achieved distinction as a performer on the viola, was a former student of the Royal Academy of Music and a Fellow of that old musical Institution.

We regret to record the death; at the early age of forty-eight, of Mr. Frank H. Simms, which took place at New Orleans, U.S.A., on the 6th ult. A native of Stourbridge, Mr. Simms was a member of a family of musicians well-known in the Midlands. He was educated at Winchester, and obtained the appointment of organist at the Parish Church, Ryde, Isle of Wight. From thence he went to St. Paul's Church, New Orleans, and made a name for himself in the United States by his organ recitals in various places, including the recent Exhibition at Buffalo, and in Canada.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, November 13.

The metropolitan musical season opened only a week ago, but we are already in the thick of it. Orchestras are firing with their heavy guns in New York, Boston, Pittsburg, Cincinnati, Philadelphia, Baltimore, and elsewhere. String quartets are discharing their harmonious volleys to right and to left of us. Choral societies are massing for charges of vast puissance, and the operatic hordes, having devastated the south and southwest, have this week entered upon a long siege of San Francisco. From now till next May there will be no rest for the chronicler of musical events. As I have reported the principal promises, I can devote myself henceforth to accomplishments. Some of the most beautiful of them followed hard upon the heels of the Worcester Festival, and were connected with the celebration of the two-hundredth anniversary of its foundation by Yale University. For this festivity a dignified scheme had been arranged which looked, amongst other things, to a proper representation of the musical department, which acquired artistic significance only with the advent in the faculty of Professors Horatio W. Parker and Samuel S. Sanford. Professor Parker was enjoying his first Sabbatical year in Germany, but was recalled to direct the musical features of the affair. These consisted chiefly in the performance of his 'Hora Novissima,' by the Gounod Society of New-Haven, and the production of a Greek hymn for baritone and tenor solos, chorus of men's voices and orchestra. There was also an organ concert on the evening of the first day, and, through the fine generosity of Mr. Henry L. Higginson, its founder and maintainer, a concert by the Boston Symphony Orchestra. Mr. Higginson is a Boston banker, and a graduate of Harvard University. Yale made him an LL.D. at the recent bi-centennial exercises. That the streets of the University town were kept vocal with students' songs throughout the week may easily be imagined, but on one evening, devoted to the dramatic representation of scenes from the history of the University, even the singing of college songs was dignified by having the joyful thousands led by a band and a trained chorus under the direction of Professor Sanford.

The new hymn was sung at the commemorative exercises, when the delegates from European Universities, as well as a number of distinguished Americans, were honoured with degrees. Associated with Professor Parker in its composition was Mr. Thomas Dwight Goodell, one of the Professors of Greek language and literature at Yale. The two men attempted an interesting experiment and succeeded in it admirably. The poet sought to express ideas appropriate to the occasion in the most suitable words of the great age of Greek poetry; the musician sought to illustrate the poet's metric plan, as an ancient poet-composer would have done under like circumstances, by following the rhythm of the lines as closely as possible; but he also used the puissant modern agencies, harmony and the orchestra, to vitalize the melody and to colour it. Poet and musician caught and embodied the antique spirit admirably, and the hymn made a profound impression.

The day Professor Parker sailed for Europe, to enjoy the remainder of his year of rest, announcement was made of the result of the competition for the three prizes of $500 each, founded by Mr. Paderewski. He carried off the choral prize with a work entitled 'A Star Song.' The orchestral prize went to Mr. Henry K. Hadley, and the prize for a piece of chamber music to Mr. Arthur Bird. The latter has long been a resident of Berlin, but he was qualified to compete by reason of his American birth. There were no less than sixty-eight scores sent in to the judges, who were Messrs. Wilhelm Gericke, B. J. Lang, W. F. Apthorp, W. J. Henderson, and H. E. Krehbiel. The judges in a competition of the New-England Conservatory of Music, in Boston, made their report almost at the same time, and gave a prize of $400 to a symphony entitled 'The Four Seasons.' Curiously enough it turned out to be the same work of Mr. Hadley's that had received the Paderewski prize!

H. E. Krehbiel.

CORRESPONDENCE.

THE LATE COLONEL MAPLESON.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—It may not be known to your readers, or indeed to anyone else, that the late Colonel Mapleson made his first appearance at Drury Lane Theatre, on May 31, 1830. I have a number of playbills, formerly in the possession of Mr. Nelson Lee, and on that bearing the above date there is a note in his writing to the following effect: 'Mrs. Mapleson's infant was carried on for the christening scene.' The play was Henry VIII.

Yours truly,

Burnham Horner.

CHARLES DIBDIN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Mr. Joseph Bennett's entertaining article, 'Charles Dibdin on Tour,' in your October issue, has interested me very much; and, if I venture to dissent from one or two of his criticisms, I do so in no carping spirit. For a number of years I have been collecting and examining materials bearing on the life of Charles Dibdin, and I am therefore concerned to challenge an estimate of his character which does not correspond to that which I have formed. I think the available evidence does not justify the assertion that 'a more quarrelsome, cross-grained man (than Dibdin) could hardly have been found in England.' It is not, I think, supported by the contents of the 'Musical Tour' which is the subject of Mr. Bennett's article. That book makes many sarcastic comments upon men and places; but they have always seemed to me to be no more than the utterances of a somewhat heavy-handed humorist, intent, as an honest literary workman should be, on giving his subscribers the best possible value for their money. These sallies are often amusing, and they certainly make the book much more entertaining than it would have been otherwise; if at times they are rather acid, I think they are no more so than would be justifiable in a man of average good-nature who had experienced one-half the discomforts, insults, and disappointments that fell to Dibdin's lot during his tour. Mr. Bennett gives a few examples, and in every case Dibdin came out of an unpleasant experience without loss of dignity or more loss of temper than would have been pardonable in a normal human being.

Even if the 'Musical Tour' gave the impression (which I think it does not give) that Dibdin was peculiarly quarrelsome and cross-grained, it might not be altogether fair to conclude that its author exhibited those characteristics throughout his life. He was, at the time, endeavouring valiantly, after a long period of baffled effort, to raise funds to carry him to India. He was in the peculiar position (scarcely conceivable at the present day) of being a very popular composer, whose songs were on every harpsichord in the country, whose stage pieces were continually played, yet they yielded him little or nothing—not even opportunities of having new works produced.

Dibdin's portraits do not favour the theory that he was cantankerous and unamiable, his writings, taken as a whole, certainly do not do so, and I have not found it so asserted by any biographer. He seems to me to have been a man of sturdy character, capable rather of geniality than the reverse, peculiarly unfortunate in having elected to serve the theatre at a time when such service was difficult for a person with manly instincts, and unprofitable to all but a few successful managers and players. Dibdin's occasional touches of spleen are less to his discredit than to that of the legislative injustice which denied to the author any security for the rewards due to his labours, by forbidding free-trade in threatrical entertainments, and (while creating managerial monopoly) affording the author no adequate legal protection of his rights.

I am, &c.,

'Morningside,' E. Rimbault Dibdin.

Sudworth Road, New Brighton, Cheshire.

October 29, 1901.

P.S.—If your good-nature permits, I should like to add a supplication to musical antiquaries to let me know of any

letters or other documents bearing on the life of Charles Dibdin. You recently did me a service by drawing attention to a Bibliography of my great-grandfather's works which I am publishing in *Notes and Queries*, and possessors of books and other publications by or relating to him will do me a kindness by comparing them with the particulars I give in the Bibliography, and by letting me hear of any differences. E. R. D.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Adelaide.—The third concert of Chamber music was given at the Elder Conservatorium, University of Adelaide, on September 30, when the programme included Sonata in F major (Op. 6) for pianoforte and violoncello, by Richard Strauss; Sonata in E minor for pianoforte and violin, Enrico Bossi; and Brahms's Trio in C minor (Op. 101). The performers were Mr. Bryceson Treharne (pianoforte), Herr Heinicke (violin), and Herr Kugelberg (violoncello). Miss Guli Hack sang a scena, 'Long after,' by Marshall-Hall, and three songs (Op. 58) by Edward MacDowell.

Bishop's-Stortford.—At the Musical Union Concert of October 23, Coleridge-Taylor's 'Hiawatha's Wedding Feast' and Brahms's 'Song of Destiny' were performed with much success. The choir was of good quality, and Mr. H. Beaumont sang the tenor solo in Mr. Taylor's popular cantata. Miss Elsie Horne gave an excellent performance of Mendelssohn's Pianoforte Concerto in G minor, and other artists who contributed to the miscellaneous part of the concert were Miss Winifred Wynne (vocalist), Madame Florence Lane (harpist), and Mr. Arthur Strong (violoncellist). Mr. A. Eaglefield Hull conducted with much care and skill.

Bootle.—The first subscription concert this season took place at the Town Hall, on the 12th ult., when the programme comprised the overtures 'Euryanthe,' and 'Maritana'; Minuet for strings, Boccherini; Ballet music 'Masaniello,' Auber; three Hungarian Dances, Brahms, and the march and chorus 'Tannhäuser.' The solo vocalists were Miss Agnes Nicholls and Mr. Fowler Burton. Mr. A. E. Workman conducted.——At Emmanuel Church, on the 7th ult., a concert of sacred music was given in aid of the Organ Fund, the chief feature being Barnby's 'Rebekah.' Mr. A. E. Workman conducted, and also played some organ solos. The solo vocalists in the cantata were Miss M. Wild, Mr. T. Morgan, and Mr. R. Wynne Jones.

Brighton.—The Sacred Harmonic Society gave a performance of Sullivan's 'Martyr of Antioch,' on the 5th ult. The choir sang with much power and refinement, and were particularly successful in the chorus 'Brother, thou art gone before us,' which was sung with devotional expression. The orchestra also deserves a special word of praise for the delicacy of their accompaniments. The solo parts were ably undertaken by Miss Winifred Wynne, Miss Marie Hooton, Mr. Edward Branscombe, and Mr. Charles Knowles. The programme also included a praiseworthy rendering of Coleridge-Taylor's 'Hiawatha's Wedding-Feast.' Mr. Robert Taylor conducted with care and skill.

Coventry.—The one hundred and eighty-fifth annual festival in connection with the Girls' Blue Coat School took place in Holy Trinity Church, on October 27, when the Mayor and Corporation attended in state. The morning service was sung to Noble in B minor, the anthem being Wesley's 'Let us now praise famous men'; in the evening, Varley Roberts in E furnished the setting to the canticles, and the anthem, in which the boys sang with great distinction, was Handel's 'Let the bright Seraphim,' followed by, 'Let their celestial concerts.' At the conclusion of the evening service, Mr. C. H. Moody, Organist and Choirmaster, played Mozart's Clock Fantasia in F minor, and Bach's Toccata and Fugue in D (Doric).

Dover.—Mr. Wilfred Barclay gave his first orchestral concert this season at the Town Hall, on the 6th ult. The orchestra was composed of the Dover Amateur Orchestral Society and the leading amateurs of the district, also a large contingent of the Band of the Royal Engineers. The programme consisted of Mozart's 'Jupiter' Symphony, Mendelssohn's overtures 'Ruy Blas' and the 'Hebrides,' the 'Notturno' from the 'Midsummer Night's Dream' music, and Edward German's 'Gipsy Suite.' Mr. Cecil Gann, of Canterbury, the leader of the band, played Beethoven's Romance in G for violin and orchestra. Madame Zippora Monteith and Mr. Wilfred Barclay were the vocalists, and the latter also conducted. Mr. H. J. Taylor was the accompanist.

Durban (S. Africa).—The Durban Orchestral Society gave their fourth Concert this season in the Town Hall, on October 5, when the programme included four movements from Tschaïkowsky's 'Casse Noisette' suite, Grieg's 'Peer Gynt' suite, the 'Spinning Chorus' from the Flying Dutchman, 'Yellow Jasmine' from Cowen's suite The Language of Flowers, and the Overture 'Masaniello.' The vocalists were Miss Mary Neithardt, Mr. E. Phillips, Mr. J. Fellows, and the Berea Glee Union. Mr. Charles Hoby was the conductor.

Hanley.—The second Meakin Concert was given in the Victoria Hall, Hanley, on the 4th ult., by the band of His Majesty's Coldstream Guards, conductor, Mr. J. Mackenzie Rogan, and the following vocalists, Miss Florence Shee, Miss Clara Gregory; with Mr. W. Sherratt (pianoforte and organ). The programme included the overtures 'In Memoriam' (Sullivan) and '1812' (Tschaïkowsky), Hungarian Rhapsody, No. 2 (Liszt), and Ballet music, 'Sylvia' (Delibes). The hall was crowded with an enthusiastic audience. The Hanley Choral Union gave their first miscellaneous concert in the Victoria Hall on the 16th ult. The Union consists of forty voices, selected from the principal choirs in the Potteries District. They were assisted on this occasion by Miss Annie Shirley (soprano), Mr. Edward Mills (solo saxophone), and Mr. W. T. Bonner (solo pianoforte). Mr. James Garner conducted.

Leamington.—Mr. Frederick Fellowes gave his annual Chamber Concert on the 6th ult. Haydn's String Quartet in G (Op. 54, No. 1), and Mendelssohn's in E flat (Op. 12) were the chief features of the programme. The performers were Herr Sück, Messrs. Goddard, Reggel, and Fellowes, the first and last named also contributing solos for violin and violoncello respectively. Miss Gwendda Thompson was the vocalist. As this is the only opportunity afforded to Leamington of hearing string quartets, it is satisfactory to learn that Mr. Fellowes's efforts are sufficiently appreciated to encourage him to continue these concerts.

Middlesbrough. — The thirteenth annual choral festival in connection with the Darlington and Stockton-on-Tees Psalmody Association took place on October 30. The principals were Miss Hedley, Miss Watson, Mr. Fred Fallas, and Mr. Charles Tree. Mr. Felix Corbett, the borough organist, acted as accompanist, and also contributed two organ solos. Mr. William Heslop, of Darlington, the founder of the Association, again conducted the large choir of about a thousand voices.

Plymouth.—Dr. Samuel Weekes's Oratorio 'Nehemiah,' was performed in the Guildhall, on October 30, by the combined choral and orchestral societies, which are conducted in this locality by the composer. The work was given for the first time, about two and a-half years ago, under similar conditions, and the experience of the previous performance contributed to a highly successful rendering of the work on this occasion. The choir sang throughout with much power and expression, and the orchestra responded loyally to the composer's beat. The solo parts were undertaken with much ability by Miss Helen Jaxon, Miss Lucie Johnstone, Mr. Joseph Reed, Mr. W. Thomas, and Mr. Andrew Black; the last-named artist especially giving a highly dramatic rendering of the title part. In the interval between the two parts of the oratorio, Mr. Pardew, who has been the leader of the Orchestral Society for many years, was presented by Dr. Weekes with a handsome silver service on behalf of the members of the Society.

Wellington, N.Z.—On September 30, at St. Paul's Pro Cathedral, Mendelssohn's 'Hear my Prayer' and the 42nd Psalm were sung. The solos in both works were taken by Madame Evelyn Carlton, and the choruses by the Church choir, augmented for the occasion by the Glee and Madrigal Society, supported by a small but efficient orchestra as well as the fine organ. In addition to these two works, Mackenzie's Benedictus for strings and organ was tastefully played. Mr. Robert Parker presided at the organ, and Dr. W. Kington Fyffe, organist of St. Peter's Church, conducted.

Woodhouse Eaves.—Two interesting performances took place on October 31, under the direction of Mr. F. Storer. In the afternoon the programme, given in the Parish Rooms, comprised Beethoven's Overture 'Prometheus,' Elgar's 'Chanson de Matin' and 'Chanson de Nuit,' Mozart's Symphony in G minor, and Schubert's 'Rosamunde' Overture; and Beethoven's Romance in G, for violin, Herr Kienle. In the evening a special service was held in the church, when Mr. Herbert Brewer's Gloucester cantata, 'Emmaus,' and Mendelssohn's 'Hymn of Praise,' were performed. The Choir, mainly from Leicester, sang with much efficiency, and the orchestra was also heard to excellent effect. The solo vocalists were Miss E. Locke, Miss D. Pollock and Mr. Harry Stubbs. Mr. F. Storer conducted with ability.

ANSWERS TO CORRESPONDENTS.

A. E. P.—*You must first of all point out to your obstreperous choirman that he must keep to the pointing. If every member of the choir were allowed to exercise their fads in the direction you indicate, the chanting of the Psalms would become disappointing. Your point is this: that the word 'favourable' (Psalm lxxviii., v. 7, Bible version) must be sung to notes within two bar lines, according to the pointing of the Psalter you use. There can be no two opinions about that, and the pointing of the rhythmical part of this verse is good. We do not think, however, that you should insist upon the four-syllable word 'favourable' being sung to four crotchets, as it would be unnatural so to do. It is an awkward example; but if you sing the first three syllables to a triplet and the last to a minim (approximately speaking) there should be no difficulty; to carry the last two syllables over into the next bar is distinctly wrong. By all means persist in your determination 'to have it sung right'—crank, or no crank in the choir.*

Tenor.—*The following songs for a tenor voice are 'good in merit and class':—Onaway, awake, beloved, and Sweet evenings come and go (Coleridge-Taylor); I'll sing thee songs of Araby (F. Clay); Serenade (Schubert); Where'er you walk (Handel); The Garland (Mendelssohn); The dream of Endymion (F. H. Cowen); Lovely Spring, and Come unto me (Coenen); Stars of the Summer night (B. Tours); My Queen, and Across the far blue hills, Marie (Blumenthal); Ah! Moon of my delight, from 'In a Persian Garden' (Liza Lehmann); Walther's Preislied (Wagner); Lend me your aid (Gounod).*

Duets for Soprano and Tenor:—The Rainbow (Spohr); Bygone days (Pinsuti); Ah, well I call to mind, from 'Colomba' (Mackenzie).

Fugue.—*It is not the mere 'going through' a book that will ensure success at an examination, but the assimilation of the knowledge contained therein. The 'Rudiments of Music' Primer by Dr. Cummings is an excellent little manual; but you will do well to obtain one of the specimen papers that are set for the particular examination you desire to pass, in order to become familiar with the run of the questions.*

R. H. T.—*Strictly speaking it is an infringement to print in programmes the words of part-songs that are copyright; but publishers are disposed to look at such things with a blind eye; and even in the case of a cantata, or work of similar dimensions, permission, when previously applied for, is often freely given.*

P. P.—*We are sorry for your sake not to have made the acquaintance of the parodic version of 'Castles in the air' you send us. The poetry is not above reproach and evidently ends in smoke; the tune, did we only know it, might be suggestive of 'Fortresses in the melody.'*

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M. R.—*Paganini was born at Genoa, February 18, 1784, and died at Nice, May 27, 1840. A succinct, yet very good biography of him, by Mr. Paul David, will be found in Grove's 'Dictionary of Music and Musicians' (Vol. ii., p. 628).*

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